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**THE DEVELOPMENT OF MUSIC EDUCATION IN THE WEST RIDING OF YORKSHIRE**

**EDUCATION AUTHORITY: 1935-74**

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The thesis is an historical case study, and examines the principal elements in the development of Music Education in the West Riding Education Authority, from the appointment of the County's first music organiser in 1935 to its demise as an education authority in 1974. The study considers the many and varying influences on the County's music provision, and their effect on the establishment and implementation of a policy for music. An examination is made of musical developments in schools, in teacher training, and in adult and further education. The thesis examines the gradual change from singing to instrumental playing as the predominant musical activity in schools.

The County's first music organiser, Edmund Priestley, established a music provision founded on traditional good practice, reflecting elements of the adult musical traditions of the West Riding. Children had increasing opportunities to sing, to play instruments in class, and to hear live music in their schools played by professional musicians. These activities were supplemented by schemes for learning to read musical notation, a skill considered important by most musicians at the time. The Chief Education Officer, Alec Clegg, and his close advisers took an alternative perspective. Their views had an important long-term influence on the growth of new approaches in schools. An examination is made, partly through case studies in specific primary, secondary modern and grammar schools, of ways in which the music curriculum in schools broadened under new influences. Special consideration is given in the thesis to the education and training of teachers, particularly at Bretton Hall, the specialist college for teachers of Music, Art and Drama. Teachers played a crucial role in the initiation and development of new approaches, which were often stimulated by courses at the County's residential college for in-service training at Woolley Hall.

As the music provision developed, there was a growing confluence of perspectives. Although there were still conflicts of opinion, intelligent discussion ultimately strengthened the policy for Music Education in the County, and significant advances were made in the music curriculum. The thesis illustrates the complex interaction of ideas and personal relationships, upon which depended the ultimate success or failure of the policies for the music provision.

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CONTENTS

<b>INTRODUCTION:</b>		1
Notes and references		10
 Chapter		
<b>I</b>	<b>INFLUENCES ON THE MUSIC CURRICULUM: 1935-50</b>	11
1.	The influence of the West Riding musical traditions	12
2.	The influence of the formal education system	16
3.	National influences on music in West Riding schools after 1930	17
4.	Edmund Priestley	19
	4.1. Priestley and music in Bradford	20
	4.2. Priestley as Music Organiser to the West Riding	24
	Chapter notes and references	29
<b>II</b>	<b>ESTABLISHING THE MUSIC PROVISION: 1936-50</b>	31
	Introduction	
1.	Singing and the influence of the schools music festivals	33
	1.1. Styles of schools music festivals	37
	1.2. Influence of the schools festivals on the curriculum	39
2.	Instrumental music in schools	41
	2.1. Development of percussion band playing	43
	2.2. Development of recorder playing	46
	2.3. Instrumental class lessons scheme	51
3.	Concerts in schools	54
	3.1. Demonstration orchestra	58
	3.2. String Quartet: performers & advisers in instrumental music	60
4.	Synthesis and progress	65
	Chapter notes and references	68
<b>III</b>	<b>AN ALTERNATIVE PERSPECTIVE: 1945-50</b>	74
1.	Growth of ideas	76
2.	Development of ideas leading to founding of Bretton Hall	77
3.	Influence of Diana Jordan and Arthur Stone	83
4.	Implementing the new philosophies: The word becomes flesh	90
	4.1. Bretton Hall	90
	4.2. Woolley Hall	95
	Chapter notes and references	100
<b>IV</b>	<b>DEVELOPMENTS IN THE MUSIC PROVISION: 1951-1962</b>	104
1.	The interregnum: 1951-54	104
	1.1. The schools music festivals	105
	1.2. The instrumental lessons scheme	107
	1.3. Woolley Hall	108
	1.4. The String Quartet	110
	1.5. An administrative crisis	111
2.	The influence of Stanley Adams: 1954-62	112
	2.1. The schools music festivals	113
	2.2. Instrumental music in schools	120
	2.3. Influences on the instrumental provision	123
	2.4. Concerts in schools	126
3.	Dissonance and resolution	131
	Chapter notes and references	144

<b>V</b>	<b>STABILITY AND GROWTH: 1962-72</b>	151
	Introduction:	
1.	The influence of John Gavall: 1962-72	152
	1.1. A recipe for expansion	154
2.	Instrumental lessons in schools	156
	2.1. Peripatetic instrumental staff and their training	156
	2.2. The growth of instrumental teaching in schools	158
	2.3. Changing patterns in instrumental teaching	166
	2.4. The development of recorder playing and Early Music	169
	2.5. Instrumental playing in the County & the national pattern	172
	2.6. Entries to the examinations of the Associated Board	173
3.	Music centres	176
	3.1. The southern area	178
	3.2. The northern area	183
	3.3. The central area	184
	3.4. Musical links with other education authorities	189
	3.5. Centre and County orchestras	190
	3.6. Conclusion	192
4.	Concerts in schools: 1962-72	193
	4.1. Influence of the recommendations on concerts in schools	197
	4.2. The full-time performing groups	199
	4.2.1. The West Riding String Quartet	199
	4.2.2. The West Riding Wind Quintet	200
	4.2.3. The County Pianist	201
	4.3. The balance of concerts in schools	202
	4.4. Conclusion	203
	Chapter notes and references	204
<b>VI</b>	<b>ADULT AND FURTHER EDUCATION</b>	209
1.	Nurturing and invigorating the adult musical traditions	212
2.	The influence of the Institutes of Further Education	215
3.	The County Library Headquarters: Music and Drama Collection	217
4.	Drawing young musicians into the adult musical traditions	218
	Chapter notes and references	222
<b>VII</b>	<b>DEVELOPMENTS IN THE MUSIC CURRICULUM OF THE WEST RIDING: 1951-74</b>	224
1.	The music curriculum: 1951-60	225
	1.1. Inhibitions to change	225
	1.2. The effects of the appointment of music teachers to secondary schools	226
2.	Examinations in Music	228
	2.1. The School Certificate	229
	2.2. The General Certificate of Education [G.C.E.]	230
	2.2.1. The syllabus for G.C.E. & the interactive influences	230
	2.2.2. Bretton Hall: practical experience for pupils taking examinations	232
	2.2.3. Growth of G.C.E. O-level entries: 1951-73	234
	2.2.4. Factors influencing a growth in numbers taking G.C.E. O-level	236
	2.3. The Certificate of Secondary Education [C.S.E.]	237
	2.3.1. Modes of examination	240
	2.3.2. The growth of the C.S.E. in Music: 1966-74	241
	2.3.3. The relationship of instrumental playing in school to the C.S.E.	242
	2.4. Conclusion	244

3.	The development of new approaches: 1960-74	246
3.1.	Primary schools: influences for change	248
3.1.1.	The influence of Carl Orff	251
3.1.2.	The Kodaly choral method	258
3.1.3.	The influence of John Paynter	260
3.2.	Middle schools	262
3.3.	Secondary schools	264
3.3.1.	Factors which encouraged new approaches	265
	The Music Advisers	265
	Woolley Hall	266
3.3.2.	Examples of new approaches in secondary schools	267
	Their influence on learning at O-level	268
	The influence of the C.S.E. Mode 3	270
3.4.	Contemporary music in schools and music centres	272
3.4.1.	Popular culture and its influence on schools	275
3.4.2.	Experimental approaches in the southern area	276
3.5.	Contemporary music at music centre level	277
3.6.	The influence of the B.B.C. in propogating new approaches	278
4.	Synthesis and progress	282
	Chapter notes and references	286
<b>VIII</b>	<b>THE FINAL TWO YEARS: 1972-74</b>	<b>294</b>
1.	The influence of Roy Rimmer	294
2.	A Rich Harvest of Fine Music: Festivals and Concerts	295
2.1.	Noyes Fludde: 1972	295
2.2.	The National Music Council of Great Britain's award: 1972	296
2.3.	Plans for a West Riding Music Festival	297
2.4.	Let's make an Opera: 1973	298
2.5.	The Robe of Gold: 1974	300
3.	Synthesis and progress: Philosophy in a New Key	301
4.	Transferring staff and musical facilities to new authorities	304
	Chapter notes and references	308
	<b>SOURCES AND BIBLIOGRAPHY</b>	<b>310</b>
1.	Primary sources	310
1.1.	School logbooks	310
1.2.	Documents and tape recordings	310
1.3.	H.M.I. Reports	312
1.4.	Oral evidence: listed alphabetically by contributors	313
2.	Secondary sources and bibliography	317
2.1.	Books used directly and referred to in chapter references	317
2.2.	Books used for background information	319
2.3.	Music Books	321
2.4.	Journals	322
	<b>APPENDICES [Listed on p. vii]</b>	<b>323</b>

## TABLES AND GRAPHS

## Introduction

Fig: 0.1:	Copy of the map of the West Riding Education Authority area which was used by the Music Advisers	2
Fig: 0.2:	Pyramid of learning levels	7
Fig: 0.3:	The centrality of listening in musical activity	8

## Chapter I

Fig. 1.1:	Focus of musical influences	11
Fig. 1.2:	The influence of the West Riding musical traditions	14

## Chapter II

Fig: 2.1:	Priestley and the music provision: 1950	66
Fig: 2.2:	Interaction between music in West Riding schools and Music Education in England as a whole: 1936-50	67

## Chapter V

Fig: 5.1:	Growth in the number of string teachers: 1963-73	159
Fig: 5.2:	Graph: growth of string playing in central area schools	160
Fig: 5.3:	Graph: growth in the number of hours of woodwind tuition	162
Fig: 5.4:	Graph: growth of brass tuition in the central area	165
Fig: 5.5:	Example of proportions of boys/girls learning instruments	167
Fig: 5.6:	Graph: growth of total hours of instrumental tuition	168
Fig: 5.7:	Graph: percentages of hours of instrumental tuition	168
Fig. 5.8:	Growth of instrumental staff and pupils: 1962-72	172
Fig: 5.9:	Numbers of children learning instruments in March, 1974	173
Fig: 5.10:	Map showing the location of the music centres	175
Fig: 5.11:	The integrating influence of the F.E. Area Music Centres	182
Fig: 5.12:	Approximate numbers of concerts given in schools annually	197

## Chapter VII

Fig: 7.1:	Numbers taking Music in the J.M.B. Higher School Certificate in the years 1920, 1930, 1940, 1950.	229
Fig: 7.2:	Growth of entries for music compared with total entries: 1951-73	234
Fig: 7.3:	G.C.E. O-Level Music examinations [1951-73]	235
Fig: 7.4:	Instrumental tuition [Total hours in each school]	236
Fig: 7.5:	Entries for GCE O-level: 1962-73	237
Fig: 7.6:	Graph of figures tabled in 7.4. & 7.5.	237
Fig: 7.7:	Entries for C.S.E.: 1966-74	242
Fig: 7.8:	Instrumental tuition [hours/school: 1963-72]	242
Fig: 7.9:	Corollation of C.S.E. entries and instrumental hours	243
Fig: 7.10:	Proportion of music entries to total subject entries	243
Fig: 7.11:	1960-74: Expansion of ideas and pioneering influence	284

**APPENDICES:**

0.1. Timeline: Music Education in the W.R.E.A.: 1935-74.	323
4.1. Festival: "Music and Dance in the Dales": 1951	325
4.2. Analysis: Grammar Schools Music Festivals: 1957-60	326
4.3. Analysis: Secondary Modern Schools Music Festivals: 1958-62	327
4.4. Comparison of choral works performed at Grammar Schools and Secondary Modern Schools County Music Festivals	329
4.5. Extract from Adams: Memorandum: 6.3.62.: pp. 7-8	330
5.1. Extracts from recommendations of P. & F.S-C.: 4.12.62.	332
5.2. Sampling analysis: instrumental teacher numbers: 1963-73.	333
5.3. Detailed analysis of tuition by instrumental teachers in central area: 1963-72.	334
5.4. Growth in the number of junior schools in the central area with visiting instrumental teachers: 1963-72.	337
5.5. Total number of schools and hours per week: Summary	338
5.6. Statistics from A.B.R.S.M. annual reports: 1955-74	339
5.7. 1974: Numbers of instrumentalists transferred to new authorities from the West Riding Education Authority	340
7.1. Statistics compiled from J.M.B. annual reports: 1954-75	341
7.2. G.C.E. O-level music entries: Sample of thirty-four W.R.E.A. grammar schools: 1952.	342
7.3. C.S.E. entries: Sample of twenty-four W.R.E.A. secondary schools: 1966-74	343
7.4. C.S.E.: Graph showing growth of total entries from sample of secondary schools in Appendix 6.3.	344
8.1. John Emlyn Edwards: programme note on <u>The Robe of Gold</u>	345

**ABBREVIATIONS USED IN THE THESIS**

A.B.R.S.M.	Associated Board of the Royal Schools of Music
B.B.C.	British Broadcasting Corporation
B.C.L.L.H.C.	Bradford Central Library: Local History Collection
C.E.M.A.	Committee for the Encouragement of Music & the Arts
C.S.E.	Certificate of Secondary Education
F.E.	Further Education
F.E.S-C.	Further Education Sub-Committee
F. & G.P.S-C.	Financial and General Purposes Sub-Committee
G.C.E.	General Certificate of Education
H.M.I.	His/Her Majesty's Inspector
H.S.C.	Higher School Certificate
J.M.B.	Joint Matriculation Board
K.R.M.S.	Kent Rural Music School
L.U.I.E.	Leeds University Institute of Education
M.A.N.A.	Music Advisers National Association
N.M.C.G.B.	National Music Council of Great Britain
P.S-C.	Policy Sub-Committee
P. & F.S-C.	Policy and Finance Sub-Committee
P-W.E.S-C.	Post-War Education Sub-Committee
S.C.	Schools Council
S.S-C.	Staffing Sub-Committee
S.S.E.C.	Secondary Schools Examination Council
S.M.S-C.	School Management Sub-Committee
S. & S.S-C.	Staffing and Salaries Sub-Committee
W.R.C.C.	West Riding County Council
W.R.E.C.	West Riding Education Committee
W.R.M.E.C.	West Riding Music Education Collection (POM)
W.R.S.Q.	West Riding String Quartet
W.R.W.Q.	West Riding Wind Quintet
W.Y.A.S.	West Yorkshire Archive Services, Wakefield
W.Y.L.R.E.B.	West Yorkshire and Lindsey Regional Examining Board
Y.L.J.M.D.C.	Yorkshire Libraries Joint Music and Drama Collection

[For key to initials of those giving oral evidence, see Sources: 1.3.]

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Acknowledgement is made to the Joint Matriculation Board for allowing access to confidential broadsheets of the results of the G.C.E. O-level examinations for the years 1951-73. The Joint Matriculation Board does not necessarily accept the views expressed in this thesis. Acknowledgement is also made to the Yorkshire and Humberside Regional Examinations Board for allowing access to confidential broadsheets of the results of C.S.E. examinations, 1966-74, of the former West Yorkshire and Lindsey Regional Examining Board.

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Paul Mann

## INTRODUCTION

The thesis is an historical case study, and examines the principal elements in the development of Music Education in the West Riding Education Authority from the appointment of the County's first music organiser in 1935, to its demise as an education authority in 1974. It considers the many and varying influences on the County's music provision, and their effect on the establishment and implementation of a policy for music. An examination is made of musical developments in schools, in teacher training, and in adult and further education (1).

The term "Music Education" is used in the broad meaning of Music in Education as a whole, and as an element in the educational and personal development of the child. The writer distinguishes music in education from musical education, a term often used to describe the process of education and training in music, through which young musicians develop musical skills, knowledge and understanding. It is not intended to provoke a semantic argument, but to clarify the use of the two terms in the thesis. Music Education subsumes musical education and there is an important relationship between them. Both have a foundation of practical music-making and performance. The concept of a curriculum divided into separate subject areas, even in junior schools, encouraged the view of music in schools as musical education rather than music in education. Formal examinations in music did little to broaden this perspective. Few teachers gave conscious thought to the role of music in education in its broad meaning. Teaching was done with varying degrees of enthusiasm, skill, success and frustration. Questioning whether one teaches music or children probes fundamental philosophies in Education. This argument was at the heart of conflicts of opinion in the West Riding Education Authority at this time, and indeed in Education in the country as a whole. Throughout the period 1935-74 there was a broadening of the view of Music Education, and this is reflected in the thesis.

It is important to distinguish the West Riding as a geographical area from the West Riding County which formed a substantial part of it.



The West Riding Education Authority was divided for administrative purposes into the northern, the central and the southern areas. Each area had its own music adviser who was nominally an assistant to the Senior Music Adviser. The West Riding as a geographical area also contained county boroughs each with their own education committees, and music advisers. The titles given to the officers responsible for music depended on the authority and their role. Initially, some were appointed to superintend and to inspect musical instruction in schools. As the officers responsible for music became involved in the organisation of schools music festivals, particularly after 1930, some became known as Organisers of Music. Their advisory role broadened, and they were increasingly referred to as Music Advisers. Although the county boroughs contained within the West Riding are outside the brief of this thesis, there are numerous references to their music provision where this is relevant. In some cases the Education Boards of the County Boroughs had appointed music inspectors and superintendents before the West Riding Education Authority. For example, in Chapter One a brief study is made of the system of musical instruction instituted by the Bradford Board. This was done in order to illustrate its influence, subsequently, on the music provision of the West Riding Authority.

The thesis considers the influence of the infra-structure of adult music-making in the West Riding on music in schools after 1935. It examines the development of a policy which enabled children to be involved in the process of practical music-making in schools, in both singing and instrumental playing. Although styles of music-making and listening evolved in the period between 1935-74, the fundamental philosophy that children enjoyed making music and through practical activity gained an insight into the workings of music itself, never changed. The West Riding Education Authority made provision for a broad range of musical activities not only for the majority of children in class, but also for the many able children who learned instruments or sang in choirs as extra-curricular activities. It also provided extensive facilities through Area Music Centres for talented children to play in advanced orchestras and bands. It had a scheme of County Music Scholarships which enabled talented young musicians to study at specialist colleges of music. The County supported a broad range of adult musical activities through Adult and Further Education. Many adult

choirs, bands and concert societies became affiliated members of Institutes of Further Education. The West Riding Education Authority gained a reputation as a pioneer in Education generally; this was also true of the music curriculum throughout the period 1935-74.

The early influences on the music provision are considered in Chapter One. The former Codes of the Board of Education, based on singing and Curwen's methods of tonic sol-fa training, were still valued in the West Riding and formed a foundation of adult choral singing. Through Edmund Priestley, the County's first music organiser, schools were encouraged to introduce new practical activities as a means of enervating music for children in class. In Chapter Two, an examination is made of the establishment and implementation of a policy for Music Education in the County. Through Priestley, links were made between the West Riding musical traditions and music in schools. Priestley helped to introduce non-competitive festivals into the West Riding and was regarded as a pioneer of percussion bands and recorder playing in schools. In 1943, he introduced two schemes for concerts in schools and instrumental lessons, which expanded in the following thirty years. By the time Priestley retired in 1950, the main elements in the music provision had already been established.

Alec Clegg, the Chief Education Officer, had a crucial influence on the growth of new approaches in schools. His advocacy was important in broadening the perspective of music in education, and in the development of new styles of learning in the County; these are discussed in detail in Chapter Three. An examination is made of Clegg's influence on the founding of Bretton Hall in 1949 as a specialist college for the training of teachers in Music, Art and Drama. In 1952, Woolley Hall was founded as the County's residential college for in-service training, and had a seminal influence on the development of new approaches in the County. A study is made of the evolution of Clegg's ideas under the influence of recently appointed arts advisers, particularly during the period of four years, 1945-49, leading to the founding of Bretton Hall.

Up to 1945, the established English musical traditions were the dominant influence on schools. After that, other influences - including those of Laban, Cizek, Orff and Kodaly - were felt increasingly in the

County as new advisers were appointed. There were heated discussions in the County at the time, and the arguments became polarised as "technique versus creativity". One of the problems experienced by the writer has been to present the seemingly contrasting perspectives in a discursive sequence, when in fact they were developing concurrently in the County. Initially there was antagonism between the traditional and alternative perspectives, but increasingly through teacher education and training, both full-time and in-service, there was a growing measure of confluence in Music Education in the County.

When Priestley retired in 1950, the changing attitudes in the County towards Arts Education caused a delay of nearly four years before a successor was appointed. During the interregnum the existing music provision was maintained and there were some notable developments. In 1954, after considerable procrastination, a new Senior Music Adviser, Stanley Adams, was appointed. Under Adams, the music provision expanded, and important advances were made. To a large extent, this was a reinforcement of traditional good practice in the County. However, the expansion of the music provision was accompanied by arguments over Adams' policy for music in schools. These conflicts came to a climax in 1962 when a Special Sub-Committee was set up to advise the Education Committee and to make recommendations for the future policy of music in schools. The discussions were complex and raised fundamental educational issues which are examined in Chapter Four.

In Chapter Five, a study is made of the growth of the music provision between 1962-72. In the period after 1960, Education as whole expanded enormously. In the West Riding, secondary schools were re-organised and combined on comprehensive principles. The County's music provision in schools, colleges and further education benefitted from this period of expansion in the education service. In 1962, John Gavall, the Music Adviser for the southern area, was appointed as Senior Music Adviser. Compared to the earlier conflicts of opinion, there was relative stability in the County. The period was one of continued growth within the overall music provision. Area Music Centres were established within a special charter worked out with the Institutes of Further Education. After 1962, the role of singing as the predominant musical activity in schools was seriously challenged by instrumental playing.

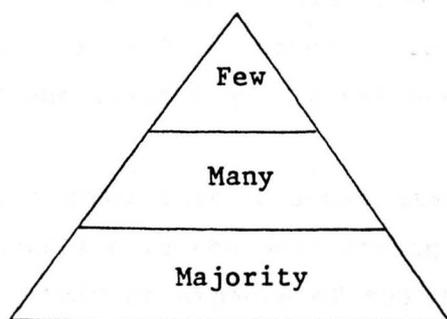
Adult and Further Education was a key element in the County's provision as a whole. The Institutes of Further Education were an important influence on music in the County. The establishment of Grantley Hall as an Adult Residential College in 1949 was important in the continuing and further education of adults in the County. Music was always a vital part of the life of Grantley Hall, as it was at Woolley Hall. The West Riding Education Authority enjoyed a constructive relationship with the University of Leeds, and this relationship strengthened over the years. The writer suggests that through an active Adult and Further Education provision, young people are able to perceive value in music as an adult activity, rather than one which is terminated on leaving school. The adult musical traditions can be invigorated by encouraging young people who have been involved in music-making in school to join in activities in the adult community.

The period after 1960 marked not only the expansion of traditional approaches to music-making in the County, but the growth of new ideas and approaches in the music curriculum. In Chapter Seven, a study is made of curriculum development in the West Riding Education Authority between 1951-74. The foundation of traditional good practice gradually accommodated new approaches. Woolley Hall became a focal point for curriculum innovation in the County, and new approaches were introduced through courses. Teachers in schools also had an important role in initiating and developing new approaches to music learning in the County. In primary schools, there was particular excitement felt for creative work. This was not matched to the same extent in secondary schools, where musical and academic traditions tended to inhibit the development of new approaches. To an extent the formal influence of the universities and the colleges of music on the syllabus for the School Certificate and the G.C.E. had a long-term effect on classwork for the majority of children in both modern and grammar schools. The establishment of the C.S.E. in 1965 was an important innovation in secondary schools, and led to a broader view of music in education. Consideration is given to the growth in popularity of Mode 3 and its long-term influence on the music curriculum. At this time, there were varying approaches to contemporary music in both secondary schools and music centres.

In 1972, Gavall left the County and was succeeded as Senior Music Adviser by Roy Rimmer. Knowing that the Authority was to be disbanded in 1974, and that the music provision - the instrumental teachers, music centres and instrumental ensembles - would be divided between the new authorities, Rimmer organised a series of concerts and dramatic productions. By this time, perspectives were becoming more confluent and there was a greater sense of harmony in the relationship between the arts advisers - something which Rimmer encouraged. The advisers worked together on several ambitious music-drama productions combining music, theatre, dance, movement, scenery and costume. The increasing collaboration between the arts was an important feature of the final few years and is examined in the last Chapter, Eight.

In the thesis, writer expresses the view that many of the problems associated with music learning in schools arose when teachers worked at a level which was inappropriate for their pupils at their current stage of educational and musical development. The "majority" of children in class often worked at a level which was more appropriate for the "many" able, and the "few" talented children.

Fig: 0.2. Pyramid of learning levels

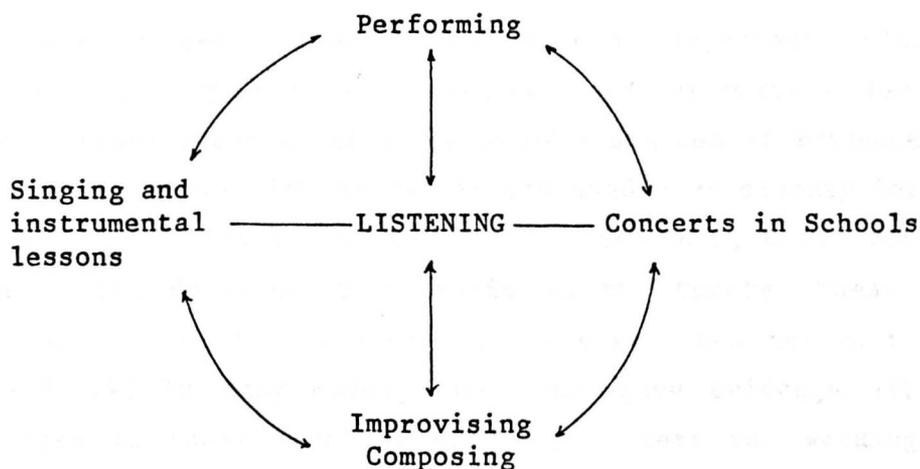


For example, a working knowledge of musical notation was of value only when one needed to sing or play from music. Musical notation was an aid to performance, not the language of music itself. This may seem self-evident, but the lack of clear educational aims and objectives by some music teachers caused frustration to children. Through involvement in the process of practical musical activity - performing and composing - children were able to develop a deepening understanding of music, and an incentive to read musical notation. Through music-making, children were able to develop musical knowing, which could lead on to knowing about music - the principle that theory follows practice. For some music

teachers in schools, knowledge about music took priority over knowing music itself. In some schools, testing knowledge was an important part of curriculum evaluation and justification.

Throughout the thesis, the crucial role of listening is emphasised. Just as observation is fundamental to the visual arts, so is listening central to all musical activity, linking singing, instrumental playing, improvisation and composition at all levels of involvement.

Fig: 0.3: The centrality of listening in musical activity



The development of listening in its broadest meaning, rather than simply "hearing", was the goal of every music teacher, whether it was described as "intelligent listening", "aural perception" or "audition".

This is the first time that a broad historiographical study has been made of Music Education in the West Riding Education Authority. The writer made a modest study of aspects of the West Riding's early music provision in 1986 (2). Although this thesis inevitably draws on issues raised in the earlier study, these have been radically re-examined in the light of the subsequent research.

The nature of the project created challenges. It also revealed early problems, which were ultimately turned to advantage and enabled a broader view of Music Education in the County to be made. The writer examined the published minutes and reports of the West Riding Education Committee and its associated standing Sub-Committees in order to establish a conceptual framework and policy for the research. However, few of the important papers which accompanied committee meetings and

which referred specifically to the music provision, were preserved when the West Riding Education Authority was disbanded in April, 1974. It is such primary source material which often gives an insight into the main issues and discussions which led to decisions in committee. Likewise, few of the centralised papers relating to the development of the County's music provision - memoranda, working papers and records of the Music Advisers kept in their office in Wakefield - was saved after 1974. In fact, throughout the County, few papers relating to the music provision were systematically preserved.

The lack of centralised records had an important influence on formulating a policy for the research, and ultimately led to the discovery of significant alternative primary sources of evidence. During a period of five years, the writer interviewed over seventy former West Riding teachers, lecturers, advisers and inspectors, whose work had an influence on the development of music in the County. These included eight out of the total of eleven music advisers who served the County between 1935-74. In many cases, those who gave evidence allowed the writer access to their personal diaries, letters and working papers. Their evidence illustrated the complexity of the issues, and the way in which intelligent discussion strengthened the policy for Music Education in the County. As far as possible, contemporary written sources were used to confirm factual information given in oral evidence.

Such was the historical and research value of some of the material, that the writer established a West Riding Music Education Collection to supplement the project. Teachers, advisers and schools contributed working papers, letters, records, diaries. The writer collected a broad range of musical material which had been used in West Riding schools during this period, including song books, text books, music guides, rhythm and pitch cards, visual aids, audio and video tape recordings, and schools music broadcast booklets.

In an authority as large as the West Riding Education Authority, it would have been impracticable to make a survey of the music provision of every school in the County. The writer conducted modest case studies of varying approaches to music-making in primary, middle and secondary schools. A variety of study methods were used, including the oral

evidence of the teachers involved, school logbooks, photographs, and audio and video tape recordings of children's improvisations and compositions. In some cases, the children's work had been broadcast or published at the time. This approach had not been envisaged at the beginning of the project, but gave a valuable insight into the initiatives of individual teachers. Meeting teachers and advisers gave a perspective of what was possible with lively encouragement, without leading to the conclusion that this was a general pattern throughout the authority. Clearly, this was not so. Within an administrative area as large as the West Riding Education Authority, there were wide local variations in the music provision. Whilst some areas had schools and adult communities with a broad range of lively musical activities, others showed little evidence of real music-making.

The West Riding Education Authority was a great pioneer in Education generally. It showed commitment to Music and the Arts in Education. Even cautious county councillors in the West Riding supported the broad development of music and the arts in schools and the community, and poured ever-increasing resources into its growth. The thesis considers the interaction which existed in music education between the West Riding Education Authority and the rest of the country generally. Although there was a firm foundation of good practice in the County, an important feature of the music provision was that it drew strength from new ideas being pioneered nationally. In its turn the West Riding influenced the music provision of other authorities. It is salutary in 1991, at a time when many education authorities are reducing their budgets for music education and pruning their instrumental services, to investigate how one education authority worked in an age when there was a sense of hope and vision for the future.

Notes and references:

1. See Appendix No. O.1. for W.R.E.A. time-line: 1935-74
2. Mann, P.O.: [1986] Unpublished M.A. Dissertation.

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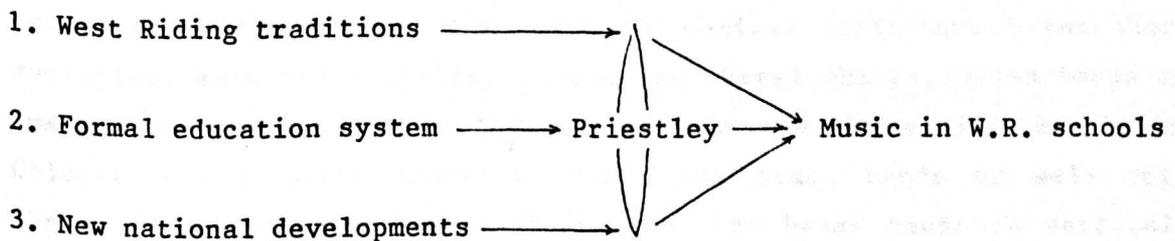
## CHAPTER ONE

### INFLUENCES ON THE MUSIC CURRICULUM: 1935-50

There were several confluent influences on the music curriculum of West Riding schools between 1935-50. The adult musical traditions of the West Riding had a variety and intensity which were matched by few other areas in the British Isles, and drew-in a broad cross-section of people into active music-making. The influence of the former Code of the Board of Education were still felt strongly in schools, even in 1930. In music, the Code prescribed a curriculum based on sight singing, tonic sol-fa and music reading, which could be readily tested by school inspectors. In effect, this inhibited curriculum development in schools for many years. Concern at a national level for the music curriculum in schools eventually stimulated new developments. These had an increasingly important influence on the music in West Riding schools. Foremost among these were the non-competitive schools music festivals, which enlivened singing in schools and stimulated new song repertoire. Festivals also encouraged percussion band playing, which gave a new instrumental dimension to class work in schools.

After 1936, these influences were focussed more directly onto the music curriculum of schools in the West Riding through Edmund Priestley, the County's first Music Organiser.

Fig. 1.1: Focus of musical influences



From 1936 until his retirement in 1950, Priestley was the dominant influence on the development of music in the schools of the West Riding. He was innovative in the sense that he drew schools into the wider musical traditions of the West Riding. In addition to developing singing, Priestley pioneered a broad range of instrumental activities.

Through Priestley, a relationship was established between music in West Riding schools and Music Education in the British Isles as a whole. Priestley's educational and musical philosophy gave a sense of purpose and thrust to the music provision. Through his energy and enthusiasm the provision developed into one of the most extensive of any authority in the British Isles at the time.

#### 1. THE INFLUENCE OF THE WEST RIDING MUSICAL TRADITIONS

The West Riding musical traditions had a richness which was well known, and it is necessary only to identify briefly the main elements in order to appreciate the nature of their influence on schools. The adult musical traditions formed a backcloth against which music in schools developed between 1935-74. Music flourished in the West Riding as it did, for example, in the mining valleys of South Wales, in Cornwall and in the Forest of Dean. Adult music making was a good example of a process in which all could be involved, with varying degrees of skill. For many people, music was a relaxation; it maintained a balance of spiritual and emotional well being. Opinions vary on the extent of the influence of the adult musical traditions on schools before 1936; the evidence suggests that, rather than affecting the content of the class curriculum directly, their influence permeated music in the schools of the West Riding in an indirect and intangible way.

The Yorkshire choral singing and brass band traditions are internationally known, and yet it was particularly in the West Riding, rather than the North or East Ridings, that the musical reputation was established. Many of the West Riding's musical traditions - the choral societies, male voice choirs, church and chapel choirs, brass bands and amateur orchestras - had their roots in the Industrial Revolution. Collieries and mills supported their own brass bands or male voice choirs (1). Through public performances, the brass bands in particular influenced listening tastes; in some cases these were the only live musical performances heard by the general public. In Yorkshire, there was often a similar fervour for brass bands as there was for cricket, and both prospered in the same period. It was a characteristic of the West Riding musical heritage that members of families, bands, churches, chapels, choirs passed on their skills to younger musicians. Experienced

musicians often taught music in the locality as semi-professionals. This was an effective way of maintaining musical traditions (2). Some brass bands ran junior training bands for young players, and provided tuition and instruments. These were largely independent of schools, for bands had an autonomy of which they were proud. When the West Riding's Instrumental Class Scheme was introduced in 1943, some local bands and musicians established relationships with schools; others were suspicious of possible intrusion by the County.

Male voice choirs, like brass bands, were nurtured in the cradle of the Industrial Revolution. Some well known West Riding male voice choirs were founded as a result of the competitive musical festivals which were growing in the north of England (3). The male voice choirs demonstrated fundamental issues of musicality in the West Riding. It was common at one time to hear men and women whistling or singing for pleasure as they worked (4); these were instinctive and intrinsically enjoyable musical activities. It was axiomatic that all Yorkshire people could sing! The churches and particularly the non-conformist chapels had an important influence on choral singing in the West Riding. The chapels were well known for their enthusiastic congregational singing of hymns, often in four parts (5). Sunday schools stimulated lively singing in some areas. Choral societies often developed directly from church and chapel choirs. Many villages had their own choral societies and brass bands. Several large West Riding choral societies commissioned and performed new works by contemporary English composers. The choral societies had an important influence on the adult musical life in the West Riding, although opinion varies on their influence on choral singing in schools.

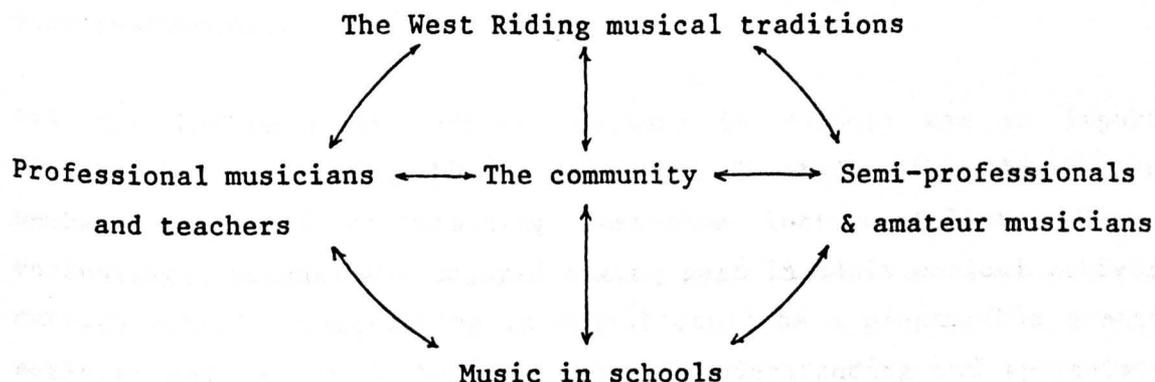
String playing was popular both in the residential districts of the northern area - Harrogate, Knaresborough, Ripon, Ilkley and Otley - and in rural areas. There were adult orchestras made up of amateurs and semi-professional players (6). Most theatres and music halls had small orchestras. Spa towns such as Harrogate and Scarborough supported municipal orchestras. After 1943, some members of these orchestras became part-time teachers under the County's instrumental class scheme. Others were engaged as freelance players in the early West Riding Demonstration Orchestra. It is probable that there were string classes in secondary schools, particularly grammar schools, before the County's

official instrumental scheme began in 1943. Local musicians taught the violin and some schools had teachers on the staff who played stringed instruments. The northern area consistently produced some of the best string players in the County. There was rarely a shortage of string instruments when the Authority's instrumental scheme began.

There was a ground-swell of music making in the many communities, often centred on the church or chapel. At Christmas, there were performances of Messiah (7), and it was the custom that anyone could take part. There was a tradition of carol singing at Christmas, particularly in rural areas where a small band would often accompany the singers (8). Summer Sings, held in the open on the village green or cricket field, were an established tradition in the West Riding. Since many adults read musical notation, the music for the hymns was often printed in four parts in the programmes. Choruses from works such as The Creation and Messiah were sung. Singers and instrumentalists assembled, as they did for the Christmas performances of Messiah. Some Sings were established over a hundred years ago.

Adult music-making at a local level probably had a more important influence on music in schools than the renowned choral societies and brass bands. The adult musical tradition was largely self-sustaining. After the appointment of an Organiser for Music in the West Riding Education Authority in 1936, schools were drawn more closely into that tradition; the existing empathy for music in many communities was an important factor in the strong growth of music in schools.

Fig. 1.2.: The influence of the West Riding musical traditions



Several elements in the influence of the musical traditions on schools may be identified:-

(1) Active involvement in the process of music-making, both singing and playing, was an important characteristic of the adult musical tradition. Music-making in the community drew in a wide range of people. It illustrated a fundamental principle in music education that children learn most effectively from being involved in the practical process of making music rather than simply being taught the theory of music. After 1936, the County provided increasing facilities to ensure that children in schools could be involved in a process of practical music-making which did not become dominated by a product-oriented, cognitive curriculum of tests and examinations.

(2) Listening to live music was an important influence. Many people enjoyed public concerts given by brass bands, orchestras, male voice choirs and choral societies. In the period after 1924, this was supplemented by special concerts for children, given by symphony orchestras in public halls. After 1943, the West Riding Education Authority established its own demonstration orchestra which visited schools giving concerts of live music to children. In 1948, the County established its own full-time String Quartet to extend this provision.

(3) There was often an interaction between schools and the community. This depended on individual circumstances. Music groups rehearsed in schools. Schools used local churches or chapels for concerts and festivals. One of the reasons for the prompt start of the County's official instrumental class scheme in 1943, was that there were musicians in the locality of many schools who could teach orchestral and band instruments.

(4) The influence of musical teachers in schools was an important element in stimulating lively interest. Teachers might be full-time members of staff or visiting part-time instrumentalists. With an enthusiastic teacher who enjoyed taking part in adult musical activities outside school, music-making in school could be a pleasurable practical activity and one which deepened musical understanding and appreciation.

Teachers who were keen amateur musicians encouraged music-making and sustained musical interest in schools.

(5) Many people living in the West Riding felt an empathy for music, and supported musical events. It is doubtful if hardened County councillors in Committee would have agreed the generous funds for schools music festivals in the period after 1930 had they not been influenced by the existing broad base of musical activity in the West Riding.

## 2. THE INFLUENCE OF THE FORMAL EDUCATION SYSTEM

Opinions are divided on the extent of the influence of the West Riding adult musical traditions on music in schools before 1936. The evidence suggests that practical music-making flourished in schools where there was an enthusiastic and enlightened musician on the staff. In schools, the music curriculum was still influenced by the the formal, theoretical, approaches of the former Code of the Board of Education, with its emphasis on the "three R's". Up to 1900 under the system of payments by results, schools had been paid 6d. for every child who could sing by ear, but 1/= if they could read musical notation. There had been a strong financial incentive to teach music reading, and forms of class music which could be tested easily.

Teachers who were brought up under The Code as pupils in school, tended to perpetuate its main principles. It is a natural characteristic to teach as one has been taught, and this tends to inhibit curriculum development. It was not unusual for ability in sight singing, reading from a sol-fa chart or music notation to be prized more highly than the overt enjoyment of making music itself. Even in 1930, music in many schools consisted of massed singing, and learning tonic sol-fa. This was often done in an uninspiring and unmusical way, and rarely reflected the pleasure which adults derived from making music. Although teachers in elementary schools were encouraged to teach music to their classes, few had musical training themselves and often taught music in an unimaginative and mechanical way. Because of this, schemes for musical instruction in schools were devised in pericules, so that even unskilled teachers could teach the mechanics of music. Up to the first twenty

years of the century, teachers in some authorities were encouraged to study for the School Teachers Music Certificate.

In most elementary schools, practical musical activity was restricted to singing. The National Song Book, first published in 1905, arose from the need for a collection of unison songs suitable for use in schools. Whilst not prescribed explicitly by the Board of Education, the songs complemented the work prescribed in the Code. Charles Villiers Stanford edited the collection and composed piano accompaniments which were suitable for non-specialist teachers. The collection became widely adopted as the standard song book for schools. Although it was revised on several occasions, the contents were unaltered and it remained in use in many schools until after 1960.

In a sense, the formal and product-oriented music curriculum of schools up to 1930 was an antithesis of the process of music-making in the West Riding adult tradition. The focus on the basic requirements of reading, writing and arithmetic influenced teachers' attitudes in other subjects. Although teachers sang in local choirs or played instruments, and enjoyed listening to light operatic and classical music, it is arguable whether this had a direct influence on the content of the music curriculum of schools before 1930 (9). The majority of schools at this time would have no regularly organised extra-curricular choral singing or instrumental playing. Training college courses perpetuated traditional subject-based approaches, and, if they included music, they had a narrow perspective of music teaching which was often limited to singing, tonic sol-fa, sight reading from staff notation and elementary piano instruction. It is difficult in the 1990s to appreciate the narrow and theoretical basis of the class music curriculum in many schools between 1900-30. It is against this background that one may perceive the extent of the developments in music in the schools of the West Riding Education Authority between 1935-74, and the advances which have been made in Music Education since then.

### 3. NATIONAL INFLUENCES ON MUSIC IN WEST RIDING SCHOOLS AFTER 1930

The Board of Education recognised that music in many state schools was narrow in outlook and undynamic, and appointed Inspectors of Music

as a positive step towards developing new approaches with a practical base. In 1911, Sir Arthur Somervell was the Staff H.M.I. for Music in a part-time capacity, with Geoffrey Shaw appointed as a full-time deputy. On Somervell's retirement in 1929, Shaw took over as Staff H.M.I. and Cyril Winn was appointed as a District H.M.I.. Shaw and Winn had an important influence on the development of music in schools generally, laying a foundation based on practical music making, especially singing. They ran music courses throughout England, and published a variety of practical material for schools.

As the result of a music course run by Somervell and Shaw in Oxford in 1926, a non-competitive schools musical festival was organised in June the following year (10) by the headmaster of a Bridgenorth school. Several schools in the area met together to sing and Shaw directed it. In 1928, similar schools music festivals were held at Ludlow and Wellington. The concept of non-competitive schools music festivals spread to other areas - including Worcestershire, Essex and Yorkshire. Prominent musicians became actively involved in the movement, including Edward Elgar, Adrian Boult and Malcolm Sargent. The Board of Education supported the festivals. It allowed Shaw and Winn to direct festivals as a part of their official work, regarding festivals as important and beneficial contributions to the development of new approaches and attitudes to music in schools (11). Clearly, Inspectors of Music could not visit every individual school in the country. It was argued that the Inspectors' time would be used more effectively if children from different schools were to meet together to make music. There were also numerous advantages for schools. Inspectors could be seen to be helping and advising in a more friendly and practical way than on an official visit to schools. Many teachers felt that in a non-competitive atmosphere, children and teachers were more receptive to suggestions made by the Inspectors. This is a fundamental issue in music education, for people learn most effectively by example. Teachers are more likely to adopt new practices when they see them in operation. In the West Riding, Priestley and Adams, the Authority's first two Senior Music Advisers, both worked in this way, spending an important proportion of their time with teachers in school. The Festivals were important social occasions for they broke down a sense of isolation which many schools, especially in rural areas, felt at the time.

The non-competitive music festival movement provided for the broad majority of children in schools. It aimed to raise the standard of class singing generally throughout a school, not just for a few individuals selected to be in a choir. This was an important principle and was a recommendation made to Festival Committees; it was included by the Worcestershire Association of Musical Societies in their scheme for non-competitive musical festivals:-

Schools were strongly recommended to send in complete school classes and not picked choirs for the Individual Singing. It was only by this means that every effort could be concentrated on raising the standard of the class and through that medium of the whole school. Selecting children and forming composite choirs is apt to dislocate the school and concentrate the effort on raising the standard of only a few children (12)

The influence of the non-competitive schools music festival movement on education authorities was beneficial, for it led to an evaluation of methods of teaching music, and an increase in the scope of music in schools. The introduction of percussion bands into schools in the 1930s was due largely to the influence of the non-competitive festival movement. As a result of the schools music festivals, many education authorities appointed their first music organisers or advisers, including the West Riding Education Authority. The establishment of the Schools Music Association of Great Britain in 1946 (which was formed out of the 1938 National Association of Schools Music Festivals), and the Music Advisers National Association in 1947, was a manifestation of the broad influence of the non-competitive schools music festivals and the closer interaction between local authority music advisers.

#### 4. THE INFLUENCE OF EDMUND PRIESTLEY

Edmund Priestley was the first Music Organiser appointed by the West Riding Education Authority. He focussed local and national influences onto the schools of the County, and established a music provision which was outstanding in its breadth. In order to appreciate the significance of Priestley's work as a music organiser, an examination is made of his own musical education, and the tradition of music teaching in schools at the time.

#### 4.1. Priestley and music in Bradford

Priestley was born in 1889 in Bradford (13), a city with well established adult musical traditions. Bradford at this time was a pioneering authority in Education generally. In 1881, the Bradford School Board had been one of the first Boards in the country to appoint a superintendent for music, and by 1900 there was a well-organised system of musical instruction in its schools. Priestley's education and musical experience in the city of Bradford was seminal in the formulation of a philosophy which guided important musical developments, subsequently, in the schools of the West Riding.

Musical instruction in Bradford schools was established by William Docksey after his appointment as Superintendent of Music in 1890. Docksey organised musical instruction classes for teachers to enable them to qualify for their School Teacher's Music Certificate; this included singing from tonic sol-fa and staff notation. In 1894, Docksey compiled a short collection of songs for schools, for use by Bradford teachers (14). Docksey wrote a short introduction on the methods which might be used to teach the songs. He also published Five Hundered School Music Tests, which formed a foundation of musical instruction in the elementary and secondary schools of Bradford. Docksey prescribed the tests, and inspected the children in their use. Arthur Stork was appointed as the Assistant Superintendent of Music in 1903.

The Bradford schools became known for the quality of their singing. Docksey's principle of training teachers in elementary schools to take the responsibility for the singing and musical instruction in their schools was important not only for the future of music in the schools of Bradford, but in the West Riding, for Priestley adopted a similar policy after 1936. The involvement of teachers in broad aspects of the curriculum is an important issue in Education. In 1897, McNaught (15), a disciple of Curwen, wrote that:-

The Bradford Board schools enjoy a high reputation for the excellence of their school singing. I was therefore very glad to find an opportunity recently of visiting the schools to which Mr. Docksey, the Music Superintendent of the Board, was able to introduce me... Bradford affords one of the best object lessons of the advantages of the system by which responsibility for

singing is thrown upon the school staff working under the guidance of a qualified expert. (16)

At an early stage, the Bradford Board prescribed that "one lesson of music theory was to be undertaken in all schools, scholars were to be tested regularly, teachers were to qualify themselves with help from the Board, a list of suitable songs was to be compiled by the School Management Committee" (17). Arthur Stork, who succeeded Docksey as Superintendent for Music in 1919, continued Docksey's principles of instruction. It is important to note that, as a boy in school, Priestley was taught Curwen's Tonic Sol-fa Method and its integral device of the Modulator, as organised by Docksey and Stork. This early experience may be seen to have had an important influence on his attitude towards music reading in schools.

Priestley grew up in the vigorous choral traditions of the non-conformist chapels, which were known for their lively and enthusiastic congregational singing, often in four parts. Priestley attended the Wesleyan Reform Chapel at Wibsey, and showed musical gifts at an early age. He had a fine boy-soprano voice and had 'perfect' pitch. He developed an attractive baritone voice which was much admired. He gained the L.R.A.M. diploma as a singer. Priestley studied at Leeds University from 1907-10. Although he was a skilled musician and music was a natural and easy language for him, he chose to read Maths and Science rather than Music. At this time, there were few openings for professional musicians. Oral evidence also suggests that he considered that to study Music, which he liked, would be to take the easy path (18). This formal and classical view of intellectual discipline was not unusual at the time; for example, children in grammar schools studied Latin, which was regarded as a good mental discipline. This philosophy characterised Priestley's educational thinking; it permeated his thorough and well-organised card-system for teaching pitch and rhythm in class.

Priestley taught Maths and Music at Grange Secondary School for Boys, Bradford, from 1912-30. He had outstanding energy and enthusiasm in his teaching, and showed children a sympathetic attitude which contrasted with the harshness of many of his older contemporaries on the staff at the time (19). He had an enlightened and dynamic approach to the teaching of Mathematics and carried his pupils along with his

enthusiasm. As was the custom at the time, he sequenced learning so that children mastered concepts stage by stage. It was a period when rote learning of mensuration tables and mathematical formulae was de rigueur. Priestley taught them in such a vigorous and friendly way that his pupils enjoyed their lessons; he prepared wall charts of mensuration formulae and "his blackboard work in algebra and theoretical geometry was full of zest" (20).

At Grange Secondary School for Boys there were two lessons of music per week, one of musical instruction and the other of singing in half-year groups. Priestley taught some periods of music in the school and applied a similar methodology to musical instruction lessons. He taught tonic sol-fa and French rhythm patterns with the same vigour and enthusiasm as he taught the Mathematical mensuration tables (21). Priestley was a formal teacher in a formal age, but he taught with an energy and friendliness which made a vivid and lasting impression on his pupils. Priestley considered singing to be the foundation of musical activity, and shared in the singing teaching at the school. He took half-year groups for singing and built up a good four-part Soprano-Alto choir (22).

The music master at Grange Secondary School, Meanwell Henton, was a fine musician with a broad and cultivated taste. He conducted the school orchestra. From 1924, Henton organised occasional Saturday orchestral concerts for children in Bradford given by the Bradford Permanent Orchestra (23). Under Henton and Priestley, the music at Grange Secondary School was exceptional both in quality and breadth. Two former pupils, Frank Mumby and Watkins Shaw, went on to distinguished academic and musical careers. In conversation with the writer both paid tribute to Henton and Priestley's personal qualities, and as a teachers (24).

Priestley became the choirmaster at Wibsey Wesleyan Reform Chapel, teaching the children's and adult choirs. He established there a musical reputation which became well known in Bradford, based not only on the customary fine traditional performances of major choral works by combined adult choirs, but of musical events by children who both sang and played instruments. Priestley taught the children in the Sunday School to make and play bamboo pipes, on which they accompanied the

singing at special services. When good quality recorders became more readily available in the 1930s, Priestley used them and added descant recorder parts to the children's singing. Some members of the Senior Choir used to play treble and tenor recorders with the children. For a short period, Priestley also ran instrumental ensembles on a Saturday morning at the Chapel - an early form of music centre; children from Bradford used to meet there (25).

Priestley believed that the skills and understanding needed to make music, including music reading, should grow confluently with the practical process of making music, and he applied this principle later to music in the schools of the West Riding Education Authority. He taught the children at the Wibsey chapel to read music. Many adults who had gone to Bradford schools would be able to read music. Reading music was perceived as an important skill which enabled one to join in the choral performances. The ability to read music was taken for granted in the locality (26). Many of those who attended Wibsey Chapel had music copies of the Methodist Hymn Book. However, vigorous choral singing was by no means unique to Wibsey Chapel, for it was a characteristic of Methodist Churches in other parts of the British Isles (27).

Priestley was actively involved in the social and musical life of the city. He was a chapel trustee and a local lay preacher. He also organised a successful concert party, the Caroleans, which produced stage shows accompanied by an orchestra. In 1925, he composed a musical show - The Ghost Plane (28). As a young man he enjoyed playing cricket. He was an active Freemason, and one-time Master of his Lodge. Priestley had a natural ability to form good relationships with people of all ages. He worked with a wide range of children and adults. From 1915-1930, he was a part-time lecturer in Maths at the Bradford Technical College and other evening institutes (29). In May, 1930 he was appointed to the post of Organising Inspector of Further Education to Bradford Education Committee (30), a post he held for only three years.

In 1933, Priestley succeeded Arthur Stork as Organising Inspector of Music. He inherited an efficient organisation of musical instruction which his predecessors, Docksey and Stork, had established. Priestley maintained and developed the reputation for music in Bradford schools.

He expanded the music provision to include a broad range of practical musical activities. He extended the principle of concerts for children given by symphony orchestras and organised daytime concerts in the Eastbrook Hall by the Halle Orchestra. These concerts were seminal, for they were the forerunners of Priestley's concert schemes in the West Riding Education Authority. The experience of organising concerts for large numbers of children in public halls gave him an insight into the problems of making childrens' listening experiences meaningful (31).

In Bradford, as in other parts of the West Riding, there was a tradition of musical festivals and concerts. At an early stage, Docksey and Stork had assembled children from different schools in the St. George's and Eastbrook Halls to sing together and practice sight singing. After 1927, the non-competitive schools music festival movement grew rapidly. Priestley helped in its growth, establishing similar festivals in Bradford (32). Cyril Winn was the District H.M.I. in the West Riding at this time. It is probable that, as one of the founders of the festival movement in England, Winn encouraged Priestley to develop festivals in the Bradford area. Through the festival movement, Priestley met Geoffrey Shaw. Both Shaw and Winn attended West Riding festivals on numerous occasions. Percussion bands became a feature of the festival movement which gave a new instrumental dimension to classwork. Priestley attended an early non-competitive festival in Worcester and met Stephen Moore, one of the pioneers of percussion bands. Moore collaborated with Priestley in developing percussion bands in West Riding schools. Through Priestley's initiative, Bradford became a pioneer in the non-competitive festival and percussion band movements (33), and its reputation as a musical authority was becoming known nationally.

#### 4.2. Priestley as Music Organiser to the West Riding

In 1930, only a minority of education authorities had organisers or inspectors for music. There was no such post in the West Riding Education Authority at that time. The non-competitive schools festival movement was beginning to exert a national influence, and several education authorities appointed officers to organise music festivals in their areas. These officers were described variously as advisers, organisers, inspectors or superintendents by different authorities; some

were part time appointments. By 1934, several county borough education authorities in Yorkshire had appointed organisers for music, including Sheffield, Leeds and Bradford (34).

The reputation of music in Bradford schools highlighted the fact that the West Riding Education Authority had no organiser for music in schools. The resignation of an Organiser for Physical Training in 1934 prompted the West Riding Education Committee to consider, in his stead, the appointment of a full-time Organiser for Music (35). The Authority made a request to Bradford for specific information about the music in its schools. Priestley, as Bradford's Organising Inspector for Music, duly supplied it (36). A specification was drawn up for an Organiser for Music to the West Riding Education Authority "to deal with instruction in music in Elementary Schools, Secondary Schools, and Technical and Evening Institutes, to conduct teachers' classes, and to undertake such other work in connection with the teaching of music as may be required." (37). A Special Sub-Committee was set up to interview selected candidates for the post and to make recommendations to the Finance and General Purposes Sub-Committee. In addition, two specialist musicians, Cyril Winn, the District H.M.I., and George E. Linfoot, Musical Adviser to the Sheffield Education Committee, were invited to assist the Sub-Committee in making the appointment. It is surprising in view of the fact that Priestley had supplied specific information earlier that Linfoot, and not Priestley, was invited to sit on the Sub-Committee. It may be that Priestley had already expressed interest in the post, himself.

On the 12th February, 1935, Arnold Goldsbrough, F.R.C.O., Hon. A.R.C.M., was appointed (38). Goldsbrough was well known as an organist, harpsichordist, conductor, and a professor at the Royal College of Music, but had limited experience of music in state schools. His appointment illustrated the prevailing perception of music in schools at the time as a formal study based on adult expectations - musical education rather than music in education. Wishing to be allowed to continue his professional work in London, Goldsbrough requested, and was granted, leave of absence for two months each year (39). However, shortly afterwards he withdrew his acceptance of the appointment (40). On 18th June, the Special Sub-Committee was reconvened and it was

decided to re-advertise the post. On the 12th November, 1935, Priestley was appointed (41) and he took up his appointment on 1st February, 1936. Unlike Goldsbrough, Priestley was a professional schoolteacher with broad experience of music within both schools and the community. As a result of Goldsbrough's withdrawal almost a year had been lost before the first Organiser for Music to the West Riding Education Authority took up his appointment.

Priestley recognised the educational potential of new ideas and through him there were important developments in the schools of the West Riding Education Authority. He drew the schools more closely into the musical traditions of the West Riding, and tapped the empathy for music and goodwill felt in the County. Priestley had the enthusiasm of the music lover combined with the skills and understanding of the professional teacher. He recognised the educational value of the practical musical activities enjoyed by a broad cross section of adults in the West Riding. Priestley believed that practical music-making was the ideal approach to the study of music, both vocal and instrumental, for it created an active interest which was essential to effective teaching; through music-making children developed the power of concentration which was necessary for perceptive listening (42).

Singing was the foundation of music making at this time. Throughout his life, Priestley encouraged a love of singing in children.

Singing has been rightly regarded as the central musical activity and the ideal medium for the child performer (43). Singing is the most obvious means of expression...it provides the ideal approach to the development of the enjoyment and understanding of music (44).

The development of aural perception and intelligent listening (45) is a fundamental aim of Music in Education. Through all the changes in teaching styles in the period from 1935-74, the basic aim of arts teachers remained constant - to enable children to learn to observe carefully, whether the medium was music or the visual arts. An artist needs to look and observe, not simply see. A musician needs to listen and observe, not simply hear.

Priestley believed that the pleasure of active participation in singing and instrumental playing was an incentive for children to learn musical notation and provided a focus for their understanding and appreciation; music-making helped to create intelligent listeners, and was a socialising experience:

The best approach to 'listening' in schools is through the child's activities as a music maker or performer. By this method, his interest and co-operation are secured from the outset, while concentration, which is so vital a factor in intelligent listening, is slowly but surely developed. Music is more than an individual possession, and the pleasure which the performer experiences in collective expression is something which the listener can never fully appreciate (46).

Priestley had the thorough, formal approach to basics which was characteristic of his generation, perceiving the theory of music and practice in sight reading an essential support to practical music-making, but only as a means to an end. He regarded the methods used by some music teachers as unmusical; tonic sol-fa in particular had been much abused and not used in a musical way as was originally intended. Priestley considered that the essentials should be taught in the most practical and interesting manner (47). Like Docksey and Stork in Bradford, he believed that rhythm and pitch should be learned in a systematic and sequenced way in which each stage was thoroughly mastered. He devised numerous visual aids to help children to understand music and develop skill in music reading. He considered that in this way children would be more able to enjoy listening to and performing the rich heritage of Music as musically educated adults. In the best tradition, Priestley spent time in schools working alongside teachers, and helping them to develop their teaching skills. This was an important form of in-service training for teachers before the establishment of specialist teacher training colleges.

Priestley evolved a broad policy for the provision of music in schools. He believed that all children should be able to read music, to sing and to play instruments, and as adults be able to join in choral and instrumental activities. The ideas which had crystallised in the period of time in which he was Organising Inspector of Music for Bradford, were introduced progressively on a larger scale throughout the West Riding Education Authority. The Authority approved substantial

funds for the music provision; it subsidised schools music festivals, purchased percussion band instruments, and committed ever-increasing resources to the development of the music provision.

Those who considered Priestley's approach to music to be mathematical and mechanical overlooked the fact that this was the method of musical instruction which he had inherited, and was still in wide use in the West Riding as a whole in 1936. Priestley, like all professional musicians at the time, considered that the ability to read music was essential, but he made significant advances in the methods by which it was taught. He developed a broad range of practical activities so that children could be involved both as singers and instrumentalists in the live process of music making. Priestley was an important bridge between the formal approaches of the former Codes of the Board of Education and the more practical approaches which were developed in the period after 1930 both nationally and in the West Riding.

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10. Bridgenorth Non-Competitive Schools Music Festival: 14.6.27.
11. Moore, S.: [1949]. p. xii.
12. Moore, S.: [1949] op. cit.: Appendix A: pp.61-68.
13. Priestley was born in Wibsey, Bradford, on 12th April, 1889. Bradford was also the birthplace and early home of the composer, Frederick Delius (1862-1934).
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16. McNaught, W. In The School Music Review [1897]: Quoted in History of Education in Bradford after 1870: published Educational Services Committee, Bradford Corporation: 1970: p. 15.
17. Bradford: [1970] op. cit.: p. 15
18. Oral evidence: N.P.: 10.7.87.
- 19-21. Oral evidence: W.S.: 20.10.90.: op. cit.
22. Grange Secondary School speech day programmes and school magazines.
23. The Bradford Permanent Orchestra consisted of professional and semi-professional players in the Bradford area.
24. Oral evidence: (1) F.M.: 7.1.88. (2) W.S.: 20.10.90.: op. cit.
25. Oral evidence: W.S: 30.8.86.
26. Oral evidence: 10.7.87:-  
"It seemed to me that that was part of their upbringing. It was

just like reading; they were brought up to do it." M.P.: 10.7.87:  
"If they hadn't had that basic learning of sight reading, they  
wouldn't have been able to join in the choral in the same way;  
you had to sight read; even the children at Sunday school had to  
sight read to be able to be in the choir." N.P.: 10.7.87.

27. Oral evidence: D.M.T.: 8.10.90.
28. Oral evidence: J.S.: 6.6.87.
29. The Yorkshire Observer: 21.5.30.
30. 1. The appointment announced in The Yorkshire Observer: 21.5.30.  
2. Minutes: Bradford Education Committee:  
Technical Education Sub-Committee: 3rd June, 1930: p.630.
- 31-32. Refer to Chapter II
33. Priestley wrote a short guide for teachers The Organisation of a Non-Competitive Music Festival in 1940: E.J. Arnold: Leeds.
34. Sheffield (G.Linfoot), Leeds (C.Hooper) and Bradford (E.Priestley)
35. Minutes: F.& G.P. S-C.: 10.7.34: W.Y.A.S.: RC/13/425/ p. 105.
36. Oral evidence: M.S. 12.12.85: op. cit.
37. Minutes: F. & G.P. S-C.: 10.7.34: p. 105. op. cit.
38. Minutes: F. & G.P. S-C.: 12.2.35: W.Y.A.S.: RC/13/425/ p. 249.
39. Minutes: F. & G.P. S-C.: 12.2.35.: op. cit.
40. Oral evidence suggests that he misunderstood the conditions of service (W.S: 30.8.86.)
41. Minutes: F. & G.P. S-C.: 12.11.35: op. cit. p. 16.
42. Priestley and Grayson: [1947]: op. cit. p. 117.
43. idem.
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45. (1) Priestley called this "intelligent listening";  
(2) Brian Loane [1984] used the definitions - "performance-listening, composition-listening, and analysis-listening".  
(3) Paynter [1982] said that there was "nothing else one could do with music but listen to it". (p. 126)  
(4) Swanwick used the word "audition" for the act of listening with concentration as a member of an audience: Swanwick, K: [1979]: p. 43.  
(5) Eleanor Barton [Burnt Yates: Chapter Seven] said that her aim was to teach children to "observe": Oral evidence: 12.3.90.
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## CHAPTER TWO

### ESTABLISHING THE MUSIC PROVISION: 1936-50

#### Introduction

Although Edmund Priestley was the Senior Music Organiser to the West Riding Education Authority for a period of only fourteen years, 1935-50, such was the strength of the organisation of the music provision which he had established, that his influence was felt for many years after his retirement. His policy was based on three main practical elements - singing, playing and listening - which were supplemented by his systematic schemes for learning to read musical notation. Central to his philosophy was the development of intelligent listening and a taste for good music.

Singing was the foundation of the music curriculum in most schools in the country at this time. Priestley reinforced this. He developed non-competitive schools music festivals in the Authority. Festivals were perceived as an important form of curriculum development and schools were encouraged to take part in festivals organised in their area. In the long term, festivals had an important influence on the development of new ideas in the music curriculum; this applied not only for those schools which actually took part in them but for those which did not, for the festivals stimulated the publication of songbooks and percussion band music which found a ready place in schools. Priestley, Shaw, Winn and Moore contributed to that repertoire.

Singing was the foundation of the music curriculum in schools. Priestley gradually developed instrumental playing in the schools of the Authority. After 1936, he established percussion band playing, and this had an increasingly important role in schools music festivals. In 1938, Priestley began to introduce the recorder into West Riding schools as a means to broaden further the base of music-making in class. Percussion band and recorder playing marked the beginning of other developments in instrumental playing in the County. Instrumental playing in schools was supplemented by a scheme to provide live concerts by professional musicians for children in their own schools.

The period from 1936-42 was one in which Priestley was formulating the policy and establishing the music provision. Whilst he developed singing, percussion band and recorder playing as activities which the majority of children could enjoy as class activities, Priestley recognised the need to provide more advanced musical opportunities for the many children who wished to develop further their musical interests and abilities. Priestley evaluated the influence of recorder and percussion playing in schools, before embarking on further plans to broaden the base of the instrumental work.

In the period from 1942-50, Priestley expanded the provision in several important respects. By 1942, the music provision had grown to such an extent that the need for the appointment of an assistant Music Organiser was urgent. After some delay, John Grayson of Mexborough Secondary School was appointed on the 1st September, 1942. As a result of Grayson's appointment, Priestley was able to advance to the next phase of the expansion. In 1943, he introduced two schemes for instrumental classes and concerts for children in schools, which became the foundation for developments in the next thirty years. The West Riding was an early pioneer in the provision of free instrumental lessons in schools. Linked closely with this was the scheme for concerts in schools given by small professional demonstration ensembles which toured the schools of the Riding. The instrumental and concerts schemes grew, and a second Assistant Music Organiser, Maisie Spence, was appointed on the 1st January, 1945. Spence administered the northern area, a responsibility she held until her retirement in 1974. Priestley, Grayson and Spence organised an ambitious development of the music provision in the West Riding Education Authority.

Priestley's scheme for concerts in schools was effective and the Demonstration Orchestra was gradually expanded. In 1948 he proposed the appointment of a permanent West Riding String Quartet to supplement the concerts of the orchestra, especially in small rural primary schools. An innovation was that the members of the Quartet were also Advisers in Instrumental Music, monitoring the development of the instrumental class lessons scheme. The String Quartet was an important element in the County's music provision, and demonstrated that small groups could be effective in introducing live music to children. The String Quartet

illustrated many crucial issues related to listening. Such was the effectiveness of a small chamber group visiting schools that in 1963 a similar full-time wind ensemble and a concert pianist were appointed.

There was a clear line of development in the music provision throughout the whole period from 1935-74, and in this chapter, a detailed study is made of the three main elements between 1936-50:-

- (1) singing and the influence of the schools music festivals,
- (2) instrumental playing - percussion bands, recorders and orchestral instruments,
- (3) listening and the development of concerts in schools.

#### 1. SINGING AND THE INFLUENCE OF THE SCHOOLS MUSIC FESTIVALS: 1936-50

The music curriculum in schools was a kaleidoscope of varying influences. The West Riding musical traditions were an important influence on music in schools through teachers and local musicians. There was generally little motivation for innovation. Before the appointment of an Organiser for Music, there were limited ways in which new ideas could be disseminated through schools. As was noted in Chapter One, after his appointment in 1936, Edmund Priestley focussed a broad range of influences onto the schools of the County; some of these bore the mark of the West Riding musical traditions; others were ideas being pioneered nationally and were introduced into the County by Priestley. The non-competitive schools music festivals influenced the music curriculum nationally, and were an important influence on the schools of the West Riding between 1936-50. They were a stimulus to new approaches in the classroom, and in the West Riding were an integrating element in the music provision.

Music festivals and concerts in general were an established feature of the West Riding musical tradition. Whether in performances of major choral works such as Messiah, or in summer Sings in the open air, singers and instrumentalists met together for the pleasure of making music. Competitive music festivals were popular in the north of England. Soloists, choirs and brass bands enjoyed the challenge of competing. Schools in the West Riding entered competitive musical festivals (1). Through the festivals, children from different schools met together and

heard each other sing. Teachers acknowledged that the comments of the adjudicator could be a formative influence. To an extent, competitive festivals broke down a sense of musical isolation felt by schools at the time. However, the competitive element in festivals deterred some schools from entering.

The growth of the non-competitive schools music festival movement nationally after 1927 had an important influence on the development of new approaches in the music curriculum, broadening the musical perspectives of teachers and children. They appealed, not only to the musical schools with a musician on the staff, but small rural schools without organised music. Many schools which would not have entered a competitive music festival were drawn into the non-competitive festivals (2). Emphasis was on the detailed and helpful comments made by the adjudicator rather than on the award of marks and prizes. Many education authorities appointed their first music organisers to direct schools festivals. Through the festival movement there was an increasing interaction between the music organisers of education authorities throughout the country. Linked at an early stage with the non-competitive schools music festivals were percussion bands which awakened interest in instrumental music in the classroom.

Many non-competitive schools festivals were held in the West Riding in the early 1930s. As the schools music festivals developed, they linked growth areas in the music provision - choral singing, percussion bands, recorders, string and wind playing. Festivals encouraged good singing and instrumental playing and were a platform for young performers. They drew in the professional performers of the County's Demonstration Orchestra, which often accompanied the singing and performed orchestral pieces. The appointment of a growing number of peripatetic instrumental teachers to the County staff after 1951 had an influence in broadening the content of the programmes of the schools music festivals. Because of the influence of non-competitive schools music festivals generally on the music provision of the West Riding Education Authority, a brief examination is made of their development.

Priestley attended early non-competitive schools music festivals in Worcestershire. As the Organising Inspector for Music in Bradford from

1933-36, he introduced non-competitive schools music festivals into that Authority. By the time he had been appointed to the West Riding Education Authority in 1936, two non-competitive schools music festivals had already been established in the southern area of the County at Armthorpe and Stocksbridge. Priestley extended the festivals to other areas in the County, directing some of them himself. As a growing number of schools became involved in them, the festivals gradually became assimilated into the County's music provision. Between 1935-39, non-competitive schools musical festivals were organised in the County at Armthorpe, Bingley, Doncaster, Keighley, Pontefract, Rothwell, and Stocksbridge. Others were held in the county borough education authorities, for example in Doncaster and Bradford. The Authority often approved the closure of all the schools in a district in which children were taking part in the festival (3); this became common practice (4). The Authority supported the festivals with generous subsidies, and usually paid two-thirds of the travelling expenses of the children taking part. Priestley visited many of the schools taking part in the festivals, and became a leading figure in the festival movement (5). The growth of the non-competitive festivals gave a stimulus to choral singing in schools throughout the country.

Some musicians regarded the non-competitive festivals as a direct challenge to the longer established competitive festivals; these fears were largely unfounded, for many schools entered both forms of festival. The non-competitive festivals encouraged the participation of whole classes of children. They were considered "one of the best means ever devised towards the improvement of school music as a whole, and, as a result, the training of a body of intelligent and discriminating listeners" (6). The competitive festivals were generally for school choirs consisting of more able singers. Priestley organised the first new, major, non-competitive festival at Pontefract, a musical town where there was already an existing competitive music festival (7). Whilst the number of entries to the competitive festival changed little, those to the non-competitive festival doubled in three years. Some schools attended both festivals, a fact which suggests that they recognised their complementary roles. The non-competitive schools musical festivals gave many schools, including the smallest village schools, the opportunity to sing with others in a friendly spirit. No element of

competition was intended, for the purpose of the festivals was formative rather than summative.

There was a strong element of in-service training in the festivals. Teachers welcomed the opportunity to work with the musical directors, especially if they were their own county's music organisers. Priestley in particular gave encouragement and advice to non-specialist teachers. The festivals enlarged the repertoire of music in schools. The purpose of the musical festivals was for schools to come together to sing to each other, to receive practical guidance from the musical director, and particularly, to join together to sing as a massed choir at the end of the day. This was vital, for singing in a massed choir was a socialising experience, and a musical thrill which could only be appreciated by those who took part. At a time when music reading was regarded as a desirable skill, classes were sometimes arranged in the afternoons to help children with their sight reading. The benefits of the non-competitive music festivals for schools were enormous. (9)

By 1938, the non-competitive schools music festival movement had grown to such an extent that festivals were being organised by many education authorities in the country. To celebrate the coronation of King George VI, a national festival of music was held in London. It provided an opportunity for all the local festivals to link together and achieve recognition at a national level. The National School Musical Festival of England was held in the Royal Albert Hall on Friday, the 6th May, 1938. Children from the whole of England, including six Yorkshire festivals took part. Children from three festivals in the West Riding administrative area - Armthorpe, Stocksbridge and Rothwell (9) - took part. The chairman of the West Riding Education Committee attended the Festival (10). Three percussion bands, including one from Bradford, played pieces with the London Symphony Orchestra, which accompanied the Festival; the event was conducted by Geoffrey Shaw, Cyril Winn and Stephen Moore (11). The national festival drew together the local festivals, and consolidated the first twelve years of the non-competitive schools musical festival movement. By 1939, the non-competitive schools musical festival movement had become a nationally organised association with over ninety district festivals taking place annually.

### 1.1. Styles of schools music festival

As the schools music festivals developed, there were growing variations in their style and organisation. In the West Riding, festivals evolved in differing ways to suit the characteristics of local schools and interests. The individual influence of headteachers was reflected in the festivals. Few grammar schools took part in them. By force of circumstances during the war, 1939-45, the larger district festivals, such as at Pontefract, were discontinued. However, many secondary schools held their own local festivals. These began to reflect the greater breadth of the music curriculum developing in the County following the appointment of Priestley.

Several district festivals included percussion band and recorder playing. For example, the Rothwell and District Schools Non-Competitive Musical Festival had taken part in the 1938 National Festival in London. Winn had directed two festivals at Rothwell in 1937 and 1938. Schools in the Rothwell area were pioneering recorder playing at the time and had taken part in the North of England Orchestral Festival in Bradford in May, 1939 (12). During the war, Rothwell Council School held its own festivals; in February, 1940, the festival included choral singing in parts, percussion band playing, and recorder playing; two plays were also included. Priestley directed the festival (13). The Headmaster of Rothwell Council School, P. Foster, submitted evidence to the McNair Report in 1944.

Several schools developed festivals which included a broad range of curriculum activities. Knaresborough Secondary Modern School, under a new headmaster (14), was establishing a growing musical reputation. The music teacher, the daughter of a local violin teacher, was an early pioneer of percussion bands in secondary schools in the County (15). In 1943, Priestley organised a festival in the school. Opportunity was taken to include drama and dancing. The County's P.E. Organiser, Miss V.E.C. Gordon, collaborated with Priestley in the organisation of the festival. This was the first of fifteen annual Festivals of Music, Drama and Dancing at Knaresborough Secondary Modern School (16.) The school also developed a tradition of drama and Scottish dancing. The first festival at the school in 1943 included music, poetry reading, drama and

dance. The second festival in 1944 was attended by H.M.I. Pearson, and by teachers from Goole and Ripon.

After the war, district schools music festivals were revived in the West Riding. As an example, the northern area Music Adviser, Maisie Spence, organised festivals at Grassington, Harrogate, Otley, Ripon, Selby, Skipton and Wetherby. In the Harrogate festivals, up to nine schools took part, representing the general proportions of the school pyramid in that area; e.g. five junior schools, two secondary modern schools, and one grammar school. Often there were two or three classes from each school, each with its own class teacher. "The traditional pattern of non-competitive music festival centred on class rather than choir singing." (17) Some of the schools which had no music teachers rehearsed one or two songs only and joined in the massed singing of those items. The festivals were designed so that all children could take part and gain musical fulfilment. There was a growing emphasis on combined activities, in which participating schools sang and played together, as well as on the contributions of individual schools. Children of all ages and abilities were encouraged to sing and play together. The united, massed sound of voices and instruments which was a characteristic of adult musical performances throughout the West Riding, was an important feature of the schools festivals. Part singing was developing in many schools, and in some secondary schools there were bass parts in the choir. Choruses from Messiah and The Creation were sometimes included in the programme. The festivals broadened to include a variety of new musical activities currently being developed in schools. School brass bands and orchestras took part. The West Riding Demonstration Orchestra often accompanied the festivals.

Festivals developed strongly in rural areas. In the West Riding, there were large areas of open countryside and moorland with isolated rural communities, many of which had rich musical traditions of their own. In these areas, the schools festivals drew on local traditions and developed individual characteristics. The Trough-of-Bowland held its own schools' arts festival in Newton, which ran on similar lines to festivals held elsewhere in the County. Entitled A Festival of Music and Dance in the Dales, it began in 1948, and was organised by the headmistress of Slaidburn school. It included many activities found in

rural communities:- puppetry, folk & sword dancing, mime and play, as well as the customary choral singing, percussion bands, recorders, string and brass playing [Refer to Appendix No. 4.1.]. The Bowland festival was held in June each year. On occasions the West Riding Demonstration Orchestra and String Quartet gave evening concerts in Bowland.

## 1.2. The influence of the schools music festivals on the curriculum

The benefits of non-competitive schools music festivals for those schools taking part were enormous. Schools met dynamic teachers like Shaw, Winn and Priestley. Watching a good teacher working with children was an important form of in-service education. The help and guidance given to each school in turn by the director of the festival was of direct benefit. Teachers met colleagues in other schools who were facing problems similar to their own. This was often re-assuring. Listening to children from other schools singing was also useful for teachers picked up ideas from their colleagues. Teachers were introduced to new songs, and methods of rehearsing them. Part singing was introduced into many festivals, especially after 1945; this often took the form of rounds in two or three parts, but was extended to other songs in parts. The growth of part singing over the period 1936-50 was one of the major influences of the festivals, and was recognised in the choice of music for the national festivals. This in turn influenced the repertoire of songs generally in schools. The festivals promoted contemporary English music. It was a feature of the national festivals that new music was commissioned from leading English composers, including Vaughan Williams, Armstrong Gibbs and Malcolm Arnold.

The non-competitive schools music festivals had an important influence on the music curriculum, not only for those schools which took part in them, but for schools which did not. The festivals stimulated the publication of new songs and songbooks which had wide circulation in schools. Shaw and Winn were astute, and introduced their songs into schools music festivals. In 1938, Shaw published a new edition of The National Song Book, which was by then over thirty years old. No new songs were added but Shaw revised the piano accompaniments. In its new format, The New National Song Book was widely used in schools. Winn

wrote several small books on music in education but they did not achieve the popularity of Priestley's recorder books and music guides. Percussion bands took an active part in schools music festivals; a range of band books and sets of parts were published and advertised at this time, and were used widely in schools.

Following the success of the first national festival in 1938, the National Association of Schools Music Festivals was formed to which over sixty of the local festivals became affiliated. The association's influence on music in the classroom was broad; its aims included the arrangement of music courses for teachers and the investigation of new methods of teaching (18). In November, 1946, the National Association of Schools Music Festivals was renamed The Schools Music Association of Great Britain. The West Riding Education Authority was a founder-member. Priestley, who was a respected figure in music education and a leading figure in the national festival movement, was made a Life Vice-President. It was as a result of the personal interaction between the music advisers involved in the non-competitive music festivals that a Music Advisers' National Association (M.A.N.A.) was also founded in 1947, with Priestley as its first President and Chairman. Watkins Shaw, the Music Adviser to Hertfordshire Education Authority and a former pupil of Priestley at Grange Secondary School for Boys, was on the first Committee and succeeded Priestley as Chairman in 1948. In conversation with the writer, he described the issues leading to its founding (19). Through Priestley, the West Riding took a leading part in these national organisations - the non-competitive schools music festivals, the percussion band movement and the Schools Music Association.

By 1950, a growing number of schools were able to receive B.B.C. broadcasts, and children were increasingly listening to schools music programmes. These had an important influence on the music curriculum. Singing, listening and learning to read musical notation were important foundations of music in education at the time, and this was reflected in schools music broadcasts. Programmes such as Singing Together and Rhythm and Melody were an important influence on teachers and on the curriculum generally, after 1945. Singing Together became the most popular of the B.B.C. schools music programmes. The evidence suggests that children in many West Riding schools listened to the programme, and its influence was broad:-

Expose a class to 'Singing Together' for a term, and, even without any co-operation from the classroom teacher at all, the children will get to know ten worthwhile songs and sing with relish and enjoyment. (20)

The pupil's booklets and teacher's notes which accompanied the programmes were an important source of musical material for schools, and were used by some schools long after the programmes themselves had finished. The approach was practical; children learned to read musical notation through being involved in the process of music-making.

B.B.C. schools music broadcasts supplemented the live experience of taking part in schools music festivals. For the many schools which did not participate in festivals, music broadcasts were an important source of new material. After 1950, schools broadcasts became, arguably, the most important element nationally in pioneering new approaches in the music curriculum, for they reached into schools even in remote rural areas. Some teachers rarely attended courses or read music education journals. For schools without a trained music specialist, and who were in an area where there was no local schools music festival, broadcasts provided a musical stimulus and an introduction to new approaches and materials. The non-competitive schools music festivals, the Schools Music Association and B.B.C. schools music programmes were important influences on the development of singing in the County.

## 2. INSTRUMENTAL MUSIC IN SCHOOLS: 1936-50

### Introduction

Singing was the foundation of music making in schools; it was a natural and pleasurable activity which could be enjoyed by the majority of children with little technical skill (21). The non-competitive schools music festivals had an important influence on broadening the appeal of singing. For those schools who were involved, the benefits were enormous. There were indirect benefits for schools who did not take part in the festivals, for new approaches and musical material percolated through schools over a number of years as a result of the stimulus given to music by the festivals. The schools music festivals also had a stimulating and integrating influence on a broad range of

musical activities in schools, not least through the formation of The Schools Music Association.

Parallel with the growth of singing in the schools of the County between 1936-50 was the growth of instrumental music. Fundamental issues in teacher education were raised at the time which are as relevant in 1991 as they were in the period after 1930. Priestley considered that, taken as an adjunct to singing, instrumental playing improved children's aural awareness, pitch and rhythm discrimination, and helped to develop musical understanding; it also motivated children to read music.

It was characteristic of Priestley to make changes slowly. Education evolves; traditional approaches in the curriculum can be a foundation upon which new ideas can grow in strength. Priestley evaluated new approaches carefully in a systematic manner on a small scale, before adopting them more widely throughout the County. New approaches can only be disseminated slowly and assimilated into good current practice over a number of years. A brief survey of the overall development of the instrumental provision between 1935-74 shows the importance of the early pioneering period from 1936-50, for Priestley's musical philosophy and sense of vision enabled a broad and progressive range of instrumental music to be established which formed a stable foundation for significant developments in the following twenty-four years, 1950-74. Through Priestley's ambitious and well-considered plan, children in West Riding schools had the opportunity to play a range of instruments at their own level of ability. The Authority provided substantial financial support for the instrumental provision which increased as the schemes expanded.

Three important stages in the development from 1936-50 can be identified: (I) In 1936, percussion band playing was introduced as a class activity: (II) In 1938, the recorder was introduced to supplement percussion playing in class: (III) These were extended in 1943 by the establishment of the scheme for instrumental class lessons, which gave children the opportunity to learn orchestral instruments in school; this scheme was supplemented in the same year by a scheme for concerts in schools.

## 2.1. The development of percussion band playing

In the West Riding, instrumental playing had always been popular. Musical instruments were normally learnt privately, outside school hours, and only a relatively small number of children had the opportunity of taking lessons. Children paid to play. Priestley was concerned that instrumental music-making was not available to the majority as a classroom activity in school:

A small minority of scholars have been privileged, by reason of special aptitude and circumstances, to learn the piano and other instruments, and thereby gain some familiarity with the wide field of instrumental and orchestral music, but the great majority, the average children with no special aptitude for music, have not been so favoured. (22)

It was noted earlier that, at Wibsey Wesleyan Reform Chapel, Priestley had developed instrumental playing on bamboo pipes, recorders and percussion instruments. He used to arrange music for recorders, percussion and voices. Priestley adopted a similar policy as Music Organiser to the West Riding Education Authority, extending it to enable children in class to play instruments. It was impracticable to provide violins, clarinets, cornets etc., for every child. He considered that in percussion and recorder playing a potential solution had been found:-

The problem has been to discover a form or forms of instrumental playing which are suitable in every way for the average child and therefore for class practice. The technique of the instruments must be simple, the cost of the equipment modest, and the music worthy of presentation and study.... Percussion playing and recorder playing adequately fulfil these requirements; ...they assist the understanding and enjoyment of music and so combine with singing to give that comprehensive training which is the right of the average child. (23)

Percussion band playing on non-tuned instruments - triangles, castanets, tambourines, cymbals, side drums and bass drums - developed strongly through the non-competitive schools music festival movement. It was noted in the last section that the festival movement had a beneficial influence on music-making in schools, stimulating new approaches to the curriculum. In 1933, Priestley attended a non-competitive schools music festival in Worcester which featured percussion band playing organised by Stephen Moore. Moore was a pioneer in the field of percussion bands and had become known through his work

on Board of Education courses for teachers in Oxford and London. Shaw and Winn supported percussion bands and arranged music for them. Prominent musicians, including Edward Elgar, Adrian Boult and Malcolm Sargent "expressed their appreciation of this widespread development of orchestral playing." (24)

Priestley perceived percussion band playing as a means of involving all children in instrumental playing in the classroom. Not only did it extend the musical understanding gained through singing, it motivated music reading; it also gave children the opportunity to play in an instrumental ensemble, and learn new musical concepts.

The technique of percussion instruments, though very important is not difficult, and with concentration and regular practice, the performer develops an ever increasing facility in reading the rhythmic patterns in staff signs... As the technical difficulties have been overcome, attention can be concentrated on the main features of good performance, such as phrasing, interpretation, precision, and above all, the development of intelligent listening. (25)

Priestley viewed instrumental music-making at this stage primarily as a class activity, as an enjoyable educational experience for average children, not an extra-curricular activity for musically able children. He recognised the expansion in class music-making offered by percussion and recorder playing and the opportunities for using them with voices in ensembles (26). He took a long-term view of instrumental playing, perceiving new approaches as part of a progressive scheme of music-making for children.

The adoption for class practice of a new method of performance demands careful consideration of many points, and this is particularly true of instrumental playing. The training should assist the love for and the understanding of music, and should be progressive to the end of school life. (27)

Priestley regarded in-service teacher training as an essential means of introducing new musical ideas into the classroom, backed up by visits from the Music Organiser (28). Initially, percussion band playing had been an activity for infants, but Priestley worked with Moore to develop it as a class activity in junior schools and later senior and secondary schools. It was introduced into schools "as an integral part of a general scheme for class music teaching" (29). Priestley ran an

initial course in percussion band playing in Bradford in 1934, which attracted 230 teachers of infant and junior age children. Children from a Bradford junior school took part in the Board of Education's Oxford Course for Teachers in 1936. Shortly after his appointment to the West Riding in 1936, Priestley organised a similar demonstration of percussion band playing at Knaresborough Modern School by Charles Bavin (30). As noted in the previous section, this school became an early pioneer of percussion band playing in the County. It was also the venue for the County's first residential string teachers' course in 1946. The Authority approved a sum of £180 to buy "whole sets of percussion instruments, together with the necessary music" (31). It was Priestley's policy to provide training for teachers so that those who requisitioned percussion instruments were "sufficiently well trained for the work" (32). He made frequent visits to schools to help teachers (33) In November, 1937, a further sum of £200 was approved for the financial year, 1938-1939 (34).

It is important to note that in percussion band playing children usually played from percussion parts written out in musical notation; there was a direct stimulus to learn to read the music. This was an important consideration for Priestley, who believed that one should be able read musical notation in order to join in musical activities as an informed participant (35). Whole classes played special arrangements of classical works, either to a gramophone record or a piano. Whilst percussion band playing was an enjoyable musical activity in itself, contemporary musicians also perceived it as a springboard to other more-advanced forms of instrumental music making (36).

The National Percussion Band Association was established on 23rd February, 1939. The Association focussed attention not only on the intrinsic pleasure of percussion band playing in schools, but its value as a means of developing musicianship. Musicians generally considered that from the earliest stages children should read from proper orchestral parts, and that percussion bands should give opportunity for children to gain experience in conducting an ensemble (37); it was important for good music to be arranged for percussion bands. At this time, there was growing concern that more attention should be paid to instrumental music teaching in schools, "for which percussion band work

makes such a splendid beginning" (38). Priestley considered that percussion playing could be a potent factor in the musical education of the average child. It served a two-fold purpose; not only did it materially assist the reading of music and the interpretation of an orchestral score, but by introducing for concentrated study a wide range of music by classical, romantic and modern composers, it formed a sound basis for the development of intelligent listening to music (39).

Musicians considered that percussion band playing could help to develop children's aural awareness and listening intelligence (40). Percussion band playing was an important innovation in field of music education, for it gave children who were not specially gifted musicians an active involvement in instrumental music-making. It helped children to develop an understanding of musical concepts, and helped to create intelligent listeners. Priestley introduced percussion band playing as a classroom activity into the schools of the West Riding as a part of a progressive scheme for instrumental music in schools.

## 2.2. The development of recorder playing

A limitation in percussion band playing was in the use of non-tuned instruments. In the period 1930-40, there were few good-quality tuned percussion instruments suitable for class music-making. Bamboo pipes had a following, but their use was often limited by a lack of awareness of their educational potential. Priestley taught the children of the Sunday School at Wibsey Chapel to play bamboo pipes, and combined them with the children's choir in musical arrangements (41). By 1938, there was a growing interest in recorder playing in England which had been stimulated in part by the Dolmetsch family. A number of teachers perceived its value as an educational instrument. Priestley pioneered the recorder in West Riding schools as he had done with percussion band playing (42). In 1938, he organised courses for teachers in the West Riding. At Silsden Modern School, the music master, Frederick Fowler, was developing recorder consort playing; the children broadcast on occasions and also gave recorder recitals to teachers in the West Riding (43). The school took part in an illustrated lecture on recorder playing at the Bingley College Vacation Course in August, 1938. At Rothwell, similar pioneering work in recorder playing was being done and, as has

already been noted, was included in the programmes of the Rothwell and District Schools Non-Competitive Music Festivals. The development of recorder playing in West Riding schools attracted national interest. Winn and Moore visited the County to hear it (44). In 1939, a North of England Orchestral Festival was held in Bradford; this was attended by many recorder players in the County (45).

Although there were several books on recorder playing, Priestley considered them unsuitable for beginners or those who wished to teach themselves (46). In response to this need, Priestley in collaboration with Fowler produced The School Recorder Book [1940] (47), which reflected a systematic approach to teaching the instrument. Within the first four years, 1938-1942, over thirteen thousand recorders were supplied on requisition by the Authority, for use in schools, evening institutes, and youth clubs; this did not include those bought directly from music shops (48).

Priestley believed that recorder playing, like percussion band playing, assisted the development not only of the children's aural awareness, musical understanding and listening ability, but their music reading and sight singing ability. He regarded singing, percussion playing, recorder playing and listening as integrated classroom activities; he encouraged children to sing recorder tunes before they played them. It was characteristic of Priestley to seek to establish the validity of his ideas before embarking on a large scale expansion of the music provision. He set up a research project in four schools in the central area, which ran concurrently with a part-time M.Ed. degree at Leeds University. He presented it as a thesis - Percussion Playing and Recorder Playing in Schools - in April, 1942 (49). In the Forward, he stated that his intention was to demonstrate, amongst other things, that "percussion playing and recorder playing assist the understanding and enjoyment of music and so combine with singing to give that comprehensive training which is the right of the average child." (50)

Priestley drew into the research project a group of teachers whose work he already knew, including Frederick Fowler at Silsden Modern School. The evidence from work done by Fowler suggested that recorder players showed a higher standard of music reading and sight singing than

the rest of the class (51). As a result, all senior pupils in Silsden Modern School were given recorders. Priestley wrote that, after a year's trial,

It was very evident that the introduction of the recorder had invested the subject of music with a quickened interest, while the change in attitude towards music reading and the general improvement in standard were remarkable (52).

Priestley recognised that evidence was needed from more than one school to show "tangible proof of the value of this new approach to sight reading" (53); in 1940, he extended the project to three further schools. He devised tests to measure pupils' sight singing ability, which were administered by the teachers over a period of six months. Priestley took care that those pupils who were not recorder players were of equal or more advanced intellectual development than the recorder players. There are dangers in such research projects for, clearly, the tests would not reflect musical motivation of pupils. Priestley's findings confirmed that children who played the recorder showed greater ability in vocal sight reading than those children who did not play the recorder; Priestley linked singing and playing at all stages of learning:-

Recorder playing will facilitate at one and the same time the reading of vocal and instrumental music, and thereby equip the players to take part intelligently in the performance of music of both types. To this end, the methods of teaching music reading with the voice have been applied at every stage to the instrument (54)

Priestley's research into the relationship between instrumental playing and aural development made an early but important contribution to this field of study. The details of the research were not published, but Priestley's conclusions were incorporated into the Forward of the first edition of The School Recorder Handbook [1942]:-

The value of recorder playing in facilitating sight reading and stimulating appreciation has been amply demonstrated. The technique is acquired in the sight reading lessons in Form 1 and in all forms reading is practised with the voice and the recorder. (55)

Priestley's research showed the value of a teacher with a broad musical philosophy. It was done in schools where teachers recognised the role of recorder playing in the musical education of the children, and where the children's learning was monitored by the Music Organiser. The

teachers were encouraged to teach the recorder as a part of a broad programme of musical study designed to develop aural awareness and musical understanding in their children. The research showed that introducing melodic instruments into the classroom could invigorate and enrich the process of music making; it could increase motivation to learn notation. If, as Priestley advocated, recorders were used as an adjunct to singing, and children sang recorder tunes before playing them, the transfer of aural skills to sight reading could follow naturally. It would be easy with the benefit of fifty years hindsight to suggest that Priestley was testing what might seem obvious to an experienced teacher. Playing melodic instruments can improve children's aural awareness and sight singing ability providing they are taught in a musical way by a teacher who can draw out potential musicianship.

The research project was important in several respects:- (I) It showed that Priestley was prepared to test the validity of his ideas; the results gave him the confidence to embark on his proposed expansion of the music provision in 1943: (II) It was conducted as an element of a part-time Master's degree at Leeds University, an institution which played an increasingly important part in music in the West Riding Education Authority: (III) It was done by a music adviser who was currently involved in the practice of music teaching in schools. The project was an early example of action-research and development in music education in the County: (IV) Perhaps the most important feature of the project was that it marked the collaboration between an Adviser and a group of West Riding teachers at a time when the County had no college for the in-service training of its teachers. Woolley Hall later became an important stimulus to educational research in the West Riding Education Authority. A generation later, in 1967, a research project to explore singing as a creative medium was set up by the Area Music Adviser, Ken Evans, in collaboration with a group of teachers in primary schools in the southern area; this is examined in Chapter Seven.

After 1945, opportunities for recorder playing grew quickly. Good quality plastic recorders became more readily available. Priestley and Fowler's pioneering work on recorder playing in the West Riding became known through their recorder books. In 1947, Maisie Spence, the Music Organiser for the northern area, organised a seminar on recorder playing

at Knaresborough Modern School (56). The school's recorder consort gave a demonstration recital to music organisers from various education authorities. The work must have been comparatively rare at this time for Mervyn Bruxner, the Music Organiser to Kent Education Authority, travelled north to hear it (57). Priestley invited the Dolmetsch Ensemble to the West Riding to give concerts in schools and colleges. Amongst the concerts was one to the pupils of Knaresborough Modern School on the 21st October, 1948 (58), and another to the students of Bretton Hall Training College in October, 1949, a month after the College had opened. It is probable that these concerts were financed out of Priestley's Royalties Instrument Fund (59).

Priestley recognised that recorder playing was an enjoyable musical experience in itself, as well as being a valuable educational experience. Playing the recorder was also a useful preparation for playing other orchestral instruments. Playing the tenor recorder was an excellent preparation for playing the flute or clarinet, as the fingering patterns are similar. Priestley summarised the contribution that recorder playing could make to the musical training of the players:

(Recorder playing develops) a taste for instrumental music making, and in particular, for the playing of wood-wind instruments.... Many players have taken up one of the recognised woodwind instruments of the orchestra. The clarinet has been the most favoured, since it is a single-reed instrument and the fingering system of the recorder greatly facilitates the playing. (60)

When Priestley had been appointed in 1936, recorder playing in schools was rare. By the time he retired in December, 1950, the recorder had become the most popular melodic instrument in schools, and its popularity increased. Between 1940-86 over three million copies of the School Recorder Books were sold world-wide. At the peak of sales between 1950-50, 150,000 copies were being sold annually (61). Before the war, recorders were rarely included in schools music festivals; by 1950, they had an important role in them. Many children took part in instrumental ensembles for the first time as recorder players. Some children who showed musical ability, progressed to orchestral instruments. Much of what was being done in 1942 is taken so much for granted in 1991 that it seems unremarkable. Many professional orchestral players today began as young descant recorder players in schools.

### 2.3. The instrumental class lessons scheme

At a national level, there was concern for the need to develop instrumental music in schools. Priestley attended a conference for music specialists in London on 26th May, 1942, organised by Winn (62). Percussion band and recorder playing had expanded significantly in the schools of the West Riding Education Authority. In September, 1942, John Grayson was appointed as Assistant Music Organiser (63). This enabled Priestley to propose the third stage of his plan for instrumental music in schools - the scheme for instrumental class lessons; this was agreed on 2nd February, 1943 (64), followed by the scheme for concerts in schools in November (65).

Priestley's scheme for instrumental class lessons for children in West Riding schools, whilst not the first in the country, predated the schemes of many other education authorities. The scheme provided for the "formation of classes in twenty four Modern Schools for an experimental period of two years at an estimated cost of £600 per annum" (66); tuition was free. The instrumental teachers were either free-lance teachers employed part time, or full-time members of the school staff teaching at lunch time or after school. Numerous schools in the West Riding at this time had string players on the full-time staff. The scheme began experimentally in secondary schools. Once the scheme had become established, there were applications to the Authority for financial support for purchasing instruments. Several of these were from schools in traditionally strong brass playing areas. The Authority supported the instrumental scheme and approved the purchase of instruments for schools which were already showing initiative (67).

Following the appointment of a second assistant music organiser, Maisie Spence, on 1st January, 1945 (68), Priestley submitted proposals for a further expansion of both instrumental lessons and concerts in schools. On the 6th February, 1945, the Primary Education Sub-Committee agreed an extension to the instrumental scheme to provide for the establishment of approximately fifty new classes, not only in secondary schools as at the present time, but in primary schools (69). Approval was given for a total of 70-75 classes at a total cost of £1700, nearly three times the amount originally approved in 1943. In the three years,

1942-1945, the Music Advisory staff and the instrumental music provision for schools had trebled in size. Not only was there singing and instrumental music-making available in the classroom for the majority of children, supported by many non-competitive schools music festivals, but there was a well-organised and expanding free instrumental class scheme for the many children who showed musical ability. In 1946 Priestley wrote a report on the progress of the instrumental scheme. Although no copy appears to have survived, the effect of the report was important. At its meeting on the 2nd July, 1946, the School Management Sub-Committee resolved that "the scheme should be continued on a permanent basis" (70).

The supply of good instrumental teachers was a crucial issue, and a constant concern for the Music Advisers up to the demise of the Authority. Such had been the growth of the instrumental scheme from 1943-46 that there were problems in attracting sufficient trained instrumental teachers. A weekend course for teachers of instrumental class music was held at Knaresborough Modern School on October 25th-27th, 1946 (71). Bernard Shore, Staff H.M.I for Instrumental Music in Schools, and Elsie Smith, the Director of Music at Dulwich College Preparatory School, directed the course. Many local string players attended. The growth of the instrumental provision continued to outpace the supply of teachers. The Chief Education Officer submitted a report to the School Management Sub-Committee on the 6th April, 1948 (72), and as a result a second weekend course for string teachers was organised at Ripon Modern School on the 29th-31st October, 1948 (73). The fact that these residential courses were held in secondary modern schools demonstrated the County's need of its own college for in-service courses.

Opinions varied on the qualities needed in a good instrumental teacher. Professional orchestral players were often engaged as instrumental teachers. This was a policy which was not always successful, for good performers do not necessarily make good teachers. There were conflicts of opinion on this important issue which were considered in a detailed examination of the policy for music in schools in 1962 (74). Priestley considered that the personality of teachers was an important factor in effective learning, as well as their technical

skill on an instrument (75). He believed that full-time members of a school staff, who knew the children in a broad educational context, were ideal. Priestley showed concern not only for the provision of teachers but for their quality as well. His successor, Stanley Adams, believed that the qualities needed in an orchestral player and an instrumental teacher differed. The relationship between a teacher and children is crucial. The evidence drawn from specific studies of instrumental music in schools shows that where schools achieved good standards in instrumental playing, it was the result of a personal interest and a close relationship between the teacher and the children. It was difficult for a peripatetic instrumental teacher to build this relationship without the goodwill of the full-time staff of the school. This is an important issue in instrumental teaching.

The growth of instrumental classes in schools was notable. The detailed reports of the Music Advisers have been destroyed, but available figures show that the number of instrumental classes supported officially by Authority grant had increased by a factor of nine. In 1943 there were 24 classes; by 1953 there were 220 (76). There is no evidence to suggest that these were in 220 different schools, for where there was enthusiasm there might be two or more classes run in the same school. Most of the classes were in junior and secondary modern schools. There were probably more classes running than the figures indicate. Grammar schools, for example, tended to have greater autonomy, and on occasions arranged instrumental lessons independently of the Authority. Instrumental lessons given by a members of the school staff, might not be receiving financial support nor included in the figures.

Whilst the main elements in the development of instrumental music in the pioneering period from 1936-50 have been examined, the writer has been cautious not to over-estimate its impact on schools in general. Little detailed evidence survives which might indicate the extent of the growth of instrumental music in individual schools before 1950. It would be gratifying to imagine that all schools in the County developed percussion bands, recorder playing and instrumental music making at this time, but in reality, in the majority of schools between 1936-50, instruments were rarely used in class. Whilst the evidence indicates that a proportion of schools with music teachers developed practical

musical activities, this was not true of all schools throughout the County. Many schools did not appoint full-time music teachers until after 1950.

Before specialist courses for music teachers in schools were established, and before the County had its own college for in-service training, new approaches took many years to be disseminated throughout an Authority the size of the West Riding. Oral evidence suggests that some general training colleges included instruction in percussion band playing techniques before 1939 (77). In a memorandum in January 1946 on the rationale for the music courses at the proposed new college at Bretton Hall, Priestley recommended that all students should have experience of percussion band and recorder playing, and should also learn an orchestral instrument (78). When the college opened in 1949, all music students played in recorder consorts, and were encouraged to learn an orchestral instrument as a second study; it was considered that the experience would be of value to them as teachers.

In the short term, instrumental music in schools developed slowly. In the long term, there was notable growth in instrumental music making generally in the County. In March 1951, shortly after Priestley's retirement, the Authority appointed its first full-time peripatetic instrumental teacher to teach strings in the Harrogate area. There is no evidence to suggest that Priestley had planned this before he retired. This was a move which led to important developments in the subsequent twenty-four years. Gradually, the Authority appointed further full-time peripatetic instrumental teachers to supplement or replace part-time teachers and instructors. In the period 1951-74, the growth of the instrumental provision was a significant achievement in the County.

### 3. CONCERTS IN SCHOOLS: 1936-50:

The scheme for concerts in schools which was introduced in 1943, was regarded as an important part of the overall provision of instrumental music for children. There was a reflexive relationship between listening and playing, for one sustained the other. The schemes for instrumental lessons and concerts in schools were an important development of Priestley's long-term plan for instrumental music in

schools. The support for the music provision by the County Council during the war was characteristic of the West Riding's liberal attitude towards education.

There are overwhelming arguments for listening to music live, even in 1991 in an age of high-technology digital recordings on compact discs. Before the wide-spread availability of gramophone records, the well-established West Riding tradition of brass bands, municipal orchestras, chapel choirs, male voice choirs, choral and amateur operatic societies, and outdoor Sings, enabled children and adults to hear live music in their communities. Listening to live music was enjoyable and stimulating. In one sense it nourished the tradition and encouraged young people to take an active interest in music. The musical appreciation movement had an important influence on listening tastes throughout the country. The development of the gramophone and the wireless enabled the general public to broaden their musical horizons in a way which had hitherto not been possible. Some of the larger cities in the West Riding established subscription concerts which young people could attend at subsidised rates.

The first of the Robert Mayer Orchestral Concerts for Children was held in the Central Hall, Westminster, on Saturday morning, 29th March, 1923, conducted by Adrian Boult (79). The Robert Mayer concerts were a stimulus to similar concerts for children throughout the country. In Bradford from 1924, Meanwell Henton, the Director of Music at Grange Secondary School for Boys, organised special concerts for children on Saturday mornings in the St. George's Hall. These were given by the Bradford Permanent Orchestra conducted by Julius Harrison. Live concerts brought children into direct contact with music, and were an important influence on the development of their musical understanding. The important relationship between knowing music, and knowledge about music underpinned the work of enlightened music teachers at the time. Watkins Shaw, who was born in Bradford (80), and as a schoolboy attended the orchestral concerts organised by Meanwell Henton, acknowledged his debt to Henton:-

By example as well as precept, (he) taught me that concentration on the best is the surest way to form good taste, and that knowledge of music itself is more to be desired than knowledge of facts about music. (81)

Henton's provision of concerts for children was extended by Priestley after his appointment as Organising Inspector of Music to the Bradford Education Authority in 1933. He organised daytime concerts by the Halle Orchestra in the Eastbrook Hall.

Whilst concerts in public halls could be an enormous stimulus, Priestley questioned (82) their educational and musical value for children who had limited experience of listening to instrumental music; the complexity of the experience overwhelmed many children so that they learned little; they were rarely close enough to see the details of instruments; in the excitement of being out of school, the value of the listening experience was diminished. Priestley considered that children would be better prepared for such concerts by bringing small groups of musicians into the children's own schools; in a familiar and intimate environment the children were more likely to develop musical understanding; they had direct contact with the music, and could see the intricacies of the instruments more clearly; they could talk to the players and ask questions; they might even try the instruments. Priestley perceived the concerts in schools as intrinsically enjoyable, but with an educational purpose. He believed that when the children had sufficient experience of concerts in their own school, they would gain more value from attending concerts in large public halls outside school (83). How Priestley set out to achieve this through the work of the Demonstration Orchestra and the String Quartet is examined in this section.

Priestley believed that participation in practical music-making was an important form of preparation for listening intelligently to live concerts. As was noted in earlier sections, Priestley developed musical activities through which children absorbed a broad range of musical concepts. In singing, percussion and recorder playing, children were learning to read musical notation, they were discovering dynamics, textures of sound, and shape of melodies; they were developing a feeling for tonality and harmony, even though they might not understand the theory. In musical activities, there was an important element of listening, not only to oneself but to others involved in the performance. Players usually performed under the direction of the teacher or conductor. Children gained enjoyment and musical

understanding from the encounter with music itself. In the process of music-making they were developing an understanding of orchestral procedures and were learning to listen intelligently (84). This was fundamental to Priestley's philosophy. Through musical activity guided by skilled and experienced music teachers, children developed an aural foundation for their music which was based not on old "theory" methods (85), but on actually listening critically to music.

At an early stage during the war, the West Riding Education Authority sponsored cultural events in the County. The Council for the Encouragement of Music and Art [C.E.M.A.] (86) organised eleven "afternoon concerts for scholars in West Riding schools", on school premises (87). The practice of assembling large numbers of children in public halls had been discontinued at the outbreak of the war. C.E.M.A. also organised exhibitions of paintings by contemporary artists in the West Riding (88). As is well known, the West Riding Education Authority established its own scheme for purchasing contemporary pictures for schools, annually, and organised the first exhibition of its pictures in May, 1949.

Priestley's scheme for concerts in schools was one of the earliest and most ambitious schemes in the country. It was agreed by the School Management Sub-Committee in November, 1943, at the same meeting as it approved an exhibition by a contemporary artist in Doncaster (89). Priestley considered that the concerts should initially be for senior pupils in schools, who might have a sufficiently-developed musical maturity to appreciate the programmes. In A Music Guide for Schools [1947], reference was made to these orchestral concerts (90). Priestley considered that training, and experience of practical music-making, were desirable before children could listen intelligently and appreciate music of this kind. The West Riding String Quartet confirmed that the children who seemed to gain most value from their concerts were in schools where there were opportunities for active involvement in choral or instrumental music.

### 3.1. Demonstration orchestra

Initially, a small demonstration orchestra of four players was formed which gave concerts in schools on two days each week under Priestley and Grayson. The appointment of Maisie Spence to the northern area on 1st January, 1945, enabled this provision to be extended to three days. By 1945, each of the three areas had a similar small group of musicians giving concerts, introduced and conducted by the Music Adviser for each area (91). Although the scheme for concerts in schools was approved initially for children of post-primary age, as the scheme grew the Demonstration Orchestra gave concerts in junior schools.

Priestley believed that listening to live instrumental music was also a stimulus to learning to play instruments. This was shown to be true of all the performing ensembles throughout the whole period in which concerts were given in schools. For example, after a visit in 1946 to Knaresborough Castle Boys Junior School, the headmaster noted the enthusiasm of the boys, and was "endeavouring to form a violin class in the school whilst the interest is still fresh" (92). Such was the response from schools to the visits by the orchestra that the County approved a progressive expansion in its size; by 1947 there were twelve players; in 1950 when Priestley retired, the number was seventeen. In the early stages, the membership of the orchestra was not common to each area, although this was gradually achieved after 1954 (93). The annual cost of maintaining the Orchestra increased from £288 in 1943-44 to £4,000 in 1949-50 (94).

Maisie Spence outlined the work of the Orchestra:-

The aim of the Demonstration Orchestra was to reveal the qualities of each individual instrument against the background of the orchestra and give a good concert of interesting music of various periods. Programmes of orchestral music were carefully rehearsed and drawn up to illustrate this; the concerto, symphony and suite movements were included in most concert programmes. As with the West Riding String Quartet, it noted that 20th century music made an immediate appeal to the children (95).

Priestley considered that a visit by the Orchestra would only be valuable if pupils were adequately prepared. He was an outstanding organiser and sent programme notes and gramophone records in advance,

ideally to arrive at schools about a week before the visit of the Orchestra. As in the Bradford concerts before the war, there was often a common theme linking the programme together; the concerts were intended to be both educational and enjoyable. A song was included in most programmes; this was a policy later adopted by the String Quartet, on Priestley's recommendation.

On occasions, the Demonstration Orchestra accompanied school choirs in choral items (96). The relationship between the Orchestra and schools developed well, and it was often booked to accompany school performances of major choral works. It was customary for the Orchestra to accompany the choirs at the numerous combined local schools' music festivals; this policy of providing an orchestra for such occasions continued up to 1974. The Orchestra gave evening concerts to adults throughout the County; a proportion of these were in rural areas. The fact that the Orchestra gave such evening concerts reinforced the value of a small professional chamber orchestra financed by the West Riding Authority; it also demonstrated the important place of music in the lives of small communities at this time (97). Normally there were seventeen players in the Orchestra, but for evening concerts to adults, for example under the aegis of Institutes of Further Education, Priestley suggested that the Orchestra be increased to twenty-two players.

In 1948, the Authority agreed to sponsor six concerts in public halls by the Yorkshire Symphony Orchestra (98), at a cost of £3,000 (99). Whilst this was valuable for adults and senior pupils with previous experience of listening to orchestral music, the same sum of £3,000 would have provided over one hundred additional concerts by the County's own Demonstration Orchestra, perhaps for children in schools remote from large centres of population. There is no evidence to suggest that the County sponsored any further concerts by the Yorkshire Symphony Orchestra. It may be that Priestley agreed to this as an early gesture of support for the Orchestra which had just been formed, but, as has already been noted, he considered that in the early stages of listening to orchestral music his policy of taking small groups of musicians to the children, rather than vice versa, was educationally more worthwhile.

In March, 1950, after the scheme had been running for six years, Priestley prepared a detailed report on instrumental concerts in schools, in which he summarized his policy (100). He considered that an orchestra of seventeen players had proved to be adequately representative of the instruments of the orchestra; it was well balanced and capable of performing arrangements of the large designs in music - overtures, concertos, symphonies; it was as large as a school stage would usually accommodate and was justifiable from the point of view of the expenditure involved (101). Priestley reported that, as a result of the concerts in schools by the Orchestra and the String Quartet, an increasing number of schools were sending large groups of pupils to concerts by symphony orchestras in nearby towns and cities; he noted that the demand for instrumental classes continued to rise (102).

### 3.2. The String Quartet: Performers and advisers in instrumental music

By 1947, the overall provision for instrumental music in the County had grown impressively. The Demonstration Orchestra had been extended to twelve players to give a representative cross section of the instruments in a full symphony orchestra. Because of this there were fewer schools, especially rural junior schools, which could accommodate it. There was need for a small ensemble which could visit all schools in the County, regardless of their size, as the original demonstration orchestra had done in 1943. The growth of the instrumental class lessons scheme identified the need for expert advice to schools on instrumental music, the inspection of existing classes and for the stimulation of new classes. The three Music Advisers, Priestley, Grayson and Spence were already committed to their regular advisory work in schools and to directing the concerts of the demonstration orchestra.

In 1947 (103), Priestley proposed that, as an extension of the scheme for instrumental music in schools, a small team of experienced professional instrumentalists should be appointed full time to visit schools, combining their role as performers in a string quartet with that of Advisers in Instrumental Music to the Authority. Norman Newall, the district H.M.I., was keen on the idea (104), and Alderman Walter Hyman gave support (105). Bernard Shore, Staff H.M.I. with responsibility for Instrumental Music in Schools (106), helped in its

formation. Shore showed keen interest in the Quartet, attending rehearsals and visiting some of its concerts in schools (107). Creating such appointments with a specific responsibility for instrumental music was similar to Shore's own appointment as an H.M.I.

By combining the roles of performers and instrumental advisers into one team which would visit all schools in the Authority, Priestley had increased his advisory contact with schools in a way that was particularly appropriate in view of the growth of instrumental classes (108). It also enabled him, at the same time, to include the smallest rural schools in the County in the concerts provision. The Authority allowed (109) the String Quartet to undertake a limited number of professional engagements in order to maintain a standard of performance acceptable to a musically critical audience of adults (110). This is an important issue, for instrumentalists who spend all their time playing music appropriate for children need the stimulus of professional recitals. When a wind ensemble and concert pianist were appointed in 1962, this was again an important issue.

The members of the West Riding String Quartet were appointed on the 1st September, 1948, and were the first permanent salaried string quartet to be employed full-time by an education authority in England (111). The particulars of duties and conditions of appointment of the String Quartet refer to them specifically as Advisers in Instrumental Music (112). They were expected to play "an important part in advancing the Committee's scheme for the development of instrumental music and intelligent listening to music" (113). The Quartet was responsible for supervising "the class teaching and organisation in the Committee's instrumental classes and orchestras in Schools and Institutions for Further Education" (114). The members of the Quartet would be "individually responsible for groups of classes in different parts of the area and ...be expected to become conversant with instrumental class teaching methods by attending a course provided in the area or elsewhere." (115). Shore organised a second String Teachers' Course, at Ripon Modern School from 29th - 31st October, 1948, which the Quartet was invited to attend. The Quartet gave a short recital to conclude the course.

The Orchestra and String Quartet gave concerts in schools where conditions were often far from ideal. The Quartet gave concerts to audiences not only in large secondary schools but in small rural schools which often had less than twenty children. The concerts by the Orchestra, the String Quartet and the other ensembles which were established later, were for intended for all children in school not only those who were learning instruments. The Quartet took a broad view of musical styles. Concerts in schools were not restricted solely to music from the string quartet repertoire. As the programmes evolved they included colourful pieces from varying cultures, in a wide range of styles. The purpose of music chosen by the Quartet was, progressively, to attract the children's attention, to stimulate their interest, and to educate them in a musical manner. By including melodies which were readily recognised, the Quartet was able to draw an intelligent and concentrated response from a wide age-range of children.

From its establishment in 1948, the String Quartet adopted a policy of playing contemporary music in its school programmes. This became increasingly relevant after 1960 when creative writing and composition were becoming important elements in the junior school curriculum. Providing the music was carefully selected and skilfully presented, children showed an open-minded attitude, and a readiness to listen to contemporary music (116). In playing contemporary music in schools concerts, the Quartet were able to show several elements at work. There was often a programme or a visual reference, and dynamic qualities in the music which could focus the concentration of the children - for example, a recurring thematic idea, melody or rhythm. When modern music had a title, this often stimulated creative ideas in the children. Young children, especially those of infant age, enjoyed pieces with a story. One of the most popular pieces in the Quartet's repertoire, Jack o' Lantern by Eugene Goossens, stimulated paintings and drawings, some of which the children posted to the Quartet.

It was important for the players to be not simply performers, but to have the ability to stimulate the interest of the children. The members of the Quartet talked to the children about the instruments and the music, playing short fragments of melodies. The programmes of the String Quartet followed a similar pattern to those evolved by Priestley

for the Orchestra. The programmes were a balance between pieces played by the whole ensemble, and characteristic demonstration pieces on solo instruments. The Quartet noted that their best audiences were in schools where there was active music making, both choral and instrumental. Such children listened more attentively to their programmes (117).

Intelligent listening is a process of gradual learning, and underpinned the philosophy behind much of the work of the Orchestra and Quartet. The development of aural perception and intelligent listening in children is a fundamental aim of music education. Primary school children were able to listen intelligently to complex music, providing they could relate to it. The manner of presentation, the "patter", had an important bearing on the reception of a piece of music. The music must be presented in a way which enable the children to relate to it, searching for and identifying features in the music. The development of a sense of musical enquiry was important, for it gave children a sense of expectation. The members of the String Quartet worked hard to develop an appropriate presentation, particularly of twentieth century works. They believed that it was essential to help the children to identify the main features of the music in order to retain their concentration.

Involvement in practical music-making through singing, percussion and recorder playing could give children a sense of musical inquiry, which led them to seek to identify features of the music. The Quartet found that children with little previous musical listening experience quickly became restless. The Quartet identified some schools in which the children had never been trained to listen quietly to anything at all, even to a teacher speaking. At the highest level of musical appreciation, the pupils in the senior forms of grammar schools often exhibited a finely focussed form of intelligent listening which could be the result of high intelligence combined with the ability to concentrate for long periods. The Quartet found that the ability to concentrate was often related directly to age and experience, and that intelligent listening usually developed from previous musical experiences. This might be the result of involvement in practical music-making or guided listening to recorder music. In such cases, the programmes of the Quartet were chosen to present musical and intellectual challenges.

The performers aimed to make the music a meaningful listening experience for the children. The reason for setting up the concerts scheme was to develop this form of constructive listening situation for children in their own schools. There were many factors which influenced children's ability to listen intelligently to music, and the Quartet discovered many of these through practical experience. The listening environment had to be good, without distractions. It was essential that the children could hear and see the Quartet playing. The Quartet considered that for the listening experience to be worthwhile there should be less than two hundred children in the audience, and these should ideally be seated in a semicircle round the Quartet. In the early days, the Quartet played on the school stage where there was one, or on a platform made of school desks; this however tended to create too formal a situation. As their experience grew, they often used to dispense with a platform, especially in junior and infant schools.

The attitude of headteachers to music was important. Some never bothered to attend concerts, and others took the opportunity to hold staff meetings during concerts. A sensitive, sympathetic and encouraging attitude to music by a headteacher often resulted in a similar response from the children and could be a critical factor in the success or failure of music in the school. In schools where there was an empathy for music and the arts, there was often a similar concern for the rest of the curriculum and a more caring attitude for the children themselves. The attitude of a headteacher to contemporary music was shown to have a significant influence on the children's response to it. Several headteachers were hostile to modern music and made it obvious to the children. In some schools, the attitude towards music and the arts was so impoverished that the Quartet expressed the view that there was little point in giving concerts there.

The String Quartet was appointed in the last two years of the early period, 1936-50, and established an important role in the County. As a performing unit, it stimulated lively interest in instrumental playing in schools. It gave recitals to northern concert societies, and took part in lecture-recitals at Grantley Hall. It established early links with the music staff of the University of Leeds, which developed into a fruitful musical relationship in subsequent years. As Advisers in

Instrumental Music, the members of the Quartet established a co-ordinating role in the instrumental provision; they initiated important advances, especially during the period of the interregnum, 1951-54.

The Orchestra and String Quartet demonstrated the value of music as a practical and living art form. The stimulus of live performances in schools by professional musicians could be enormous. This was borne out on many occasions, for a visit by the Orchestra or String Quartet was exciting for the children especially in small rural schools. Children often showed a strong emotional response to live music in schools, and on occasions were moved to tears by the music.

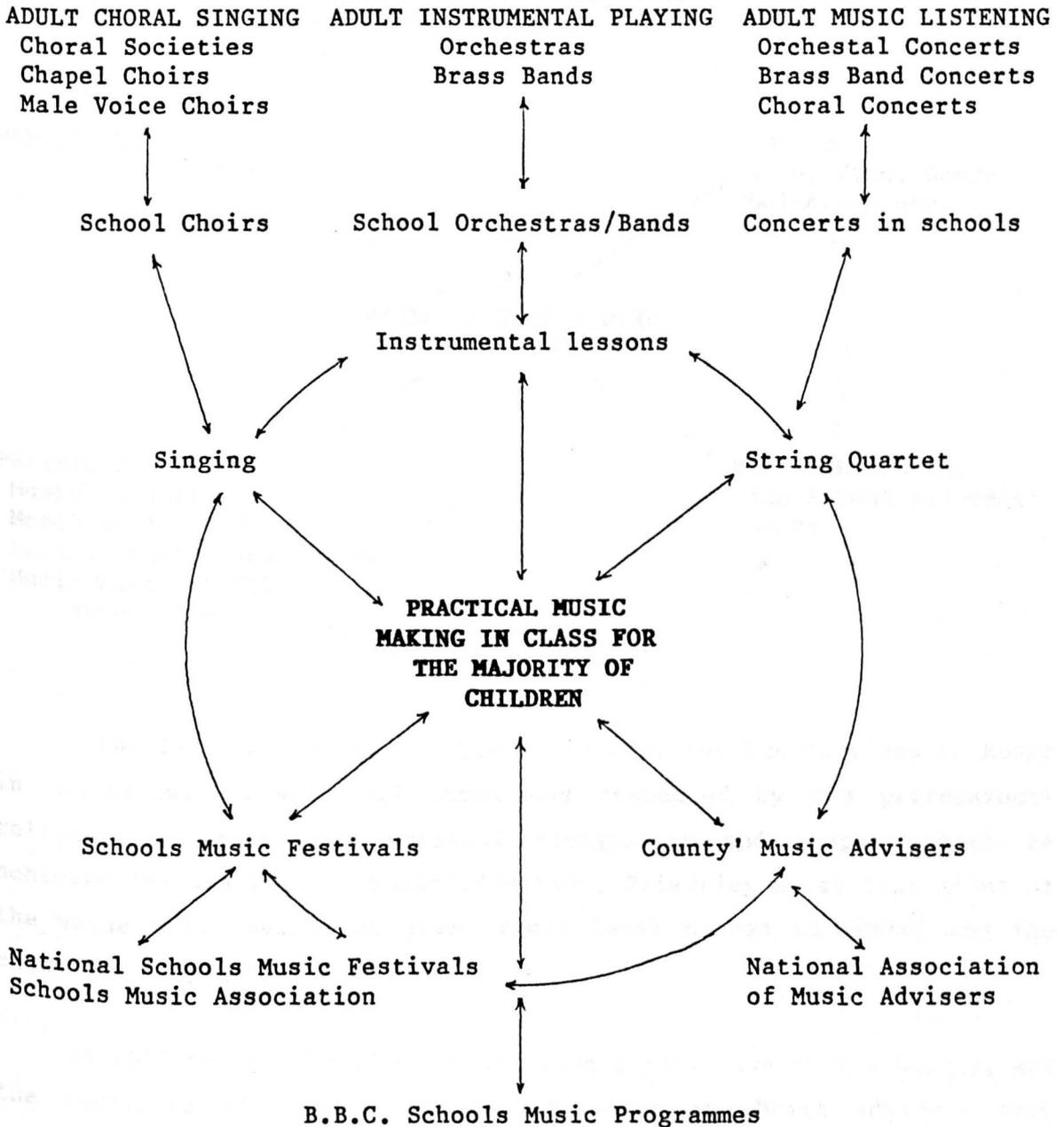
#### 4. SYNTHESIS AND PROGRESS

By 1950, the West Riding Education Authority had one of the largest and most comprehensive music provisions in the country, with three full time Music Advisers to administer it. The provision was based on practical musical activities which were supplemented by Priestley's own systematic schemes for learning to read musical notation. Children in the West Riding had the opportunity to enjoy music making at all levels. There was interaction between music in schools and the adult choral and instrumental traditions of the West Riding. There was also an important relationship between music in the schools of the County and Music Education at a national level. 1950 marked a point of achievement in the development of the music provision. There was a growing complexity in the provision, and yet there was notable integration and cohesion.

By the time Priestley retired in December, 1950, the West Riding Education Authority had developed a broad provision of music in schools. The quality of choral singing had developed significantly. Percussion band and recorder playing had been introduced into the County as classroom activities for the majority of children. Recorder playing in particular developed broadly in the County. The schemes for free instrumental class lessons and concerts in schools, introduced in 1943, had extended the provision already made for singing, percussion and recorder playing as class activities. By 1950, the Demonstration Orchestra and String Quartet were well established units within the music provision, and, as predicted, had a stimulating influence on

instrumental playing generally in the County. In the next twenty years, the growth of instrumental playing in schools became a major revolution in Music Education. Few in 1950 would have predicted that within forty years, instrumental music would have taken over the dominant role once enjoyed by singing.

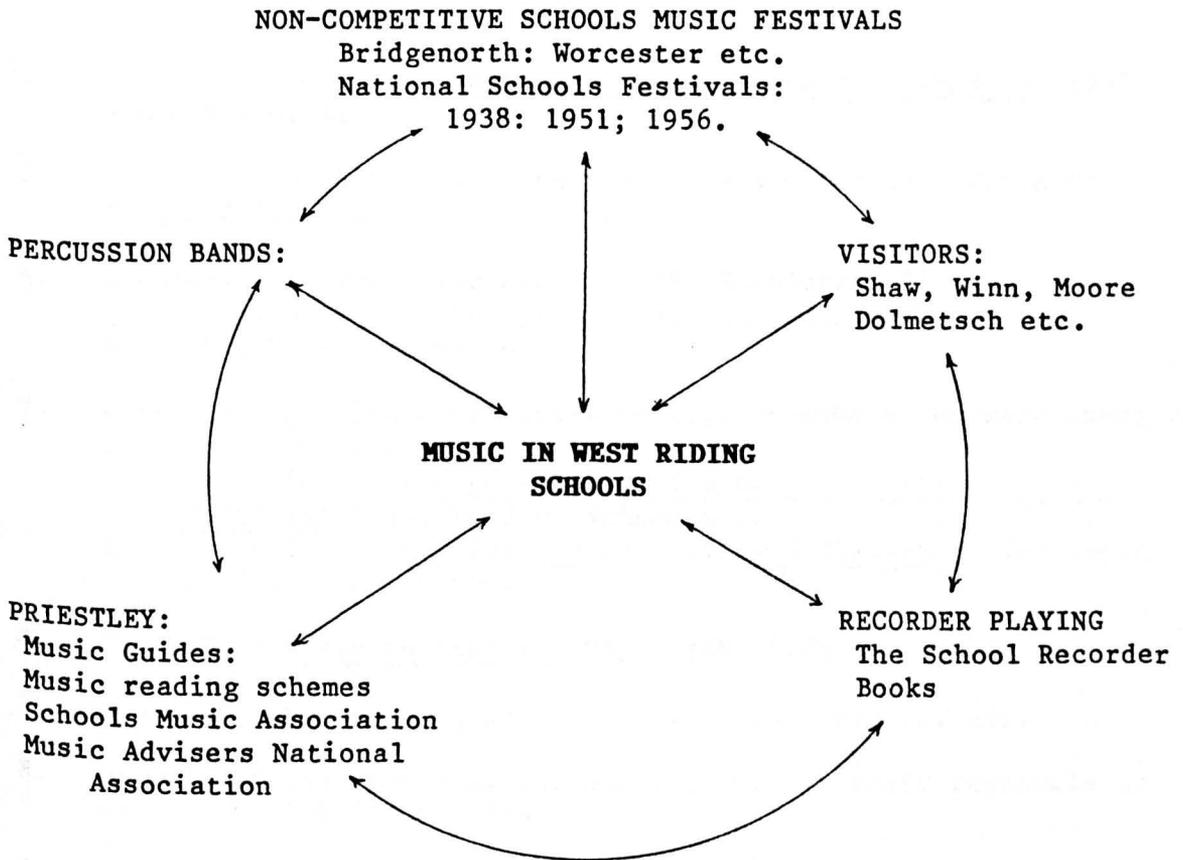
Fig: 2.1. Priestley and the music provision: 1950



Priestley had lived and worked in the West Riding during a rich cultural period, when there had been a surge of interest in choral singing, instrumental playing, in the theatre and in light opera. He contributed notably to that culture. Under his leadership, music in the

schools of the West Riding Education Authority became known nationally, and there was an important interaction between the West Riding and music education nationally.

Fig. 2.2: Interaction between music in West Riding schools and Music Education in England as a whole: 1936-50



Priestley was awarded the M.B.E. in 1950 for his services to Music in Education. He was well liked and respected by his professional colleagues. Despite the national recognition and respect which he achieved for his work in music education, Priestley never lost sight of the value which people at grass roots level placed in music, and the enjoyment they gained from it.

By 1950 the growth of an alternative perspective in the County, and the contrasts of opinion between the Arts and Music Advisers were creating increasing challenges to traditional perspectives on music in schools. Priestley was a formal teacher in a formal age, and he tended to attract criticisms which were due in general to a traditional approach in music. It was an appropriate time for him to retire.

II: CHAPTER NOTES AND REFERENCES:

1. Competitive festivals popular with northern schools:-  
Mrs. Sunderland Musical Festival, Huddersfield,  
The Wharfedale Musical Festival, Ilkley,  
The York Folk Dancing Competitions,  
The Mexborough Musical Festival,  
The Pontefract Musical Festival,  
The Harrogate Musical Festival,  
The Sheffield Musical Festival.
2. Board of Education: Handbook of suggestions for teachers: 1937:  
H.M.S.O.: p. 215.
3. Minutes: S.M. S-C.: 4th June, 1935: Resolution 304: W.Y.A.S:  
RC/13/171/p. 74.
4. Minutes: S.M. S-C.: 7th April, 1936: Resolution 61  
Minutes: S.M. S-C.: 7th April, 1936: Resolution 62  
W.Y.A.S.: RC/13/172/p. 16.
5. Priestley published two books to guide teachers who were involved  
in schools music festivals
  1. Priestley: The Organisation of a Non-Competitive Musical  
Festival: 1940: London, Nelson Ltd.:
  2. Priestley: Music for the Festival and Classroom: Worcester,  
Phillips and Probert.
6. "Largo" in Music in Schools: May, 1938: p.88
7. Minutes: S.M. S-C.: 5.1.37.: W.Y.A.S.: RC/13/172/p. 317.
8. Details of the growth of the non-competitive music festivals in  
Mann, P.O. [1986] pp. 29-32.
9. Minutes: S.M. S-C.: 4.1.38.: Resolution 1250. W.Y.A.S.:  
RC/13/175/p. 63.
10. Minutes: S.M.S-C: 5.4.38: W.Y.A.S.: RC/13/174/p. 17.
11. Moore: 1949: op.cit.p.79-80: Appendix D.
12. Minutes: S.M.S-C: 2nd May, 1939: W.Y.A.S.: RC/13/175/p. 63.
13. A full report on this festival by P. Foster, the Headmaster of  
Rothwell Council School, was published in Music in Schools: May,  
1940: pp.40 & 45.
14. Jack Thompson, who later became the Principal of the Airedale and  
Wharfedale Institute of Further Education. Thompson had a strong  
influence on the development of the Guiseley Area Music Centre  
after 1963.
15. Knaresborough Secondary Modern School: Logbook: 2.11.36.
16. Logbook: idem.: 10.6.43.
17. Maisie Spence: written evidence to POM: 23.2.87

18. Priestley: 1940: op. cit. p.5.
19. Oral evidence: W.S.: 20.10.90: op. cit.
20. Hosier and Grey: Broadcast Music Lessons: in Handbook for Music Teachers: Edited Rainbow, B.: Vol.I: 1964: London: Novello: p. 131.
21. Priestley: [1942] M.Ed Thesis: op. cit.
22. idem: Forward.
- 23-25. ibid.
26. ibid.: p.8
27. Priestley & Grayson: [1947] p.117.
28. Oral evidence: D.M.B.: 28.11.85.
29. Priestley: Thesis: 1942: op.cit.: p.58
30.
  1. Knaresborough Secondary Modern School: Logbook: 2.11.36.
  2. Mr.Charles Bavin was the author of The Percussion Band from A to Z: 1936: Evans Brothers Ltd.
31. Minutes: Elementary Education Sub-Committee: 26.1.37: Resolution No. 330: W.Y.A.S.: RC13/34/p. 113:
32. Ibid.
33. Oral evidence: D.M.B.: 28.11.85: op. cit.
34. Minutes: S.M.S-C.: 2.11.37.: Resolution No. 926: W.Y.A.S.: RC/13/173/p. 255
35. Oral evidence: M.P.: 10.7.87.
36. Hullah-Brown, J.: [1937] p.62.
37. Shaw, G.: in Music in Schools: April, 1939: p.53.
38. Jacques, R.: in Music in Schools: April, 1939. p.53.
39. Priestley & Grayson: 1947: op.cit.: p.119.
40.
  1. Stephen Moore: [1949]: p.54.
  2. Kathleen Blocksidge: In a letter to the editor of Music in Schools: April, 1938. Author of How to use Melodic Percussion Instruments: 1962: Nursery School Association of G.B.
  3. Paynter, J.: [1982] pp.10-11.
41. Oral evidence: M.P.: 10.7.87.
42. Priestley: Thesis: 1942: op.cit.: Forward
43. Their recital to teachers from Castleford and Doncaster was reported in Music in Schools: April, 1939.

44. Their visit was reported in Music in Schools: April, 1939.
45. Minutes: S.M.S-C.: 2.5.39: approved the attendance of three West Riding schools, Rothwell Mixed, Mickleton Mixed and Silsden, Hothfield Street Council School.
46. Priestley: Thesis: 1942: op.cit.: p. 131
47. Priestley and Fowler: The School Recorder Book [1940]: Leeds, E.J. Arnold. Ltd. The pupils' book were supplemented by a teacher's edition The School Recorder Handbook [1942].
48. Priestley: Thesis: 1942: op.cit.: p. 131
49. idem.
50. idem.: Forward
- 51-52. idem.: p. 255.
53. idem.: pp. 254-255
54. idem.: p. 254
55. Priestley and Fowler [1942] op. cit.: p.vii.
56. Logbook: Knaresborough Secondary Modern School: 1.7.47.
57. idem.: 21.10.48.
58. idem.: 21.10.48.
59. The Royalties Instrument Fund was established to administer monies accruing from the sale of Priestley's books in the West Riding. [Minutes: F. & G.P. S-C.: 8.6.43. W.Y.A.S.: RC/13/434/p.82.]
60. Priestley: Thesis: 1942: op.cit.: p. 132.
61. Figures supplied by E.J. Arnold, Ltd. Leeds:
62. (1) Minutes: F. & G.P. S-C.: 14.7.42; Resolution No. 93: W.Y.A.S.: RC/13/433.  
(2) Reference in Music in Schools: June, 1942: p. 419.
63. Minutes: F. & G.P. S-C.: 12.5.42.: Resolution No. 24: W.Y.A.S.: RC/13/433/p. 9.
64. Minutes: S.M.S-C.: 2.2.43: Resolution No. 1058: W.Y.A.S.: RC/13/178/p. 283.
65. Minutes: S.M.S-C.: 2.11.43.: Resolution No. 758: W.Y.A.S.: RC13/179.
66. Minutes: S.M.S-C.: 2.2.43: Resolution No. 1058: W.Y.A.S.: RC/13/178/p. 283. op. cit.

67. Grimethorpe: Minutes: S.M.S-C.: 4.5.43: Resolution No. 172:  
W.Y.A.S.: RC/13/179/p. 45.  
Queensbury: Minutes: S.M.S-C.: 7.12.43: Resolution No. 882:  
W.Y.A.S.: RC/13/179/p. 235.  
Skipton Junior Brass Band received six brass instruments bought  
with finance provided by the Authority: Minutes: Education  
Committee: 23.3.48: Resolution No. 14: W.Y.A.S: RC/13/46/p. 9.  
High Green: Minutes: S.M.S-C.: 2.9.47: Resolution No. 763:  
W.Y.A.S.: RC/13/183/p. 228.
68. Minutes: F. & G.P. S-C.: 14.11.44: W.Y.A.S: RC/13/435/pp. 78-79.
69. Minutes: Primary Education S-C.: 6.2.45.: Resolution No. 1252:  
W.Y.A.S.: RC/13/180/p. 363.
70. Minutes: S.M.S-C.: 2.7.46. Resolution 481: W.Y.A.S.: RC/13/44.
71. 1. The first post-war national residential course for teachers  
and prospective teachers of instrumental music had been  
held from 29th April-4th May, 1946, in Bournemouth.  
1. Music in Education: March-April, 1946. p.16  
2. Reports in Music in Education July-August, 1946,  
p.88 and The Strad, July, 1946.  
2. Logbook: Knaresborough Modern School: Entry: 25/27.10.46.
72. Minutes: S.M.S-C: 6.4.48: Resolution No. 58: W.Y.A.S:  
RC/13/44/p.18.
73. String tutors: Bernard Shore, Staff H.M.I., Director of the course  
Elsie Smith & Gertrude Collins (Violins)  
Arthur Trew (cello)
74. The issues are examined in Chapter IV, Section 3.
75. Priestley and Grayson: [1947]: op. cit.: p. 215
76. W.R.C.C.: Ten years of Change: 1953: p.25.
77. Oral evidence: M.H.: a teacher trained at Hull Training College:  
1936-38, had percussion band training.
78. Priestley, E.: Memorandum: A Training College for Specialist  
Teachers: 14.1.46.: p. 4.
79. Robert Mayer [1979] p. 19.
80. Refer to biographical notes: Sources and Bibliography: 1.4.
81. Shaw, W.: [1945] Editorial acknowledgements.
82. Priestley: The Scheme: Instrumental Concerts for Schools: March,  
1950.
83. idem.
84. "Intelligent listener": Priestley and Grayson: 1947; op. cit.  
p.117.

85. Priestley: M.Ed Thesis: 1942: op. cit.: p. 9
86. C.E.M.A., became the Arts Council in 1945.
87. Minutes: S.M.S-C.: 2.9.41.: W.Y.A.S.: RC/13/172/p. 16.
88. Minutes: S.M.S-C.: 2.11.43.: W.Y.A.S.: RC/13/179/p. 202.
89. Minutes: S.M.S-C.: 2.11.43: idem.
90. Priestley and Grayson: [1947]: op. cit.: p. 233.
91. Grayson in the southern area, Priestley in the central area, and Spence in the northern area.
92. Logbook: Knaresborough Castle Boys Junior School: 6.10.46.
93. The title Demonstration Orchestra is used in the singular, even though in the early days there would be virtually three different orchestras, consisting of professional players from each area.
94. Annual costs of concerts in schools from 1943 to 1950

1943-44	£288. 4s.0d	four players
1944-45	£626.16s.0d	four/five players
1945-46	£2,600.	three area/groups
1946-47	£3,950.	five/seven players
1947-48	£5,500.	Demonstration orchestra (12-15 players)
1948-49	£4,000. *	Demonstration Orchestra
	£2,000. *	String Quartet
1949-50	£4,000.	Demonstration Orchestra
	£2,440.	String Quartet

(\*) figures calculated from other known costs.
95. Spence to Mann: Letter: 23.2.87.
96. Oral and written evidence: Spence: 23.2 87.
97. There were also similar concerts by the County's String Quartet
98. The Yorkshire Symphony Orchestra was a consortium orchestra funded by the Boroughs and Corporations of Dewsbury, Doncaster, Halifax, Huddersfield, Keighley, Kingstone-upon-Hull, Leeds, Rotherham and Wakefield, but not the West Riding County Council.
99. Minutes: P. S-C.: 20.4.48.: W.Y.A.S.: RC/13/448.
100. Priestley: The Scheme: Instrumental Concerts for Schools. March, 1950: op. cit.
101. idem.: p. 3.
102. idem.: p. 1.
103. Oral evidence: M.S.: 12.12.85.

104. The Founder-Leader of the Quartet, Walter Appleyard, who knew Norman Newall, believed that it was actually Newall's idea. (Oral evidence; W.A.: 21.11.85.).
105. Oral evidence: M.S.: 12.12.85.: op. cit.
106. Bernard Shore, H.M.I., was a former professional viola player, the first principal viola player in the B.B.C. Symphony Orchestra under Sir Adrian Boult.
107. For example on 16.5.49: 7.3.52.
108. Maisie Spence in conversation with the writer on 12th December, 1985, confirmed that "Mr. Priestley decided that instead of having more advisers, he would have a string quartet"
109. The evidence tends to infer that this was on the advice of Shore.
110. Minutes: Policy Sub-Committee: 20.1.48, considering the Conditions of Service of the String Quartet.
111. Revell, J.: West Riding String Quartet, in Groves Dictionary of Music and Musicians: [1954] London, Macmillan.
112. Clegg: February, 1948: Information to applicants.
- 113-115. idem.
116. Oral evidence: W.A.: 10.2.87.
117. Appleyard, W., et alia: West Riding String Quartet Diaries; 1948-62: Edited Paul Mann: [1988] Unpublished.

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### CHAPTER THREE

#### AN ALTERNATIVE PERSPECTIVE: INFLUENCES FOR CHANGE: 1945-50

The strength of the Yorkshire musical traditions enlivened and enriched Music in the West Riding's schools. Under J.H. Hallam and A.L. Binns (1) the West Riding Education Authority had encouraged Music and the Arts in Education, and had shown vision and liberal thinking in its policies. Alderman Walter Hyman (2) had supported Priestley's ambitious schemes for the music provision for schools. The Authority showed concern for the education and training of its teachers. Bingley Training College was founded in September, 1911. The first Bingley Vacation Course was held in 1912, and became a focal point for continuing education and in-service training for teachers in the County. Vacation courses were supplemented by sessional courses. However, in the absence of full-time specialist teacher training courses in music, music teachers often taught in the way they themselves had been taught, for there was little stimulus for innovation.

The examination made of the development of music in schools between 1936-50 showed that by the time Priestley retired in 1950, the music provision of the West Riding Education Authority had grown impressively. The County had no in-service college and Priestley spent a large proportion of his time visiting schools in order to help music teachers. New ideas being pioneered nationally - percussion bands and non-competitive schools music festivals - were gradually assimilated into the traditional patterns of music making inherent in the West Riding. The County had taken a strong lead in their development. Under Priestley's benign leadership, instrumental music as well as singing had developed significantly in schools. As a result, not only the majority of children had opportunity to play percussion instruments and recorders in class, but many able children began to take lessons on orchestral instruments.

Priestley and most of the music profession at the time believed that children should learn to read musical notation so that they could take an informed part in musical activities. Priestley considered that

singing, playing and listening were coherent elements in music, with an important reflexive relationship between them. Priestley developed traditional approaches to music in his characteristically thorough, systematic, but practical style of teaching, with a confluent relationship between practice and theory. The traditional perspective of composition was of an educated skill which drew on a keen sense of aural awareness and musical technique. Composition was not perceived as an aleatoric activity for the musically uneducated.

An alternative perspective was taken by Alec Clegg, who had been appointed Chief Education Officer on 1st September, 1945. He was keen on music. Few people know that he sang for pleasure; he played the flute and encouraged his three sons when they learnt woodwind instruments at school. Both Clegg and his wife enjoyed going to concerts and listening to their collection of gramophone records (3). He enjoyed listening to the County's String Quartet during its rehearsals. Clegg recognised the value of traditional music-making in schools, and was often deeply moved when listening to children singing in choirs. He recognised the value of music in the developing lives of children and adults in the West Riding. He respected Priestley and his work. Whilst he did not entirely agree with his methods, he valued artistic activity which was done with sincerity and integrity.

It was Clegg's policy to visit schools on a regular basis in order to keep in touch with the grass roots of education. In addition to hearing the results of fine traditional music teaching, he also witnessed music teaching which worried him. Clegg often exaggerated his case in order to make an important point, and attributed to music teachers, in general, views about sight singing which Priestley had specifically warned against adopting. Whilst the Music Advisers could advise and recommend materials to music teachers, it was difficult for them to change a teacher's attitudes to music in schools.

Clegg questioned why all children should learn to read musical notation and spend fruitless hours in developing sight singing, when the time could be better spent in making music at a level which was more appropriate for them. Clegg believed that the ability to sing at sight in class was mistakenly overvalued and neglected the broad range

of music making in which children could take part, including musical improvisation. He felt that there was much to be done for the majority of children in schools, exploring practical aspects of music making, and music's relationship to movement, mime, dance, drama and painting. He considered that many musicians were narrow in their perceptions.

The tradition was firm, and teachers often showed reluctance to accommodate radical new approaches. The already well-established traditional styles of music making in many West Riding schools overshadowed potentially exciting new creative approaches to the music curriculum. Radical new approaches to the music curriculum were introduced into the County, significantly not by the County's Music Advisers but by influences from outside the Authority. New ideas were assimilated into the system over a long period. It is axiomatic that sudden changes do not occur in the school curriculum. Characteristically, the more strongly rooted a tradition is, the more difficult it is to introduce change. The most effective way to change attitudes was through teacher education, both full-time and in-service.

#### 1. GROWTH OF IDEAS

Shortly after his appointment as the Chief Education Officer in September, 1945, Clegg brought into the West Riding, as Advisers or Inspectors, several teachers whose work he already knew. Diana Jordan, an early pupil of Rudolph Laban, was appointed as a P.E. Adviser on 12th March, 1946. As an administrative assistant in Birmingham and living in Malvern, Clegg had known Jordan's work in Movement and Dance when she was teaching in the Droitwich area (4). Jordan was one of the Laban pioneers who were to have such an influence on Movement and Dance education in England and America. Clegg also knew the work of Arthur Stone, the former headmaster of Stewart Street Junior School, Birmingham, and secured his appointment as a County Council Inspector for Primary Schools in 1947. Clegg made three further important appointments:- Margaret Dunn, who was a specialist in Modern Dance and Movement, as a P.E. Adviser; Basil Rocke and Ruth Scrivener, who were pioneers of the work of Hans Cizek in Art Education, as Art Advisers.

The common spring from which most new approaches in the curriculum welled after 1945 was the Clegg-Jordan-Stone relationship. They shared a common belief in Education based on children and their development through a personal exploration of materials and expressive creative work in Art, Movement, Drama, Language and Music, rather than through specialist subjects taught by a teacher. These elements were focussed particularly on the Bingley Vacation Course (1948), Bretton Hall Training College for teachers of Music Art and Drama (1949), and Woolley Hall College (1952).

The establishment of Bretton Hall College in 1949 was a corner stone in the development of the Arts in Education in the West Riding Education Authority, for it stimulated discussion at a fundamental level. Bretton Hall marked the confluence of the traditional and alternative perspectives in the County. For a number of administrative and legal reasons, the deliberations over its founding were protracted over a period of four years, 1945-49. A study of the issues involved in founding Bretton Hall shows how Clegg's ideas evolved in those crucial years. The genesis of Bretton Hall highlighted important conflicts of educational philosophy, not only in Arts Education, but in Education as a whole. The detailed deliberations which led up to the establishment of Bretton Hall were a stimulus to new thinking. Clegg's ideas clarified under the influence of the new Art and Movement advisers. Issues which were fundamental to the Arts in Education were argued, and resulted in the formulation of policies which led, firstly, to the founding of Bretton Hall as a Training College for Teachers of Music, Art and Drama, and, secondly, to the establishment at Woolley Hall of one of the country's first residential colleges for the in-service training of teachers.

## 2. THE DEVELOPMENT OF IDEAS LEADING TO THE FOUNDING OF BRETTON HALL

There were four important elements in the genesis of Bretton Hall - the McNair Report (1944); Cyril Winn, Staff H.M.I. for Music; Edmund Priestley, the County's Senior Music Adviser; Alec Clegg, Chief Education Officer. The evidence suggests that Priestley was an important and early influence. There is little doubt that the national reputation for music in the West Riding Education Authority's schools,

which Winn knew at first hand and for which Priestley was largely responsible, attracted the attention of the Ministry to the West Riding as a suitable education authority in which to found a specialist training college for music teachers. Whilst it was Priestley's work which attracted the attention of the Ministry, it was Clegg who focussed it on Bretton Hall. Clegg's influence led to the broadening of the purpose for the college, so that it became a specialist college, not for teachers of music only as was originally intended by the Ministry, but for teachers of Music, Art and Drama.

The McNair Report, Teachers and Youth Leaders, published in May, 1944, recommended that "in every area training service there should be one or more colleges or centres which devote special attention to the education and training of teachers of art and crafts, of music, of physical education and of domestic subjects, respectively" (5). It was anticipated that, after the war, there would be a sharp rise in the birthrate, added to which the minimum school leaving age was to be increased to 15 as soon as practicable.

Winn, speaking on Music in the Schools at the Brighton Teachers' Association in November, 1945, following the recommendations of the McNair Report, referred to the fact that in England there was no school or college for the training of teachers of music (6). He said that few music students committed themselves at the beginning of their music training to a career in school music teaching; only a small proportion of school music teachers had received professional teacher training in the 1930s and 1940s. This was a important issue, for a side-effect was that teachers often taught in the same way as they themselves were taught, perpetuating a system which was more appropriate for those who were already interested in music. Clegg suggested that "only the most incurably musical survive" (7).

In the course of his work as the Staff H.M.I. for Music, Winn travelled widely throughout England, meeting teachers and conducting non-competitive music festivals. Several authorities in the country had growing reputations for music in 1945, some of whom had made notable contributions to the non-competitive music festival and the percussion band movement. By 1945 the West Riding was a leading

education authority for music in schools; Priestley had established non-competitive music festivals throughout the County; percussion band playing was flourishing; the Authority was a leading pioneer of the recorder in schools; Priestley and Fowler's well known School Recorder Book [1940] was already in use in many schools in the British Isles; there was already a well-established system of free instrumental classes in its schools given by visiting teachers, and a professional demonstration orchestra which visited many schools in the Authority giving concerts on three days a week. By 1945, there were also two assistant music advisers working with Priestley. In addition, several of the West Riding city and borough authorities, including Bradford, Sheffield and Doncaster, had music organisers and well-established music provisions. The West Riding as a geographical area contained heavily-populated conurbations with many musical schools which could be used for teaching practice purposes by a specialist music training college. There were few education authorities in the country in 1945 which could offer such broad opportunities for the training of specialist music teachers.

Winn had been a district H.M.I. in the north of England in the period after 1928, and knew the musical reputation of the West Riding. He had known Priestley in Bradford. Priestley, Winn and Shaw had worked together on music courses. Winn and Shaw had conducted festivals and visited schools in the West Riding to see new developments in music for themselves. By this time, Priestley was a senior figure in the field of Music Education. He was an acknowledged expert on the teaching of music reading; his books, tutors, and teaching cards were widely used; he had been called to give evidence on the training of music teachers by the McNair Committee. He was an examiner for the Yorkshire Training Colleges Examinations Board, which had also given evidence to the McNair Committee (8).

The evidence infers that Winn, knowing Priestley personally, contacted him to sound him out on the idea of establishing a specialist college for music teachers in the West Riding. On 15th November, 1945, Priestley took Winn, with H.M.I. Newall (9), to discuss the matter with Clegg. The evidence also infers that Clegg, who had been the Chief Education Officer for only ten weeks, probably

had a minimal part to play in actually attracting the Ministry's attention to the West Riding Education Authority as a suitable authority in which to found a college for the training of specialist music teachers. Under Hallam and Binns, the West Riding had enjoyed a reputation as a notable authority; Winn and the Ministry recognised the reputation of Priestley and the music in the schools of the West Riding. It was Priestley who "brought in" (10) Winn and Newall to see Clegg, not Clegg who invited Priestley to a meeting with Winn, Newell and himself; this suggests that Winn made overtures directly to Priestley.

Clegg gave an account of this first meeting in a detailed letter to Hyman, written the same day. Clegg reported that at the meeting, Winn was "very flattering about the work which had been done in the Riding" (11). Clegg respected Priestley (12); he acknowledged that it was largely due to Priestley that the Ministry chose the West Riding Education Authority in which to establish its first specialist college. Clegg reported that Winn had said that:-

With our tradition of good music teaching, which Priestley and his colleagues have established, the West Riding would be an admirable place for such a college (13).

Winn pointed out to Clegg that there were specialist colleges for the training of physical training and art teachers, but that nowhere in the country was there a college for the training of music teachers. Clegg recognised that the founding of such a college in the County "would enhance considerably the good work which is already being done." (14) Clegg outlined his thinking on the integration of subjects within schools, and of considering education, particularly education in the arts, as a whole. Newall, agreeing with him, suggested that "if a training college could be established it might also embrace art and drama." (15) This was clearly what Clegg himself would wish to have proposed, but he shrewdly gave Newall the credit for suggesting such an important change in the role of the proposed college.

The evidence suggests that had Binns still been in office when these proposals were made by the Ministry, the new college would have been, as Winn had first proposed it, a specialist college for training teachers of music. Binns and Hyman had always supported Priestley and

the music provision; the fine reputation of music in West Riding schools had been built up largely during Binn's term of office. Binns, Hyman and Priestley had given evidence to the McNair Committee; a Ministry college for the training of specialist music teachers would be a substantial asset for the County. The influence of Clegg was crucial and timely, for at this early stage in the deliberations he persuaded Winn and the Ministry to broaden the concept of the college and establish, instead, a college for teachers in the combined arts of Music and Art, with possibly Drama. Clegg felt confident that Flemming, in charge of colleges at the Ministry of Education, and Miss Hammond, Senior Woman Inspector at the Ministry, supported his ideas (16). The evidence suggests that whilst Priestley was the reason for the West Riding being chosen for a college in the first place, it was Clegg who had the vision to steer the proposals imaginatively towards the broader conception of a college for Music, Art and Drama.

At the initial meeting in November, 1945, Clegg asked Priestley to investigate the technical implications of such a college. Whilst recognising the strength of Clegg's argument, Priestley may have felt that Winn and the Ministry might continue to pursue their original proposal for a specialist college for music teachers only; he therefore drew up two sets of detailed plans (17):- (I) a Combined Training College for Specialist Teachers in the Arts - Music, Drama, Art; (II) a Music Training College. After discussion with his two music colleagues, John Grayson and Maisie Spence, Priestley put forward strong arguments in favour of a combined college:

The virtues of a combined college are, of course, many. Those of us who are directly concerned with adolescents realise the weakness of the training in the past when each of the arts was treated as if in a watertight compartment. In a combined arts centre, with the three arts under a common roof, each would, of course, be controlled independently, but it would benefit very materially by its association and cooperation with the sister arts and enlarge its vision by the interchange of medium, which is so essential to understanding. The results of this close correlation would be a general education in the arts and a width of understanding which would be a stimulus and inspiration to the teacher in the schools (18)

Priestley, noting a recommendation of the McNair report on the affiliation of colleges to university schools of education (19), said that there was much to be said in favour of linking the proposed new

college with The University of Leeds for the training in the principles of education. Priestley himself had recently completed an M.Ed research degree at Leeds University (20). Bretton Hall became affiliated to Leeds University Institute of Education from its foundation and enjoyed a fruitful relationship with the University during many important developments.

Priestley made detailed recommendations on the contents of a course suitable for specialist music teachers, which he had already discussed with his immediate colleagues and H.M.I. Newall. The recommendations acknowledged, implicitly, that there were two aspects of a specialist music teacher's personality:- personal skills as a musician, and professional skills as a music teacher. The need for a teacher to have professional musical skills was not always recognised by non-musicians. Priestley outlined the types and duration of courses which might be made available for specialist music teachers. The contents included a variety of keyboard skills, singing, recorder and percussion band playing, and the development of intelligent listening. The course outlines reflected a traditional but practical approach to the music curriculum, which were developed in greater detail in Priestley and Grayson's A Music Guide for Schools [1947] (21). There was no reference to the teaching of tonic sol-fa or sight singing, two aspects of music which Priestley's critics have accused him of over-emphasising. When the syllabus for the music course was drawn up in 1949, the contents of Priestley's 1946 draft were reflected in it.

In February, 1946 (22), Clegg outlined the rationale behind the proposals for a combined training college for teachers of Art and Music. He noted that under the new pooling system to be introduced from the beginning of the financial year 1946-47, no additional burden would fall on the ratepayers of the West Riding County Council area as a result of having a specialist college in the County. He named Bretton Hall as a suitable location for such a college, bounded by the adjoining Boroughs of Wakefield, Dewsbury, Barnsley and Huddersfield, with a wide range of different types of schools to draw on for teaching practice purposes. Bretton Hall could take about sixty students in its first year.

The preliminary planning of the courses at Bretton Hall Training College give an indication of the way in which Clegg's ideas evolved in the period 1946-49. By February, 1946, Clegg had determined that Music and Art should be the important integers in the new college, but only refers to the possibility of specialists in Drama also. He summarised his views on the value of Art and Music as civilising subjects, which should have a strengthened place in the curriculum. The seeds of Clegg's "loaves and hyacinths" philosophy were growing (23). Clegg proposed a college combining the arts of Music, Art and possibly Drama:-

Music and Art are almost invariably taught as isolated subjects despite their common purpose, which is to stimulate and train the child's sensibilities and furthermore, the training in each subject, particularly in Music, is apt to be somewhat narrow. For this reason, it is suggested that any Training College containing students specialising in Music should also include intending Art teachers and possibly also specialists in Drama, in order that each student may leave the College with a wide conception of the arts generally and their effect on the education of the child, and possibly some experience of combining Music, Drama and Art in school functions or performances (24)

The use of the phrase "combining Music, Drama and Art in school functions or performances" suggests that Clegg was thinking of drama in the formal "stage-craft" context. There was no reference to Movement, Dance or Mime, nor to the role of Movement in the training of teachers, not the integrating role it should have in the new college to be established at Bretton Hall.

### 3. THE INFLUENCE OF DIANA JORDAN AND ARTHUR STONE

There was an important evolution in Clegg's ideas during the two years 1946-48. In the short time in which Diana Jordan and Arthur Stone had been in the County, their influence on Clegg was significant to such an extent that by February, 1948, he had changed his interpretation of Drama from "stage-craft" to Movement and Dance, regarding Movement as the essential link between Music and Art. At this early stage he recognised that he had colleagues of unusual vision and ability:-

We must clearly understand from the start that drama is to some extent a misnomer and that the training in the College will be based on movement as a connection between art and music through

dance and through mime. The number of people in the country with this conception of drama is limited to a few and the ablest of these are already in this county... It should be understood that we are not concerned in this College with play production of the type generally taken as an out-of-school activity, but the use of mime, drama and so on as a medium of education in the school curriculum, particularly the primary school curriculum (25).

He acknowledged that it was an important change from the proposals two years earlier and would need further discussion (26). The influence of Jordan and Stone was clear. Stone, in conversation with the writer in 1990, outlined his philosophy of Movement and its relationship to the other Arts:-

Diana and I attended courses with Laban... I taught once or twice for Laban, and I had Laban up here. Laban cleared my head quite a bit.. He said - and rightly so; the older I get the more I realise it - he said that he didn't think that Movement was an art. And he's dead right! It's the handmaiden of all the other arts! (27)

By May, 1948, the purpose of the new Training College for Teachers of Music, Art and Drama at Bretton Hall was more clearly determined:-

It is to be a College which will provide for teachers a training in the arts, and though every teacher who leaves it will have had special experience and training in either Music, Art, or Drama and Movement, it is not intended that the College shall produce specialists in one subject only, but that each teacher leaving the College shall be acquainted at first hand and from experience with an arts subject other than that in which he has specialised, and that he shall have learned from teaching and experience of the ways in which Music, Art, and Movement may be integrated and their combined effect on the developing child (28)

Shortly after his appointment in 1947, Clegg asked Stone to organise the first post-war Bingley Vacation Course (29). Instead of isolating the subjects of the school curriculum as had been the practice in the pre-war courses (30), Stone took The Junior School as a theme, examining the influence of the primary curriculum as a whole on the development on the growing child. Practical experience in Art and Movement, rather than formal lectures, were important components of the course.

Emphasis was placed on innovation by example and changes were regarded as emanating from the vision and enthusiasms of charismatic leaders. Clegg regarded the 1948 Bingley course on

Junior schools as particularly seminal and recalled that many of the people on it had just come out of the forces and wanted to be told how to teach. Instead they were asked 'to move, to paint, to write, in short, to face children's difficulties at first hand'. (31)

Margaret Dunn, appointed with Diana Jordan as a P.E. Adviser in 1946, pointed out the importance of the teacher discovering through practical experience, as children do:-

Teachers who wish to guide children to such experiences need themselves to be explorers and discoverers to sense the world around them, to be excited as children are. (32)

The course marked important crossroads in Education in the West Riding Education Authority, for traditional good practice met the alternative perspective face-to-face for the first time in public. The contrasts between the approaches in Music and those in Art and Movement were strongly marked (33). Both Stone and Dunn noted how strongly Priestley's didactic approach to learning in Music contrasted with the exploratory approach of the new Arts Advisers. In conversation with the writer, Dunn said:-

My first recollections of Priestley .... We were rather insistent in Physical Education, Movement and Drama that it was all practical. The experience to begin with was more important than the talk about it. But not so with Edmund Priestley! We met in the lecture room at Bingley which was tiered - the old-fashioned type of lecture room - and he came in with all his paraphernalia and at the lecturing desk down below ... it was almost like a circus act or music hall act because he kept popping down ... and then he would pop up - you know, as you do with a child - "Boo!" ... with a different instrument or pop up with another ideas, or get something going .... He was a Showman!(34)

Priestley characterised the traditional pre-war approach to the Bingley Vacation Courses, which reinforced the methodology of specialist subjects. In the best traditional manner of a musical director, he was a lively and stimulating choral conductor and teacher. He had an almost 'Pied Piper' effect on children; when he visited a school, the children would run up to him to greet him. He had the ability to keep children interested in long rehearsals (35).

Jordan was an early and important influence on Clegg. Clegg kept, in his personal files, three early memoranda from Jordan, in her own

handwriting; these were important expositions of her philosophy, and illustrate her breadth of educational vision. Jordan influenced and reinforced the views of Clegg at this time. Writing the memorandum Educational Research (36) in November 1948, following the Bingley Vacation Course, Jordan predicted opportunities in the County for research and development in the field of Education. She thought that, in view of the present trends, one should expect and encourage considerable developments in the organisation and content of Education. She identified a trend towards the integration of experience and knowledge in schools, and a growing awareness of the need to develop and satisfy those interests and aptitudes of children other than the academic. She considered that Movement Education in particular had an important contribution to make to the personal development of children from infancy to adolescence. She hoped that the status and contribution of the secondary modern school would be re-assessed especially in view of the raising of the school leaving age to fifteen years and the consequent increased age range of children in this type of school. She also identified a trend towards developing schemes to assist mentally and physically handicapped children.

Jordan suggested that there were both short-term views of the situation, and long-term opportunities which the Authority should consider. In the immediate future, she thought that whilst specialist refresher courses would continue to be organised, there would be an increase in the number of courses focussing on a broader range of the curriculum, as had developed at Bingley, dealing with the total educational approach to age ranges of infants, juniors and seniors. She considered that such courses would have a stimulating effect on headteachers of schools, encouraging them to re-think their approach to the child and the curriculum. She felt that this was already happening to some extent as a result of the recent Bingley Vacation Course. Jordan considered that the Authority should give a lead by organising courses and conferences, with follow-up work through visits and advice, and this would encourage and guide such educational experiments and research. She suggested that such experimental work in schools should be systematically organised, with suitable courses to help those doing the research. She considered that the task of

educational research was the responsibility of all involved in education, and that it should be co-ordinated effectively.

It should be noted that Jordan was writing before the establishment of the Authority's new Training Colleges at Bretton Hall [1949], Lady Mabel [1950] and Ilkley [1951], and the In-Service College at Woolley Hall [1952]. She said that when Bretton Hall and Lady Mabel Colleges were functioning, as experimental colleges themselves they would need to be co-ordinated into the total research and experimental work being done in the County. In a personal letter to Clegg (37), she envisaged following up students from Bretton Hall and Lady Mabel College who took up posts with the Authority. Jordan's memorandum, Educational Research, was a visionary and idealistic document, and showed her clarity of thinking on the matter of experimental work and research in education. It formed a base for her subsequent paper, Thoughts on Woolley Hall (38), outlining the rationale for the intended in-service college in the County.

Clegg, in a letter to Cox, the Principal of Dartington Hall, in April, 1949, outlined as he saw it the role of the Arts, and Movement in particular, in Education and acknowledged the influence of Jordan and the other arts advisers:-

I have been fortunate as an Education Officer in working with enlightened colleagues working in the expressive subjects of the curriculum. One of my staff is a woman of some considerable genius, I think, in her conception of the value of movement training in education, and her endeavour to treat physical education as an art rather than a drill may make possible big strides in this particular field (39)

The long-term success of the policy of drawing practising teachers into the Authority's research and development programme along with the County's Advisers and Inspectors, is well known. Woolley Hall became a focal point for curriculum development in the schools of the Authority. Many of the new teaching ideas which influenced Clegg, he saw not on courses at Woolley Hall but actually being developed by teachers on their own in schools, often in deprived areas (40). He valued the role of the teacher in curriculum development (41). Clegg visualised an integrated approach to primary education progressing into similar work in the secondary school. This became a corner stone

of his work in the Riding. He summarised, in a simplistic way which he acknowledged, the polarities in contemporary arts education:-

There are two diametrically opposite schools of thought on the question of teaching of Art and the place of Drama and Movement in the education of the child. There is a school of thought advocated by the Ministry's Staff Inspectors and by our own Advisers in this County, which believes that a child should proceed straight away to expressive and creative work and should learn the technique as he goes along and as he discovers the need for it. There is the other school of thought which believes that he should spend most of his time in school being taught the technique in order that towards the end of his school life he may be able to apply it. This, of course, puts the antithesis very baldly, but it is the crux of the problem (42)

Whilst Clegg appreciated the efforts and good results of his Music Advisers, he felt that they concerned themselves more than was necessary with the acquisition of techniques and the mastery of conventions (43). And yet, such musical conventions formed the basis of music education throughout the country. The Essex Curriculum Document of 1946, which had a wide circulation at the time, suggested that children should begin to learn to read musical notation in the infant school (44). Clegg was concerned that unless a Principal with a broad conception of the arts in education were appointed to Bretton Hall "the place could so easily become a school for sight singing." (45). The polarities were clear, even though some would say that Clegg had an exaggerated view of them. Clegg contrasted the approach of the Arts Advisers with that of the Music Advisers, reinforcing the observations of Stone and Dunn. Clegg, talking informally to Daphne Bird after her successful interview for the post of Head of Music at Bretton Hall in Spring, 1949, agreed with her on the value of music for everybody; however, he added that he did not think she would find it entirely so in the West Riding, for "our Music Adviser is terribly old-fashioned, very rigid, and he goes all out for teaching the mechanics, solfa and time-names and things like that." (46)

The new Art, Movement and Dance Advisers were key elements in the development of an alternative perspective in the County. Clegg summarised his growing feeling for the importance of the arts in the education of the child:-

I have only been an Education Officer for three years but I have inherited an interest in the arts and am convinced that the

realisation of their contribution to the development of the whole personality is likely to be the most significant step forward in the next twenty years, and consequently I am doing all that I can to promote such a development in this county (47).

Clegg acknowledged the influence of the new Arts Advisers, and in particular, Stone and Jordan:-

Almost all my teaching and administrative life I have had certain convictions about the teaching of the arts, convictions which have clarified enormously in the last year or two after working with people like Stone and Diana Jordan... (48)

Clegg's regard for the work of Jordan led to her appointment in 1950 as the first Warden of Woolley Hall (49). Important changes occurred in the County as a direct result of the appointments Clegg made to the advisory staff in the two years immediately after he became Education Officer. The founding of Bretton Hall was an early example of Clegg's ability to listen to and be influenced by those he respected. Clegg was shrewd; he recognised the educational potential of new ideas, and, characteristically, he had the vision to see their value and use them effectively. The work of his advisers in schools and on vacation courses was an inspiration for many teachers in the County. Clegg, in his turn, reflected this through his published letters, articles and books, and through his addresses at conferences. In his persuasive and eloquent manner, he influenced educational thinking at a national level.

It was known in the County that Clegg listened carefully to the Art and Movement Advisers. Jordan, after her appointment as the Warden of Woolley Hall, wrote confidential reports for Clegg on every course held there. The evidence indicates that the ideas and experience of the Arts Advisers helped to clarify his own thinking. The Music Advisers in their turn resented (50) the fact that the Movement Advisers felt that they could tell the musicians what they should be doing, and yet would not accept criticism of their own lack of clear aims and objectives. In June 1948, the report on music in schools from the annual conference of the Music Advisers' National Association of which Priestley was the current Chairman, included a reminder of the relationship between music and movement and looked forward to a mutually beneficial dialogue between colleagues:

Musicians must seek to discover, for themselves and from others, the essentials of good movement, and should be ready in their turn to indicate clearly the function of music in such varied activities as Modern Dance and Musical Appreciation through physical response. Co-operation rather than competition is desirable in this expanding field of education. In return, however, we may expect our colleagues on the Movement side of the partnership to increase their musical knowledge and to reciprocate our efforts by being ready to state their objectives with equal clarity. (51)

There were few musicians in the 1940s who had experience of musical creativity and improvisation in education. There were few who could have presented an equally eloquent and balanced argument in favour of the social values of performing music in groups, when musical re-creation could also give rich personal fulfillment.

#### 4. IMPLEMENTING THE NEW PHILOSOPHIES: THE WORD BECOMES FLESH

##### 4.1. Bretton Hall

Bretton Hall was opened as a training college for teachers of Music and Art in September, 1949. Clegg regarded Bretton as an experimental college founded to investigate crucial issues in the Arts in Education. In January 1949, even before the appointment of John Friend as Principal to the new College, Clegg considered seconding Dunn as a foundation tutor at Bretton Hall in order to establish Movement in the central role which he envisaged. Clegg similarly appointed Seonaid Robertson, one of his art advisers, as Head of the Art Department of the College. These moves infer that had there been music advisers in the County with similarly imaginative ideas on the role of music within an expressive arts curriculum, it is possible that one of them also would have been appointed to Bretton. As it was, Clegg considered that most musicians were "a narrow-minded lot" (52). In the event, Daphne Bird, the Director of Music at the Mary Datchelor School, Camberwell, an experienced practical musician and a stimulating teacher, was appointed to the post of Head of the Music Department. At the end of the first term, Clegg recommended that Dunn should be appointed full time to the post of Vice-Principal (53).

In founding Bretton Hall College, Clegg had a vision of educating arts teachers together, who would think of their own art not as a specialism in isolation but in the context of the other arts, drawing on substantial practical experience of music, art and movement whilst at Bretton. He perceived the new college as an extension of the pioneering work being done by the Arts Advisers in the West Riding:-

We have an advisory staff doing interesting experimental work in the schools (though of course it is only in its beginnings), but it seemed to me that we needed to complete our experiment by the development of a College, the main aim of which would be to produce students whose concern was education but whose teaching instrument was a specialised understanding of the place and value in education of the expressive subjects of art, music, and movement. (54)

Clegg's concern at this stage was not with the details of the students' personal education, in the skills and techniques of their own art - painting, aural training, instrumental playing etc., for this was a matter for the specialist staff appointed to the college. Clegg was concerned more with the breadth of the students' educational understanding and their ability to stimulate a love of the arts in children, and the way in which the arts could "assist the development of the normal primary and secondary school child" (55). The use of the word "normal" is important, for Clegg was thinking of the Arts in Education not for the many children who were talented, but for the broad majority of children who might have no noticeable gifts, and for whom direct experience of working in an expressive arts environment would contribute substantially to their personal development. Clegg made it clear that it was not his intention to impose his ideas on the integration of the three arts, but to let each of the specialist members of staff learn something of what the others were doing so that eventually the common purpose would be discovered and pursued in close collaboration (56).

Clegg addressed the new staff at their first meeting, outlining his own personal interest in the development of the Bretton Hall experiment. At the meeting he summarised the Authority's commitment to the Arts in Education in schools and the gradual build up of the Arts Advisory team. Although he hoped for co-operation with outside bodies, he stressed that, above all, he did not want Bretton to attempt to

copy any other institution, but to have an open mind about the direction in which its ideas might develop. Those who knew Clegg acknowledged that his technique was to challenge and to question, rather than to provide answers. At the first staff meeting, he posed questions which were fundamental to the Arts in Education, hoping that, in time, the new college might come to some understanding of them and help to provide answers. He challenged current teaching styles in Arts Education, questioning the relationship of technical proficiency to artistic sensitivity. As a young man, Clegg was a keen footballer; he compared the teaching of musical technique to football training:-

Is the right way to teach the arts the way in which we teach games? Or is the right way to teach games to spend the first term on kicking with the right foot and then with the left, the second term with trapping and running with the ball, the third term with heading the ball, right through to a detailed study of various kinds of forward and defensive play, until in the sixth form real football could be started? Is it true to say that we often teach music in this way and consequently only the most incurably musical survive? (57)

Clegg looked to the future when he hoped there might be a fundamental re-evaluation of Arts Education, an examination of the interacting qualities in the Arts and the potential value of the Arts in children's personal and intellectual development.

The level at which one worked with children was crucial. Clegg asked if "it is perhaps true to say that from enjoyment by the masses comes amateur skill by the many and professional skill by the few" (58). In outlining the three levels which he considered important in the teaching of the Arts, he questioned whether too much arts teaching was at a level inappropriate for the children, emphasising technical knowledge rather than sensitive appreciation. Clegg challenged the methods which were often adopted in arts teaching and questioned whether one should need to be able to sight read in order to enjoy music. He questioned whether in fact the ability to read musical notation increased children's sensitivity to music. A few teachers of Art and Movement at that time had encouraged in children a sensitive, creative and spontaneous expression, with a freedom from rigid techniques in the early stages. This was an aspect of the arts which many music teachers could not understand and in many cases, did not

wish to. It related to teachers' perspectives as musicians with traditional interpretations of musicianship and musical skills.

Clegg's concern, often repeated in the ensuing years, was that in education "we emphasise what we can teach and neglect what we can't" (59). The objectives-versus-process approach was an important issue in Arts Education, for it related to the display of children's work in school, to examinations, and to musical performances by children. Clegg believed that these were often done for the wrong educational reasons, when the product became more important to the school than the process. Clegg questioned if instead, it would be possible at Bretton "to try out a somewhat novel form of artistic appreciation based on a sensitive understanding of qualities... for each of the experts to determine what they meant by rhythm, form, lightness, strength and many other qualities in their respective media and illustrate them so that the students become sensitive to similar qualities in several media." (60) He asked whether it was true that "the arts properly taught offer a form of emotional release to children which is of extreme value to their personal and intellectual development" (61). Clegg's questions stimulated discussion on fundamental issues in Arts Education. For all staff, the questions were a challenge to fresh thinking about their own art in relationship to the others. In a community of artists, all of whom held strong views about their own art, there were conflicting perspectives which generated heated discussion. In the event, the dialogue clarified fundamental issues, and formed an aesthetic base for study.

The most fundamental and unresolved discussion generated by Clegg's challenges was the relationship between creativity and technique. It was stimulated by his questions at the opening staff meeting, and re-fuelled by his visits to Bretton. Clegg's challenges reflected his growing concern that children's spontaneous enthusiasm for creative work was being frustrated by insistence on theoretical and technical knowledge, rather than involvement in the direct experience of creative expression. Clegg polarised the two arguments of creativity and technique. In making points which he saw as crucial and central to theories of learning, Clegg did not prevaricate; he put the issues unequivocally. The important issues over creativity and

technique were central in discussions over the training of Arts teachers at Bretton Hall.

The issue of creativity in the arts raised fundamental questions about the definition of Music. In the early years at Bretton Hall, the polarity of views between the movement and music tutors was marked (62). The movement tutors at Bretton argued that musicians had a concept of music which was unnecessarily restrictive, rejecting as "not-music" many early creative explorations of children and non-music students. Not only did this raise questions about the meaning of the word music, it probed fundamental issues about music teaching in schools in general, and reflected particularly on the content of the music curriculum for children in junior and infant schools. It was suggested that a fundamental re-evaluation of Music within the context of the Arts in Education was necessary, which would be based on an exploration of the expressive elements common to all the Arts - such as colour, timbre, texture, lightness, weight, dynamics, shape, rhythm and pitch. Few music teachers had substantial experience of teaching music to infants as part of an integrated class curriculum - and yet it was from such fundamentals that new approaches in the music curriculum developed after 1960.

The evidence suggests that, in the early years, Bretton Hall did not pioneer the revolution in exploratory approaches in the music for which Clegg had been hoping. The most important integration occurred through inter-departmental extra-curricular activities, which were not mutual "growing points" but a "wrapping up" (63) of learned skills and experience. Such magnificent spectacles as The Wakefield Cycle of Mystery Plays, produced in 1958, were focal points for special productions, rather than the result of a regular and integrated style of working which characterised all the Arts courses.

Bretton Hall reflected the conflicts in educational philosophy of the time. Because of the nature of artistic endeavour and the personalities of the foundation tutors it became a microcosm of the educational world at large. Music at Bretton Hall represented an evolution of good current practice in the light of new ideas, rather than a radical overthrow of cherished traditions. To an extent, it

took nearly forty years for music teachers in general to accommodate concepts which were a fundamental part of the thinking of the County's Art and Movement Advisers in the 1940s. Although a growing number of primary school teachers began working in this way after 1960, such thinking was only consolidated in secondary schools as a result of the changes brought about by the C.S.E., the 16-plus and the G.C.S.E.

#### 4.1. Woolley Hall

The evidence suggests that the most important pioneering work in the music curriculum in the West Riding before 1960 was stimulated through in-service teachers' courses at Woolley Hall, rather than full-time courses at Bretton Hall. Before the opening of Woolley Hall, many residential courses were run by the Authority in secondary schools under "camping conditions" (64). Others were sessional courses held on one evening a week over a period of weeks. For example, as was noted in Chapter Two, in October 1946 during the school half term, an important residential course devoted to Instrumental String Teaching was run at Knaresborough Modern School by Bernard Shore H.M.I. In October, 1948, a second String Teachers' Course was held, at Ripon Modern School. The delay in opening Woolley Hall was due to the urgent need to open the full-time colleges for the initial training of teachers. Bretton, Lady Mabel and Ilkley Colleges were opened before Woolley Hall (65).

Clegg's high regard for the work of Diana Jordan led to her appointment in 1950 (66) as the first Warden of Woolley Hall. In her memorandum, Thoughts on Woolley Hall (67), Jordan outlined her thoughts on the proposed college at Woolley Hall. She envisaged Woolley Hall as:-

A 'junction' of educational research and development.. a receiving station for worthwhile developments in schools,.. where people concerned in these developments might meet and discuss and link their thoughts to the practical experience of what is being done in such schools and colleges... a centre which might infuse greater life and initiative into education work in schools... by means of courses and conferences. (68)

Jordan envisaged courses devoted not only to general educational methods and philosophy, but to special issues and specialist courses.

She perceived Woolley Hall as a centre for international meetings and exchanges of both teachers and children. She hoped that Woolley Hall could become a place where children of all ages and nationalities could share common interests and creative activities, and where they could live together. Jordan considered that the small size of Woolley Hall would be an advantage, for it would limit the number of people on courses and at conferences; she believed that one of the surest ways to educational progress was through the meeting of comparatively small groups of people who could get to know each other and share interests and enthusiasms.

Jordan's philosophy was reflected in the Authority's first official post-war ten year review (69). The Education Committee was concerned to establish a teachers' centre in "gracious and peaceful surroundings... to support those aesthetic standards which are so liable to sink under the struggle with increasing financial restraints, large classes and the pressure of daily life" (70). Clegg reflected Jordan's ideas, suggesting that the quality of the environment at Woolley Hall contributed to the quality of the attitudes of those studying there. Clegg had to fight to establish this principle (71). Woolley Hall became a venue for the exhibitions of the new contemporary paintings purchased by the County. The Authority's String Quartet became a regular visitor to the College and gave evening chamber music recitals on numerous occasions to members of non-music courses. Jordan's memorandum had a significant effect on Clegg and the Authority, for many of her ideas were accepted as fundamental to the philosophy of the College.

Maisie Spence, the only Music Adviser to serve the Authority throughout the whole of Clegg's term of office as Chief Education Officer from 1945-74, summarised her excitement at the founding of Woolley Hall:-

Woolley Hall was Sir Alec's own invention... and so for the first time you could have a concentrated music course in beautiful surroundings with good food, and really have a worthwhile meeting.. What Sir Alec wanted was a College belonging to the West Riding without Ministry tags, because that meant you had to conform. He got it and the county bought it. (72)

The broad educational philosophy for Woolley Hall was clearly established in the minds of both Clegg and Jordan. It was intended that Woolley Hall should become a centre where teachers could meet together, discuss, experience new ideas and new approaches at first hand, working alongside the team of County Advisers, Inspectors and specialists from outside the Authority. Woolley was a place where teachers could be encouraged to undertake curriculum research and development in their own schools, meeting at Woolley to discuss their work, and possibly inviting others to take part in their experimental projects. It was intended that Woolley Hall should represent not only the best of current good practice but be a centre where new ideas in the curriculum could be tried, tested, developed and discussed.

There were three important factors in the policy for Woolley Hall. Consideration was given to, (I) where the most urgent needs of the service lay at that stage in the development of education in the County, (II) where the particular abilities of the Authority's Advisers and Inspectors could be most effectively brought to bear, and (III) how the work at Woolley Hall could be most efficiently linked with the sessional courses which were being conducted in numerous parts of the county, and, in particular, the annual Bingley vacation courses which had become a traditional focal point for teachers in the West Riding Education Authority. Clegg suggested that in the early years of Woolley Hall, there were three areas of particular need - the Junior School, the Secondary Modern School, and Further Education (73). He suggested that special priority should be given to the infant and junior curriculum. Jordan had earlier expressed a hope that as a result of the 1948 Bingley vacation course, there would be an increase in the number of refresher courses for teachers "dealing with the total educational approach to age ranges" (74).

Although they were not trained music teachers, the long-term influence of Stone and Jordan on the development of music in the primary curriculum was important. From the early 1950s, Stone's approach to Drama and Movement influenced many teachers in primary schools. Stone used to visit primary schools, particularly in the northern area, sometimes with the Area Music Adviser, Spence. He showed an empathy for Movement and Music, and encouraged teachers,

even though they were not skilled musicians, to develop musical links with movement. It was such early encouragement from a non-specialist which probably had a more significant influence on the development of creative approaches to music than any other at that time.

Through the influence of Jordan, Woolley Hall became a focal point for curriculum development in the schools of the Authority. Jordan established the office of Warden of Woolley Hall as a position of unique influence in the County, not only on teachers but on the Chief Education Officer himself. It is possible that Clegg, rather than initiating pioneering ideas in the Authority himself, acted as a lens through which the ideas of his advisers - Stone, Jordan, Dunn, Roche, Scrivener - were focussed onto the schools of the County. This is not an implied criticism of Clegg for one of the many attributes of a good leader is the ability to recognise good qualities in others, and to know how and where to make the most effective use of them. Clegg was a strategist and opportunist in the best sense. His vision of Woolley Hall, like Bretton Hall, became a reality which enabled the best of current good practice and pioneering new ideas to be disseminated throughout the West Riding Education Authority. There can be few elements in the education provision of the Authority which maintained such a significant influence on curriculum development for such a long period as Woolley Hall.

Good education strives to achieve a balance between differing styles of teaching and learning. At Woolley Hall, the traditional and alternative perspectives enjoyed a confluent relationship. For example, at the official opening of the College in 1952, the choir of Wheldon Lane Junior School took part in the opening service, and gave a short recital of vocal music. It is significant that this school was, at the same time, pioneering significant advances in Movement and Drama, organised by Stone. It was one of Clegg's favourite schools. Children are resilient, and are rarely concerned about conflicts which are apparent only to more-sophisticated adults. This is an important issue, for in Arts Education children often enjoy an activity for its own sake, rather than for educational and aesthetic reasons. Adults sometimes impose their own criteria and standards on an enjoyable childlike activity, which is being enjoyed by children at their own

level. In many schools in the West Riding, there was a confluence of contrasting styles of learning. Traditional styles rubbed shoulders with the more exploratory, creative approaches, even in the same subject area. This was true not only of the curriculum in schools, but of the courses at Woolley Hall.

During this period, many courses in Movement, Drama, Art or Poetry were run by Jordan, Stone, Rocke or Gordon. Several primary school teachers were first stimulated to explore new approaches to Music as a result of courses in Movement, Drama, Art and Poetry at Woolley Hall. In school, they began to explore Music with their children, adopting approaches which they had personally experienced in Movement and Art. This is an important issue, for many general class teachers envisaged implications for the broad curriculum, which a subject specialist might not.

Just as Movement was intended to have a central role in arts education at Bretton Hall, so most courses at Woolley Hall included Movement. The course, Poetry and Children (75), held in October, 1952 was the first to involve a team of specialists from differing areas of the arts curriculum. Movement and art were creative activities in which all the course members took part as beginners. Oral evidence suggests that this course provided an early stimulus to creative writing and music for primary school teachers (76). However, it was several years before there was a successful integration of Music into Movement and Art on Woolley courses, both working at an improvisatory level which all could actively enjoy.

In her paper, Thoughts on Woolley Hall, Jordan had envisaged that the College would form a focal point for research and development work in the County. In the period before 1960, this certainly occurred in Movement, Dance and Art, but for a variety of reasons this applied to only a limited extent in Music. However, After 1960, Woolley Hall became an important stimulus to the development of new approaches in the music curriculum. A detailed examination of this development is made in Chapter Seven.

III CHAPTER NOTES AND REFERENCES:

\* All Brotherton Special Collection references are from Box 26A

1. Chief Education Officers:  
J.H. Hallam: 1928-36:  
A.L. Binns: 1936-45
2. Hyman was Chairman of the Education Committee:-  
1937-49, 1952-55, and 1958-59.
3. Oral evidence: (1) J.C.: 9.5.88.: (2) E.W.: 11.11.89.
4. Oral evidence: J.C.: 9.5.88: op. cit.
5. McNair Report: 1944: H.M.S.O.: p. 86.
6. Winn's speech, "Music in the Schools", was reported in Music in Education: March-April, 1946: p. 13.
7. Clegg: Address to the staff of Bretton Hall at the first meeting, Bretton Hall: 3.8.49. The view was by no means original. It had been expressed earlier by Yorke Trotter [1854-34]. Referred to by Puttick, G, [1976] "Yorke Trotter" in Some Great Music Educators: Ed. Simpson, K.: Borough Green, Novello & Co. Ltd. p. 43.
8. The Committee had consulted:-
  1. W.L. Hyman, Chairman, West Riding Education Committee
  2. Arthur L. Binns, Education Officer, WREA,
  3. Edmund Priestley, Senior Music Organiser to the WREA,
  4. P. Foster, Headmaster of Rothwell Concil School, which Cyril Winn and Stephen Moore had visited with Edmund Priestley in 1938.
  5. Charles Hooper, Music Organiser, Bradford City Authority,
  6. The Conference of Music Advisers;
  7. Yorkshire Training Colleges Examinations Board.
9. Norman Newall was the district H.M.I. at the time. See p. 60
10. Clegg to Hyman: Letter: 15.11.45.: Brotherton Special Collection Ref. 227A.
11. idem.
12. Oral evidence: J.C.: 9.5.88.
13. Clegg to Hyman: Letter: 15.11.45: op. cit.
14. Clegg: idem
15. Clegg: idem.
16. Clegg to Johns, Chairman of the Education Committee: Letter: 10.2.49: Brotherton Special Collection: Ref. E 20.
17. Priestley to Clegg: Memorandum: 14.1.46: Brotherton Special Collection: Ref: E 1.
18. idem.

19. McNair Report: 1944.: op. cit.: p. 51, paragraphs 173-4.
20. Priestley, E.: 1942: M.Ed. Thesis: Leeds University: op. cit.
21. Priestley, E.: 1936: A Music Guide for Schools: Revised Priestley and Grayson, 1947.  
See also: Priestley, E.: Article, "Music Teaching in Schools" in Journal of Education: October, 1940: pp. 411-416.
22. (1) Minutes: P-W.E.S-C.: 19.2.46: Agendum 3A.: W.Y.A.S.: RC/13/446/p. 2.  
(2) Clegg: Memorandum: Training of Teachers: Provision of additional training colleges in the County: 19.2.46. Agendum 3A: Brotherton Special Collection: Ref. E 2.
23. Clegg: 1976: Loaves and Hyacinths: reprinted in National Arts Education Archives Bramley Occasional Papers: No. 3: April, 1988.
24. Clegg: 1946: Memorandum: op. cit.
25. Clegg to Haynes and Richardson: Letter: 10.2.48: Brotherton Special Collection: Ref. E 4.
26. Clegg to Friend: Letter: 8.12.49: G.77.: Brotherton Special Collection: Ref. E.33.
27. Oral evidence: A.S.: 26.2.90.
28. (1) Minutes: Policy Sub-Committee: 25.5.48. W.Y.A.S.: RC/13/448/p. 16.  
(2) Clegg: Memorandum to above Committee: 25.5.48.: Brotherton Special Collection: Ref. E 38.
29. Oral evidence: A.S.: 26.2.90.: op. cit.
30. A study of the programme for the 1936 Bingley Vacation Course, for example, shows that there were eleven separate courses:-
  1. Recent Educational Researches and their results
  2. English
  3. Biology
  4. Art
  5. Religious Subjects
  6. History
  7. Speech Training
  8. The Technique of Teaching with Mechanical Aids
  9. Music
  10. Organised Games
  11. Light Handwork for Junior Schools.

In characteristic West Riding tradition, there were meetings for informal unison and part-singing, open to students in all courses. Community song books and copies of other songs were provided for all singers. Those teachers on the courses who played string or wind instruments were invited to bring them along, to take part in the organised concerts. These activities were organised by Edmund Priestley, who had been appointed as Music Organiser in February, 1936.

31. Gosden & Sharpe: 1978: op. cit.: p.198.
32. W.R.C.C. The Final Ten Years [1974]: p. 50: Extract from Prospectus of the Castleford Annexe of Lady Mabel College: 1967.
33. Oral evidence: A.S.: 26.2.90.: op. cit.
34. Oral evidence: M.D.: 21.1.86.
35. Oral evidence: - "Tell 'em a joke or two" was the advice he gave to his colleagues. Walter Appleyard: Foundation Leader of the West Riding String Quartet: 21.11.85.
36. Jordan, D.: Manuscript memorandum: Educational Research: 29th November, 1948: Private collection.
37. Jordan to Clegg: Letter dated 26th February, but no year: the evidence from contents suggests possibly 1951. Private collection.
38. Jordan, D.: Undated manuscript: Thoughts on Woolley Hall: Private collection.
39. Clegg to Cox: Letter: 12.4.49: Brotherton Special Collection: Ref. E 29.
40. Clegg: About Our Schools: 1980: Chapter - Schools that changed my views.
41. W.R.C.C. The Final Ten Years: [1974]: p.110.: This aspect is developed particularly in Chapter V.
42. Clegg to Johns: Letter: 10.2.49: op. cit.
43. idem.
44. Music in Post War Education: prepared by The Essex Schools Musical Advisory Council: 1946: Novello & Co.: p. 3.
45. Clegg to Hammonds: Letter: 3.2.49: Brotherton Special Collection: Ref. E 17. In the letter he asked her if she would consider taking the post of Foundation-Principal to establish the reputation of the College. Clegg feared that the college could so easily become a "school for sight reading."
46. Oral evidence: D.M.B.: 28.11.85.
47. Clegg to Cox: Letter: 12.4.49.: op. cit.
48. Clegg to Hammond: Letter: 3.2.49: op. cit.
49. Minutes: Policy S-C.: 24.10.50: W.Y.A.S.: RC/13/450/p. 51.
50. Oral evidence:
  - (1) J.G.: 8.1.87.
  - (2) S.A.: 7.4.87.
51. M.A.N.A. Report: Some suggestions for Music in Schools: 11.6.48: P.3. paras.19/20.

52. Peter Newsam: N.A.E.A. Foundation lecture: Bretton Hall: 8.11.88.
53. Clegg to Hyman: Letter: 15.11.45: op. cit. In the letter, Clegg referred to Daphne Bird somewhat disparagingly as "Dorothy Bird, the senior music woman"; in the same paragraph however he referred to Miss Dunn and Miss Robertson; even her Christian name was wrong!
54. Clegg to Cox: Letter: 12.4.49: op. cit.
55. *ibid.*
56. *ibid.*
57. Clegg: Address to the new staff of Bretton Hall: 3.8.49.: op. cit.
- 58-61. *ibid.*
62. Oral evidence: M.D.: 21.1.86.: op. cit.
63. *idem.*
64. W.R.C.C.: Ten Years of Change: 1953: p.
65. Clegg to County Alderman Collier: Letter: 13.9.50.
66. Minutes: P. S.-C.: 24.10.50.: Resolution No. 101: W.Y.A.S.: RC/13/450/ p. 51.
67. Jordan, D.: Thoughts on Woolley Hall: undated: op. cit.
68. Jordan, D.: Educational Research: 29.11.48: op. cit.
69. W.R.C.C.: 1953: op. cit.: p. 110.
70. *idem.*
71. Clegg: 1980. op. cit.: p.147.
72. Oral evidence: M.S.: 12.12.85.: op. cit.
73. Warden' report: Woolley Hall Refresher College: Governors Minutes: 4.11.52: Agendum 4: W.Y.A.S.: RD5/Box No. 57.
74. Jordan, D.: Educational Research: 29.11.48: op. cit.
75. Woolley Hall: Course No. 25: 21st-27th October, 1952.
76. Oral evidence: L.B.: 26.4.90.

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## CHAPTER FOUR

### DEVELOPMENTS IN THE MUSIC PROVISION: 1951-1962

#### 1. THE INTERREGNUM: 1951-54

After Edmund Priestley's retirement in 1950, it was Alec Clegg's wish to appoint a Senior Music Adviser with an empathy for new approaches in music similar to those of the Arts and Movement Advisers - in other words, a musical equivalent to Rudolph Laban, or Hans Cizek (1). Clegg's perspective, which had been a crucial influence on the founding of both Bretton and Woolley as colleges for teachers, affected the music provision after 1950 in ways which he could not have foreseen. His intuition which had produced imaginative appointments in the County immediately after his appointment, led him astray in some matters (2). When Frederick Mason succeeded John Grayson as assistant Music Adviser for the southern area in 1948, Clegg had led him to believe that he might succeed Priestley as Senior Music Adviser when the time came (3). However, such had been the evolution in Clegg's ideas between the appointment of Mason in January, 1948 (4), and the retirement of Priestley in December, 1950, that Mason's expectations were not realised.

Clegg was conscious of the influence of the West Riding musical traditions on schools which had been fostered by Priestley and the Music Advisers (5). To have promoted either Mason or Spence would have reinforced the existing traditional perspective on music in schools. Although the post of Senior Music Adviser was advertised, no appointment was made. The implication was that Clegg considered that neither of the two present Area Music Advisers, nor the applicants, possessed the broad educational or musical vision for which he was searching in a new Senior Music Adviser. Arthur Stone, in conversation with the writer said that Clegg "couldn't find a musician who fitted in with the same ideas as we were expressing." (6) As a result, Mason and Spence had to organise the music provision for almost four years. The members of the String Quartet, in their capacity as Instrumental Advisers, undertook broader responsibilities. However, far from being merely a holding operation,

the interregnum was a period when important advances were made in the overall music provision.

### 1.1. The schools music festivals

The schools music festivals were well established as an element in the overall music provision. Existing festivals were given strong encouragement by the Music Advisers, and new festivals were established throughout the County. Under the influence of new musical developments in schools, the philosophy of the festivals broadened and they began to include a range of part-singing, and instrumental playing. Festivals became focal points for a broad range of new musical activities. In some festivals, school orchestras, music centre string orchestras and schools brass bands took part. The schools festivals in the West Riding also linked closely with the national festival movement.

In 1951, the Festival of Britain stimulated special exhibitions, concerts and music festivals throughout the British Isles. Whilst many schools music festivals took place in centres of urban population, there were several flourishing festivals in rural areas. As an example, the fourth Festival of Music and Dance in the Dales, which was referred to in Chapter Two, was held at Newton, in the Bowland district, on 20th June, 1951. Maisie Spence was invited to direct it, and eight rural schools from the vicinity took part - Bolton-by-Bowland, Lane Ends, Newton, Sawley, Slaidburn, Tosside, Thorneyholme and Wigglesworth. Some of the schools had less than fifty pupils. Both infants and juniors took part in the festival. Three schools, Bolton, Slaidburn and Thorneyholme were known for their string and brass playing, and took prominent parts in the festival. There were many elements in the festival, including puppetry, poetry reciting, mime & play, folk dancing, sword dancing and massed dancing (7). Traditional folk activities were strong in the Dales. In the light of new approaches in drama, movement and dance, there were fears that the County's new advisers would discourage folk dancing because of its more formal, stylised, performance base. To an extent this was true of Diana Jordan (8), although Arthur Stone had a broader perspective and visited the Newton festival with Maisie Spence (9).

A second National Schools Music Festival was held in the Royal Albert Hall on the 6th May, 1951. As noted in Chapter Two, the first national festival in 1938 had focussed national attention on the non-competitive schools music festival movement, and had resulted in the establishment of the National Association of Schools Music Festivals of Great Britain. This had been renamed the Schools Music Association in 1946. The National Festival was organised jointly by the School Music Association and the National Youth Orchestra, in conjunction with the Arts Council. The philosophy of the festival was summarised in the programme:-

A great Festival is unthinkable without music-making by the nation's youth, music and other arts being a part of true education. These creative and spiritual forces, breaking through the barriers of race and language, can help restore a troubled and divided world to a love of beauty and peace (10).

Four-part singing in schools had grown to such an extent since the first national festival that it was felt that "this progress should be represented in the 1951 Festival by a work specially composed to be within the range and capabilities of such choirs" (11). Ralph Vaughan Williams wrote the cantata, The Sons of Light, for the occasion, dedicating it to Bernard Shore. The West Riding Education Authority maintained close links with the School Music Association, and children from Harrogate, Ripon and the Boroughs of Doncaster and Rotherham sang in the choir of 1,200 at the festival. As was customary, the Authority made a grant towards the children's expenses (12).

A special schools music festival was held in Harrogate to celebrate the Festival of Britain. The music chosen for the festival reflected the developing music curriculum in schools and included songs performed at the National Festival in London. There were two recorder ensembles and an orchestra of strings and percussion. The recently-formed Harrogate Schools String Orchestra took part. Several schools sang in three parts - soprano, alto and bass. Although it was unusual in the early post war period for there to be four-part soprano, alto, tenor, bass (S.A.T.B.) choirs in secondary modern schools, festivals gradually began to include such choral singing. Some grammar schools had balanced S.A.T.B. madrigal choirs, although they rarely took part in schools music festivals.

## 1.2. The instrumental lessons scheme: 1951-54

During the period 1951-54, the instrumental lessons scheme developed in important ways. Whilst the policy of employing part-time instrumental teachers had been in operation since 1943, Mason reported that "one handicap has always been the lack of suitable teachers." (13) Early in 1951, Mason and Spence recommended the appointment of a full-time peripatetic instrumental teacher. Spence had noted exceptional singing and string playing being done at Woodlands Infants School, Harrogate by Kathleen Rushforth, a part-time teacher. Rushforth had attended the string courses run in the County by Bernard Shore and Elsie Smith. Using similar principles to Priestley, who had linked singing with recorder playing, Rushforth accompanied the children's singing on her violin; she taught the children to play the violin and encouraged them to sing whilst playing (14).

Spence recognised the potential for developing Rushforth's approach to string teaching on a broader scale in the County, and recommended that she should be appointed full-time as a peripatetic string teacher (15). Rushforth's appointment to teach strings in the Harrogate, Knaresborough, Otley and Ripon areas was agreed in March, 1951 (16). Since this was the Authority's first full-time peripatetic instrumental teaching appointment, it was for an experimental period of a year only. The appointment was confirmed in 1952 (17). Spence considered Rushforth's teaching to be outstanding (18).

Rushforth's appointment illustrated some of the advantages of full-time rather than part-time instrumental teachers. Such teachers had a professional commitment to teaching instrumental music. They could maintain a progression from the junior to secondary school. There were advantages if children could develop a unified style to playing throughout their school life. Full-time peripatetic teachers visited many schools in a district and built up a broad view of instrumental teaching. For this reason, they were more able to co-ordinate instrumental playing in a district than a part-time teacher. Because they grew to know players in several schools, they could draw together those of similar standards for ensemble and orchestral playing. Where one school had a strength in instrumental playing, this could be

utilised to the advantage of other schools in the district. Such a school might become a music centre where other children could meet to play together. A full-time teacher had a broad view of all children's abilities within the district, and could draw out to advantage the musical qualities of the majority, the many, and the few. Rushforth's teaching highlighted these advantages.

At an early stage, Rushforth established a small music centre at the Harrogate Art and Technical College, and young string players met there on Saturday mornings. There were beginners' classes of up to twenty pupils; there were elementary classes, and advanced ensembles. Several small orchestras and chamber ensembles were formed. There was an orchestra of over forty players. The Leader of the West Riding String Quartet, Walter Appleyard, who lived in Harrogate, coached ensembles at the centre for a time (19). The Harrogate Schools String Orchestra, trained by Rushforth, took part in the 1951 Harrogate Schools Music Festival. The evidence suggests that Rushforth's Saturday morning music centre in Harrogate may have been the first of its kind not only in the West Riding but in England as a whole. Elsie Smith, who had assisted Bernard Shore on the County's first residential string course in 1946 (20), visited the centre at an early stage in its development. She considered that the situation in which young string players at different levels of ability were meeting together regularly to play in a range of ensembles on a Saturday morning, was unique at that time (21). She was reported to have said that there was nothing like it in London and considered that it should be publicised (22). Rushworth's appointment as a full-time instrumental peripatetic teacher was an important stage in the County's instrumental provision, and led to the opening of a music centre in the County as early as 1951. Due to the difficulty at that time in attracting suitable instrumental teachers, a second appointment was not made until April, 1955.

### 1.3. Woolley Hall

From the founding of Woolley Hall in June 1952 as a residential college for the in-service training of teachers, the Music Advisers and the String Quartet established music as a part of its life and work as a college. It was symbolic of the role which music had at Woolley Hall

that the first course held after the official opening of the College, on the weekend of the 20th-22nd June, was a music course for infant teachers - The Enlargement of Musical Experience. It should be noted that the course was not entitled "Music in the Infant School" but reflected Diana Jordan's wish to broaden the curriculum and the experience of teachers (23). The course showed Spence's breadth of perspective even at that early stage. Jordan, in her personal report to Clegg, noted that Spence:-

...inspired the teachers to seek into a world of sound and melody which is the child's and which at the infant stage is closely allied to living experiences, to imagination, feeling, fun and discovery. It was thrilling to me to see at last music and child in partnership so to speak. I thought in this respect Miss Spence was to be tremendously congratulated. She was at times brilliant.. (24).

The West Riding String Quartet gave its first Woolley Hall recital to the members of this course, and established a pattern for chamber music recitals as a cultural feature of courses at the College. During the Poetry and Children course in October, 1952 (25) a similar chamber music recital was given by the West Riding String Quartet; there was also a recital of poetry and music.

For practical reasons at this time, music courses at Woolley Hall remained largely independent of other arts courses. For example, a successful brass band course was organised jointly in January, 1954 (26) by William Lang of the Black Dyke Mills Band, and Maisie Spence. It was run as a Further Education venture, and demonstrated the important relationship between Further Education, adult music making, and music in the schools of the Authority. In the early years, when there was a need to draw on musical ideas, the Movement Advisers tended to provide this themselves with simple percussion instruments. However, although lacking direct experience, Spence had shown interest in this approach, even in 1952 (27), and with the encouragement of Jordan and Arthur Stone, she was drawn to some degree into the Movement courses. Spence made genuine attempts to understand the approaches of the Art and Movement Advisers. Stone in his turn accompanied Spence occasionally to local schools music festivals, especially, as noted earlier, the ones in rural areas where folk song and dance were represented (28).

Mason and Spence, as Music Advisers, covered a wider range of specialist advisory activity than the other Arts Advisers. In the absence of a Senior Music Adviser, they had substantially increased responsibilities, dealing with half the County each. Whilst they were aware of the need to develop new approaches in the music curriculum, they were concerned to maintain the Authority's existing large and well-organised music provision rather than extend their commitments to pioneering new experimental approaches which they could not sustain. In a memorandum to Clegg in December, 1953, Mason and Spence deplored the fact that:-

..we have virtually no time for any real research or exploratory work in the schools. There are many more experimental approaches which we would like to try or encourage particular schools to try, but we have no hope of promising to follow up any particular project or being able to pay sufficient visits to any one schools to judge of the success or otherwise of any such experiment. (29)

#### 1.4. The String Quartet

During the period 1951-54, the members of the String Quartet extended their influence on the instrumental music of the County both as performers and as advisers. They initiated several important musical ventures. Their support reinforced the enthusiasm for classes which were already running in schools and stimulated interest in the formation of new ones. They developed a broad knowledge of instrumental music in the Authority. They visited school orchestras and encouraged young musicians. In addition to monitoring the growing instrumental music provision in schools, the String Quartet took the initiative for organising instrumental courses for young players. Several of these were at Woolley Hall. In 1953, the String Quartet formed a small county string orchestra which rehearsed occasionally in the West Riding Staff Social Club, Wakefield. From this orchestra developed an early county schools orchestra, with woodwind, brass and percussion, which met for two residential summer vacation courses in 1953 and 1954 at Oatlands Secondary School, Harrogate (30). This was coached by the members of the String Quartet. A number of West Riding pupils at this time became members of the National Youth Orchestra of Great Britain. As the instrumental provision expanded, this number grew. Pupils from the West Riding were increasingly selected to play in national ensembles.

The String Quartet extended its work with adults. It gave chamber music recitals at the County's teacher training colleges, Bingley, Bretton, Lady Mabel, Ilkley, as well as at Woolley. It developed an important role at Grantley Hall, initiating music appreciation courses and collaborating with visiting lecturers in chamber music recitals. In 1951 the Quartet established at Grantley Hall the first of the August chamber music playing weeks. The course became an annual event anticipated with pleasure by chamber music enthusiasts in the north of England. The Quartet forged links with the music staff of The University of Leeds during this period, playing compositions by the staff and students at the university itself and at Grantley Hall. Throughout its life, the String Quartet was associated with the musical life of the West Riding. As the only full-time professional string quartet in the north of England at the time it was formed, it gave recitals in City Libraries and Art Galleries, and to northern concert societies. These were occasionally subsidised by Institutes of Further Education.

It was due in no small measure to the initiative and dedicated work of the members of the String Quartet that instrumental music developed in the County to such an extent during the pioneering period. They were an integrating influence particularly on string playing in the north of England. The members of the String Quartet established a unique role in the West Riding, for in visiting the majority of schools and colleges in the Authority, they were able to take a broad view of music in the County at 'grass-roots' level.

#### 1.5. An administrative crisis

During the interregnum, Mason and Spence endeavoured to sustain the existing level of advisory contact with schools. They conducted all the concerts in schools and gave evening concerts to adult audiences, some of them in remote, rural areas of the County. In a report to Clegg in December, 1953 (31), Mason and Spence outlined the problems of maintaining a satisfactory music provision whilst short-staffed. They suggested several ways of alleviating the load on them, which included a reduction in the number of concerts in schools. They considered that several elements in the provision of music in schools were being impeded, including their regular advisory visits to schools. Mason was

in an unenviable position. Although Spence had more years of service in the Authority (32), Mason, being a man, was paid on a higher salary scale and was regarded as the senior of the two. Although he had been passed over for promotion to Senior Music Adviser, he prepared official memoranda for submission to committees, sending them to Spence for her comments beforehand. Both Mason and Spence were paid only as assistant advisers, but for nearly four years were expected to bear the responsibilities for the overall music provision.

The post of Lecturer in Music at Alsager Training College became vacant in early 1954. Mason successfully applied for it, and left at the end of August. The implication of Mason's departure was that from September 1954, Spence would be the only music adviser in the County, when there was an official Establishment of three. The seriousness of the situation led Clegg into taking precipitous action which he later regretted. After due advertisement, Clegg interviewed Stanley Adams of Birmingham, and appointed him personally without drawing together an interviewing panel (33).

The interregnum had lasted nearly four years, from January 1951 to September 1954. Despite the administrative problems, important advances were made in the music provision during that period. Mason, Spence, Appleyard and the members of the String Quartet enjoyed considerable autonomy and took the initiative for important developments in the music provision. The increased responsibility and the freedom of action which Spence and the String Quartet enjoyed during the interregnum made it more difficult for them to defer to the authority of a Senior Music Adviser. They had enjoyed four years of freedom of action, and it may fairly be said that they were reluctant to come to heel. As a result, the following period of eight years, from 1954-62, was one of turbulence for the Senior Music Adviser, the Assistant Music Advisers and the String Quartet.

## 2. THE INFLUENCE OF STANLEY ADAMS: 1954-62

Stanley Adams took up his appointment as Senior Music Adviser in September 1954. He had been the director of music at Moseley Grammar School, Birmingham, assistant conductor of the Birmingham Bach Choir

under David Willcocks, and the founder and conductor of the annual Birmingham Grammar Schools Music Festival. He had trained the Birmingham Schools Music Festival Choir which took part in the 1951 National Festival of Music, and which had taken part in the performance of The Sons of Light by Vaughan Williams. Adams brought with him to the West Riding a reputation as a skilled, practical musician of cultivated taste, and a teacher and conductor used to working to professional standards. His appointment to the West Riding seemed propitious.

Adams inherited a music provision in the West Riding which was already well established on sound principles, and which had potential for development. He also inherited a managerial problem which was not of his making. Frederick Mason had left the County, a disappointed man. Maisie Spence and the members of the String Quartet had enjoyed nearly four years of freedom of action. When he took up his appointment, Adams set about developing the music provision in a determined manner (34). He invigorated choral singing in schools; he extended the local schools music festivals, and introduced county secondary school festivals similar to those in Birmingham. He expanded the full-time peripatetic instrumental service; he enlarged and upgraded the West Riding Demonstration Orchestra. Significantly, he encouraged the Authority to appoint full-time music teachers to all secondary schools. This policy had an important effect on the development of music in the secondary school curriculum, and is considered in Chapter Seven.

### 2.1. The schools music festivals

Adams noted the quality of singing in Yorkshire schools. He encouraged this and extended the local non-competitive schools music festivals which had developed well under Priestley and the Area Music Advisers. Adams, like Priestley, was an able practitioner. He was active in schools, working with both teachers and children on practical music making. Many regarded him as an inspiration to children and teachers alike. Adams gained the respect of heads and music teachers. As Priestley had done, Adams took a leading part in the organisation of local festivals and conducted many of them, building close relationships with teachers and children.

Adams perceived the local schools festivals in a similar way to the pre-war non-competitive festivals, which were encouraged by the Board of Education as an important form of in-service teacher education. He regarded them as an opportunity for a music adviser to work with teachers and children from different schools, guiding and encouraging. This is an important issue, for teachers are often reluctant to adopt new practice. The direct experience of watching acknowledged experts working with children, producing good results in an enjoyable way, is an effective way of introducing new approaches. Adams encouraged the formation of several new festivals, including those at Batley, Morley and Ossett. Adams continued the policy of using the West Riding Orchestra at local festivals, accompanying the choral items and playing orchestral pieces during the programme. The festivals were an effective supplement to teachers' courses at Woolley Hall and had similar beneficial effects on schools. Adams brought children and teachers from schools to demonstrate good practice on Woolley music courses; likewise, he took members of Woolley music courses into selected schools.

Adams established constructive relationships with schools, especially secondary modern and grammar schools. For example, he worked closely with the staff of Cudworth County Secondary Modern Boys and Girls Schools. There was good singing in both schools, and a combined schools music festival had been held as part of the Cudworth Coronation Celebrations (35). Adams combined the girls and boys choirs to develop singing in four parts, S.A.T.B. He conducted a combined schools music festival in the Wesley Hall, Cudworth, in December, 1955. Similar to schools music festivals held elsewhere in the County, there were songs sung by combined choirs from Cudworth schools, accompanied by the West Riding Orchestra. In addition, the combined secondary modern schools' choir sang in four-part harmony (36). Adams visited the two schools regularly and made recordings of the singing. The Cudworth schools became well known in the County and music teachers who were trying to develop similar approaches to choral singing visited them.

Alec Clegg visited the schools to hear the singing. He made recordings which he subsequently played at conferences in this country and abroad (37). It was characteristic of Clegg to demonstrate that out of a secondary modern school in a tough mining area in the West Riding

came forth some of the County's most beautiful choral music (38). Clegg brought visitors to the school to hear the singing (39). On the 4th June, 1959, the combined schools' choir travelled to London to "to represent the Riding in choral singing at the Careers Exhibition at Olympia." (40) The Cudworth choir was conducted by Adams, who had rehearsed the children in the weeks before their appearance at the Exhibition. The first of the Secondary Modern Schools' Music Festivals in 1958, which are examined later in this section, sprang directly from the choral work at Cudworth and other similar schools. Much of the organisation for the festivals was done by staff from the two Cudworth Secondary Schools, who formed the backbone of the administrative committee.

The third National Schools Music Festival held on the 6th May 1956 in the Royal Albert Hall, London, reinforced the interest in four-part choral singing in schools which had been encouraged by the 1951 Festival. The 1956 festival was again organised by the Schools Music Association and conducted, as in 1951, by Sir Adrian Boult the President of the Schools Musical Association. It was an ambitious event, devoted to the music of English composers of this century including Vaughan Williams, Holst, Armstrong Gibbs and Malcolm Arnold. As at the 1951 Festival, special works were commissioned. Such had been the growth generally in the standards of instrumental playing in schools throughout the country, and influenced by the playing of the National Youth Orchestra in the 1951 Festival, a special National Schools Orchestra was formed for the 1956 Festival. It played orchestral pieces and accompanied the massed choir in High Adventure, a work for choir and orchestra which had been commissioned from Armstrong Gibbs by the Schools Music Association. Several West Riding schools took part in the choir and some West Riding pupils played in the orchestra, including the writer of this thesis.

Adams, influenced by the grammar schools music festivals which he had organised in Birmingham, by the 1956 Schools Music Association National Music Festival, and by the strength of the West Riding choral tradition, organised a County festival for grammar schools in the West Riding. The first one was held in Leeds Town Hall on the 19th March, 1957. In the first half of the programme, four soloists from West Riding

grammar schools played movements from concertos. In the second half, a choir of five hundred senior pupils gave a performance of Elijah by Mendelssohn. The West Riding Orchestra, augmented to symphony orchestra size, accompanied the programme. One of the soloists, Elizabeth Harwood, was a former pupil at Skipton High School, and was currently studying in London on a West Riding County Music Scholarship. She subsequently became an operatic singer of international repute (41). A second grammar schools music festival was held in 1958. As in the 1957 festival, four soloists from West Riding grammar schools played concerto movements in the first half of the programme, and in the second half, the choir, drawn from twenty-eight grammar schools in the West Riding (42), performed Vaughan William's cantata Dona Nobis Pacem (43).

Such was the quality of the singing in the 1958 festival that it was decided to devote the whole programme at the next festival to a single major choral work (44). The Dream of Gerontius by Elgar was performed at the third festival held on the 5th May, 1959, with professional soloists. At the 1960 festival, similarly, a performance of A Sea Symphony by Vaughan Williams was given (45). The performances of The Dream of Gerontius and A Sea Symphony by West Riding pupils in Leeds Town Hall marked musical landmarks in the Authority between 1935-74. The standards of performance were comparable in many ways with those of the established West Riding choral societies. The Education Committee subsidised the festivals. By 1960, there was growing concern in schools, even amongst supporters of the County festivals, about the substantial time which was spent in rehearsing a few selected pupils in each school. The 1960 Festival was the last one organised for grammar schools.

Secondary modern schools were an important focus of educational attention in the County at this time. After the first Grammar Schools Music Festival in 1957, County councillors questioned why the secondary modern schools of the West Riding could not run a similar festival (46). Secondary modern schools choirs already participated in local schools' music festivals in the County and agreement was given for a secondary modern schools music festival to be held in Leeds Town Hall in November, 1958 (47). The first secondary modern schools music festival followed the familiar pattern of the two earlier grammar schools music festivals. The West Riding Orchestra, augmented for the occasion, accompanied the

soloists and played overtures at the beginning of each half of the concert. The first half of the programme consisted of orchestral, choral and solo items; the massed choir sang two unaccompanied songs. The second half consisted of a performance of The Revenge by Stanford (48). It was a tribute to Adams' quality as a teacher and conductor that he inspired the children and their teachers to tackle so demanding a work for their first festival (49). The choir was drawn from twenty-three secondary modern schools in the West Riding (50). The two soloists had been, until July 1957, pupils in secondary modern schools. They had completed a year's study at the Music Department of Huddersfield College of Technology, on West Riding County Continuation Scholarships.

The secondary modern schools festivals continued for four years. Music teachers in secondary modern schools were generally not as well qualified in music as their colleagues in grammar schools, and it was Adams' practice to organise an introductory residential weekend for them at either Bretton, Woolley or Grantley in order to rehearse and discuss the music for the forthcoming festival. This illustrated Adams' perception of the festivals as a form of in-service education for teachers. The secondary modern schools festivals became so popular that from 1960 the festivals were held twice, once in Leeds for the central and northern area schools, and again a fortnight later, in Sheffield, for southern area schools (51).

The last Secondary Modern School Music Festival was held on the 14th November, 1962, in the City Hall, Sheffield. Adams had already taken up his appointment as Music Adviser to the City of Birmingham Education Authority. Such was the high esteem with which he was regarded by the schools taking part in the festivals, that he was invited to return to conduct the festivals (52). Such had been the development in four-part S.A.T.B. choral singing in the schools of the County at this time that, at the final festival, secondary modern school pupils sang the same work - Elijah - which grammar school pupils had sung in the first festival in 1957. 1962 marked the climax of traditional choral singing in the schools of the West Riding.

There were important differences between the grammar and the secondary modern school music festivals, and they developed a character

of their own for a number of reasons. The extra three years at grammar school, from 15-18, were of benefit not only academically, but physiologically. The singing voices of both boys and girls mature markedly at that age. In particular, the voices of boys in grammar schools had more time to develop mature bass resonance, whereas boys in secondary modern schools left at fifteen, before many of their voices had developed full singing maturity. Admittedly, in South Yorkshire mining villages, boys matured quickly! However, the physical factor had to be considered when selecting music for the different types of schools music festivals.

Because of the more academic approach of the grammar schools, and the greater musical maturity of grammar school pupils, it was possible to consider major choral works, such as The Dream of Gerontius and A Sea Symphony. It would have been more difficult to build a balanced choir of children of fifteen years old capable of singing such major choral works (53). The quality of the choral singing in the county schools music festivals was influenced by the West Riding choral tradition. In the West Riding there was a bold quality of tone produced through the open vowel sounds. Adams experienced in the West Riding a sense of dedication to good singing, which he considered amounted at times almost to religious fervour (54).

Both Adams and the Area Music Advisers organised and conducted local schools festivals. The County festivals of the 1957-62 period were intended to complement, rather than replace, the local schools music festivals. For example, in 1961 there were at least eight local schools festivals held in the West Riding, in addition to the County festivals in Leeds and Sheffield (55). This reflected the issue of levels of working; Adams regarded the local festivals as a springboard to the County festivals. Children from several schools which had taken part in local festivals also took part in the County festivals. It is noticeable that, although Adams conducted local music festivals in the central and southern areas between 1954-1962, he was not invited to conduct those in the northern area. Due to a conflict of personalities, these were run independently under their own Area Music Adviser, Spence. For the same reason, schools from the northern area were not encouraged to take part in the County schools music festivals.

There was a total of eighty-six secondary schools involved in the County schools music festivals in the years 1957-62. In 1960, there were three county festivals, with an average of twenty-eight schools taking part in each (56). Most schools selected their keenest and most able singers. Whilst some schools sent as few as eight children, others allowed up to seventy children to take part each year - an unusually high proportion but it was based on the demand from the children to take part (57). Statistics of pupil numbers at Cudworth Boys' Secondary School on the 3rd September, 1962 - the first day of the new term - show that there were 323 boys on roll. In the choir were forty-five boys (58). This was a ratio of approximately 1:7, and was better than average for secondary schools. For the grammar schools music festivals, some schools selected sixth form pupils only (59).

The County schools music festivals demonstrated that children in both grammar and secondary modern schools were capable of singing major choral works in public. In the six years, 1957-1962, Adams organised twelve major county festivals. These were in addition to numerous local schools festivals. Children in the West Riding remember Adams with pleasure for he provided them with a whiff-of-the-magic of music not only as listeners but as performers, singing some of the choral masterpieces in the repertoire. Children enjoyed the festivals and gave of their best for Adams. One pupil in a central area grammar school, who subsequently went to college to study music, and eventually became a headmaster said:-

In those days we had Stanley Adams... we did things like the Elijah and Dona Nobis Pacem... Now that was one of the most wonderful experiences I've ever had. I don't like the term 'elitism'; I think it catered for you and I who were developing... We were aspiring to the pinnacles of musicianship. (60)

Music teachers taking part found inspiration in the festivals. They also learned many important practical techniques in rehearsing and conducting from Adams:-

Watching him rehearse those children in Leeds Town Hall was an experience not to be forgotten. The way that man could handle children was nobody's business! He was one of the finest teachers of music I've ever seen! He'd got a stock of little jokes and anecdotes, that, when it was time for a rest, he would trot these out, and the children used to lap it up - they loved him! 'Cos he was most gracious to children, but yet he was a tremendous task

master when it came to getting what he wanted from them in terms of performance. (61)

The schools music festivals were a focal point for choral singing in the County. Their influence extended beyond the children who were taking part in them. The enthusiasm for choral singing generated by the festivals permeated schools. Many music teachers, in conversation with the writer, paid tribute to Adams for the stimulus he gave to them personally in their teaching.

## 2.2. Instrumental music in schools: 1954-62

The concept of instrumental lessons broadened markedly between 1954-62. Earlier, the title Instrumental Music Classes was often used indiscriminately to mean String Classes, because these were in the majority. The Bournemouth course in April, 1946 (62), was for Teachers of Instrumental Music although the main course tutors were Elsie Smith and Bernard Shore, H.M.I., both specialists in string teaching. The Knaresborough course in October, 1946, tutored by Elsie Smith and Bernard Shore, was entitled Instrumental Music Classes. However, by 1948, with the increase in wind classes taken by part-time teachers, the two phrases were used more discretely. The Ripon course in October, 1948, on which Bernard Shore and Elsie Smith were again tutors, was a sessional course for teachers of string music.

String teaching accounted for the largest proportion of the total number of official instrumental music classes and remained so until after 1958 (63). As an example, by September, 1954, in a sample of only five areas roughly centred on Harrogate, Castleford, Doncaster, Rotherham and Leeds, there were 135 existing official string classes (64). These figures do not include string classes known to be running in areas such as Wakefield, Ossett, Cleckheaton, Skipton, Settle and Bowland (65). Of these, the only areas to have a full-time peripatetic instrumental teacher were Harrogate and Otley, where Kathleen Rushforth had been teaching strings for three years. All other classes in the County were taken by part-time teachers or members of the school staff. Shortly after the appointment of Adams as Senior Music Adviser in September, 1954, an expansion of the instrumental class scheme was

approved (66) for four additional peripatetic teachers of string music, to be appointed to the Castleford, Doncaster, Leeds and Rotherham areas.

The situation became critical in early 1955 when Liza Lawrence who had been teaching strings part time in the Ripon and Knaresborough area since 1951 died. The string classes in Ripon were exceptional at this time and there were talented young players in the schools. There was support from adults string players in the locality. At Holy Trinity Junior School, Ripon, a string orchestra and a string quartet had been built up (67). The County String Quartet had monitored the string playing in Ripon schools on several visits; both they and the northern area Music Adviser recognised the potential for the development of string playing in the schools of the city. Adams visited the school in January, 1955 (68). As a result, Gilbert Shufflebotham, a professional viola player and teacher from Birmingham, was appointed on the 4th April, 1955 to work as a full-time peripatetic string teacher in the Ripon, Otley and Selby areas (69). Shufflebotham's formative influence on the young string players in Ripon led to the development of the Ripon Youth String Orchestra which became known throughout the West Riding. This orchestra joined the choir from the Cudworth Secondary Modern Schools to perform at the Olympia Careers Exhibition in June, 1959. The orchestra formed the nucleus of a Ripon Music Centre and the County Schools Orchestra. Maisie Spence admired Shufflebotham's inspiring teaching even though she admitted that he was "an Adams chap" (70). Such was the soundness of Shufflebotham's approach to string playing, that in the period 1962-64, five of his pupils in Ripon schools were playing simultaneously as members of the National Youth Orchestra of Great Britain.

Although other string teachers' posts had been approved in 1954, they were not filled. Up to the beginning of 1958, Rushforth and Shufflebotham were the only full-time peripatetic instrumental teachers in the Riding. All other instrumental teaching was done by part-time staff, paid on an hourly basis. A further full-time string teacher, Gladys New, was appointed in January, 1958, for schools in the Rothwell and Stanley, Gaskell, Hemsworth, Castleford and Pontefract areas (71), followed by an appointment for the Morley and Batley schools.

In December, 1958, Adams submitted a scheme for the extension of string teaching and for the development of woodwind and brass teaching. The plans included the appointment of ten additional peripatetic instrumental teachers, and the provision of a sum of £3,000 for the purchase of instruments. Four of the new teachers were to be for woodwind instruments, three for brass and three for cello; this would make a total establishment of thirteen full-time peripatetic teachers. Approval was given for these appointments "as and when a full timetable for each instrument had been established" (72). No appointments were made, and in June 1959, another attempt was made to fill the vacancies in the peripatetic instrumental establishment, but with only partial success (73). In May, 1960, the establishment was still six short, and a further attempt was made to appoint teachers to the remaining vacancies (74). As a result, three full-time brass peripatetic teachers were appointed to the central and southern areas of the County - one player from the West Riding Orchestra and two players from the Halle Orchestra (75). This brought the total full-time brass teachers in the Authority to four. The appointment of brass teachers after 1960 was an important stage in the development of instrumental playing in the County.

Adams had been an early member of the National Brass Band Association, and had established a brass band at Moseley Grammar School which had taken part in the National Brass Band Association's concert in Birmingham Town Hall in May, 1954. In 1959, a Yorkshire Schools Brass Band Association was formed, and seven West Riding schools were represented at its concert in Huddersfield Town Hall on the 10th October, 1959. In April, 1961, Adams became a founder-member of the Committee of the Yorkshire Schools Brass Band. The County supported the band financially. Three of the County's brass teachers assisted in coaching the band, and pupils from fourteen West Riding schools took part in the band's inaugural concert at Carlton Grammar School, Bradford on the 22nd April, 1961.

The plans to increase the instrumental provision further were frustrated by a shortage of suitable teachers. Adams believed that instrumental teachers should be skilled players but, more particularly, that they should be competent teachers of the instrument. His views were reflected in the Minutes of the Policy and Finance Sub-Committee in March, 1959:-

There is a dearth of skilled players of these instruments who are also qualified teachers and considerable difficulty has been experienced in attracting qualified teachers who were skilled instrumentalists and who are competent teachers of their own instruments. (76)

In 1959, the Committee still distinguished between those instrumentalists who were qualified to teach by reason of having a teaching diploma on their instrument, and those who had a performing diploma. Qualified teachers were paid on the Burnham scale with a special allowance. Instrumentalists who were not qualified teachers were designated Instructors and paid on a flat rate; there could be a differential of as much as 25% (77). This formal distinction bore little relationship to a person's ability to teach an instrument.

### 2.3. Influences on the instrumental provision: 1954-62

The period from 1954-62 marked important crossroads in Music Education in the County. There were increasing external influences on music in schools. Technological developments were beginning to have a influence on Education generally, and particularly on Music Education. The advent of long playing [L.P.] and extended playing [E.P.] records revolutionised listening habits throughout the country. The establishment of Independent Television channels encouraged a larger proportion of the population to buy television receivers. In 1955, at a time when few schools had L.P. gramophones, the growing popularity of Rock & Roll, Popular E.P. records, and Juke Boxes enabled teenagers to take a leap forward in their music listening tastes. The music of Billy Haley and the Comets, Cliff Richard and the Shadows, Elvis Presley, and the skiffle-style popularised by Lonnie Donnegan, began to make the customary diet of classroom music seem dull in comparison. Guitars, drum kits and tea-chest basses grew in popularity even amongst children who were already learning orchestral instruments. Pupils of secondary school age formed rock, pop and skiffle groups. Some young players were in demand to give concerts. The attention of the Education Committee was drawn to one guitar group, The Planets, consisting of three boys from the South Elmsall district, who asked for official permission to play in a local Working Men's Club. Not surprisingly, this were refused! (78) These musical and sociological developments became part of the hidden

curriculum, and teachers had little control over their influence on children outside school.

At this time, the guitar tended to be regarded as a classical, Spanish and folk music instrument. Its potential role in schools was largely unrecognised by music teachers. In the West Riding, as in the rest of the country, there were indications that the monopoly of the recorder and orchestral instruments was being challenged by guitars and drum kits. In a sense, there was a gradual bifurcation of music in schools so that the hitherto subtle distinctions between the traditional and the alternative culture became more marked. To many young people, music teachers began to appear overtly old-fashioned in their approaches. Many important sociological issues were raised which challenged contemporary attitudes in Education generally.

In effect, the West Riding encouraged this cultural bifurcation. In 1955, Alec Clegg appointed John Gavall, a singer and guitarist, as the Music Adviser for the southern area. This was against the fiercest protests from the Senior Music Adviser, Stanley Adams. Gavall's appointment was a bold move characteristic of Clegg, and it had significant long-term implications. Clegg perceived the appointment of Gavall as an opportunity to broaden the base of music in the schools of the County. Gavall did not disguise the fact that he did not play the piano, and organised sessional courses in which he taught the guitar as an accompanying instrument, particularly to primary school teachers. Songs were drawn from the West Indies and modern folk music. Gavall subsequently published collections of attractive songs with guitar accompaniments (79). Teachers began to recognise that the guitar had advantages over the piano as an accompaniment to young children's singing. Many non-specialist teachers in primary schools at this time learnt to accompany their singing on the guitar.

In March, 1961, the Establishment of the County staff of peripatetic instrumental teachers was increased from fifteen to seventeen (80) and two classical guitar teachers, Crosskey and Baron, were appointed (81). These were the first such full-time appointments in the country (82). It is important to note that they taught the guitar in schools not as a folk or rock instrument but in a more classical style.

Gavall saw potential in the guitar for teaching the elements of music, much as Priestley had done with the percussion band, the recorder, and the harmonica. Gavall published a series of tutor books, Learning Music through the Guitar (83), which aimed to develop the guitarist's broad musicianship. After the re-organisation of the County's instrumental provision in 1963, guitar teachers were appointed to other areas in the County. However, the guitar was slow to be recognised as a serious musical instrument, and it was not until 1967 that the Associated Board of the Royal Schools of Music introduced a guitar syllabus for practical examinations (84).

In the short-term, the new influences were slow to affect the secure, traditional foundation of music in schools. The vigorous musical activities which were already established expanded impressively. The Music Advisers monitored the growth of instrumental classes in the County, and provided opportunities for children to play in instrumental ensembles. There was already a music centre running in Harrogate under Rushforth, and a similar music centre was established by Shufflebotham in Ripon. Shortly after Gladys New's appointment as a string teacher in the Wakefield area in 1958, a music centre was established at Stanley. During the interregnum, the String Quartet in their capacity as instrumental advisers had organised courses for young players at Harrogate, Wakefield and Woolley, and had run an early County Schools Orchestra.

In 1956, Adams organised an early county schools orchestra, and held rehearsals in Stourton, Leeds. Rehearsals were not held regularly at this time, nor was membership consistent. By 1960, the increase in the numbers of peripatetic instrumental staff made possible the formation of a regular county schools orchestra. During 1960, the County Schools' Orchestra had rehearsed as a string orchestra under Shufflebotham, and the players in the Ripon String Orchestra formed a nucleus. With the appointment of wind teachers to the instrumental staff and the consequent growth of wind playing in the County, the County Schools' Orchestra became a full orchestra in 1961. Members of the full-time instrumental staff attended the Saturday rehearsals in Leeds.

By 1961, when some other authorities in the country had not yet begun to organise their own peripatetic instrumental services, the West Riding Education Authority had seventeen full-time instrumental teachers on the County staff, with many more part-time teachers in each area. Adams told the writer that before he left the County in August 1962, he had gained approval for a further expansion of the service to forty instrumental teachers (85). This is not confirmed by written evidence.

#### 2.4. Concerts in schools: 1954-62

The schools music festivals, the instrumental lessons and the early music centres provided an opportunity for children to participate in concerted live music making. Linked closely with these activities were the live concerts given in schools by the West Riding Orchestra and the String Quartet. It should be noted that all children in the schools of the County heard these concerts, not just those taking instrumental lessons. Adams was keen that the policy of providing live concerts in schools should be maintained, and that they should be given by professional orchestral musicians. Despite suggestions from his colleagues that the peripatetic instrumental teachers in the County should form ensembles to give concerts to children, Adams maintained his view of the qualities needed in performers and teachers. In developing the West Riding Orchestra, he sought good orchestral players. In appointing full-time peripatetic instrumental staff, he sought musicians with qualities as teachers. This was an important issue and led, to a certain extent, to the bifurcation of the instrumental and concerts provisions. It must also be said in fairness that some of the older instrumental teachers in the County were indifferent performers. This situation gradually improved with the appointment of more recently-trained instrumental teachers.

The scheme for concerts in schools had developed impressively since 1943 under Priestley and the Area Music Advisers. It had been organised effectively even during the interregnum when Mason and Spence had endeavoured to maintain the full provision of orchestral concerts throughout the County. The concerts by the Orchestra and the String Quartet were intended to synchronise so that children could hear a concert of live music in their school at least once a year. The

Orchestra had taken part in local schools' music festivals under Priestley, Spence, Grayson and Mason. This tradition was maintained and the orchestra took part in festivals in the Don Valley, Thurnscoe, Batley, Morley and Ossett. It accompanied the county schools' music festivals in Leeds and Sheffield.

On his appointment, Adams considered that the standards of the West Riding Orchestra had not been maintained during the interregnum (86). The music performed in school concerts made only modest demands on good players. The same programme was repeated in several concerts, and presented few fresh challenges (87). Such was his determination to establish high standards of performance that, for a period of nearly two years, he conducted the orchestra in every concert in all three areas (88). In so doing, he alienated Spence, who had built up a good rapport with the members of the orchestra over a period of ten years. Adams recognised at an early stage in planning the first grammar schools music festival that he would need an orchestra capable of playing concertos and accompanying major choral works. For the Birmingham Grammar Schools Festivals he had used the City of Birmingham Symphony Orchestra. In order to raise the quality of playing in the orchestra, one of Adams' first priorities was to establish a membership which was common to all three areas of the County. Over a period of years, he appointed several members of the former Yorkshire Symphony Orchestra. He replaced the Leader (89), who had led the original northern area demonstration orchestra since 1943, with an experienced professional orchestral player (90). By 1957, he had established a core of twenty regular players in the West Riding Orchestra.

Adams proposed that, on occasions, the members of the String Quartet should augment the West Riding Orchestra (91). This was fiercely resisted by the Quartet, who were already fully committed to a vigorous programme of work in the County. It was noted in Chapter Two that the members of the Quartet had a dual role as Advisers in Instrumental Music as well as being performers in the Quartet. Adams told the writer that he did not know of their role as Instrumental Advisers. Perhaps he had been insufficiently briefed, but the evidence suggests that the Quartet's role as Instrumental Advisers was a not generally known. The Leader of the Quartet and the new Senior Music Adviser were resolute and

determined personalities, and there was an impasse which was not to the benefit of the overall scheme for concerts in schools. As a result, there was a growing rift in the liaison between Adams and the Quartet. This developed to such an extent that it was not unknown for the Orchestra and the Quartet to make visits to the same school within days of each other, instead of the nine-monthly period which had been planned under Priestley.

Whilst Adams maintained the policy of his predecessor in principle, there were differing opinions on the optimum size of an orchestra for concerts in schools. Adams considered that the larger the Orchestra, the more impact it would have on the children. Apart from the increased expense, this was balanced by the fact that the larger the orchestra became, the fewer would be the schools into which it could be accommodated comfortably whilst still providing a meaningful musical experience. On the other hand, the smaller the orchestra, the less impressive the sound might be, and the more difficulty there would be in selecting or arranging suitable music. The evidence suggested that in smaller schools, a chamber ensemble could be effective in a more intimate listening environment. For this reason, in some schools the String Quartet was preferred to the Orchestra. It was suggested that there ought to be a woodwind ensemble to complement the String Quartet. This was in fact proposed by Adams at a later stage (92), but was not implemented until 1963, after he had left the County.

After the initial period when Adams conducted all the orchestra's concerts, the two Music Advisers, Gavall and Spence, also conducted it in their own areas. However, they expressed the view that conductors of such an orchestra needed specialist conducting training and expertise which they themselves did not possess (93). The common membership enabled the members of the orchestra to know each other both musically and socially, and the standards of playing benefitted from this closer relationship. The orchestra gave two concerts on Wednesdays, Thursdays and Fridays, spread over thirty-four weeks of the school year. The orchestra gave a total of two hundred concerts in schools annually (94). On the remaining two days of the week, Mondays and Tuesdays, several of members of the orchestra played in small free-lance ensembles set up by

other smaller local authorities, for example Bradford and Wakefield (95).

Adams continued the existing policy of giving occasional evening concerts in addition to the schools concerts and music festivals. For the county schools music festivals in Leeds and Sheffield, and for special concerts, the orchestra was augmented and was named the West Riding Symphony Orchestra. After the Yorkshire Symphony Orchestra disbanded in 1955, the West Riding Orchestra was the only comparable orchestra in the County. There were few changes in the repertoire of the Orchestra, which reflected current traditional concert practice. Unlike the String Quartet which performed contemporary chamber music in schools, Adams and the West Riding Orchestra resisted such challenges.

The members of the String Quartet maintained the contribution to the music provision which they had established before 1954. Their work broadened in the County, and they made an increasing commitment to Adult and Further Education. Their contribution to the courses at Grantley Hall grew. They were invited to take part in an increased number of music appreciation courses. They collaborated with well known northern musicians in these courses, including the staff of the University of Leeds. The Grantley Hall chamber music vacation courses became so popular that the Lancashire Education Authority asked the Quartet to organise similar courses for them at Alston Hall, Preston.

In 1959, the String Quartet collaborated with the northern area Music Adviser, and the Head of the Airedale and Wharfedale Further Education Centre, to organise an orchestral vacation course for adults at Otley, similar to the chamber music vacation courses at Grantley Hall. Some measure of the integrating influence of the members of the String Quartet on instrumental music in the County may be judged by the fact that several pupils from Skipton High School attended the course with their music teacher. The orchestral vacation course became a regular event. The orchestra was known as the Otley Occasional Orchestra, and subsequently the West Riding Occasional Orchestra. The courses were later held at Grantley Hall, and taken by visiting guest conductors.

The value of concerts for children in schools depended on the interest shown in music by the headteacher and staff. If a school was interested in music, it was likely that there would already be practical music-making in class. The visits of the Orchestra or the String Quartet under such circumstances were meaningful for children and they listened intelligently. When children were not accustomed to listening quietly to music in their schools, experience showed that it was unlikely that the children would listen quietly to a live concert by the Orchestra or String Quartet, and would probably gain little from such a visit. The West Riding String Quartet confirmed that schools in which the children were accustomed to singing, playing and listening, made the most intelligent audiences.

Through its support of the Orchestra and String Quartet, the West Riding Education Authority was an important patron of Music and the Arts in Education. It supported music-making not only in schools but at adult and further education level. Such was the Authority's commitment to providing concerts of live music that it agreed substantial increases annually in the budget. Total expenditure increased from £288 in 1943-44 to £12,000 in 1961-62 (96). As a result, the West Riding had a concert provision which was rare at the time. With the benefit of hindsight, it might be asked why an education authority was sponsoring expensive orchestral and chamber concerts in schools and the community. However, it demonstrated the West Riding's liberal attitudes to the Arts in Education in this period. This was an important issue raised in 1962. As a result of the County's support, the West Riding Orchestra attracted good orchestral players in the north of England, many of whom had been members of the Halle Orchestra or the former Yorkshire Symphony Orchestra. This was to the advantage of all West Riding children.

Adams believed that children should listen to live music rather than to recorded music (97). He believed likewise in the value of the County music festivals when children from schools all over the Riding could join together in a large choir to sing masterpieces from the choral repertoire accompanied by a symphony orchestra. The orchestra and the county festivals underpinned his philosophy for the music provision in the Authority. However, the evidence suggests that his determination and single-mindedness over the development of professional standards

alienated many sincere musicians and teachers in the County. The arguments at this time were fierce, and were hotly debated.

### 3. DISSONANCE AND RESOLUTION

It was not long after Stanley Adams' appointment that Alec Clegg came to realise that, for all Adams' personal and musical qualities, he had made an error in appointing him as the new Senior Music Adviser (98). Adams' recent teaching experience had been in a grammar school. His philosophy was founded on traditional good practice and contrasted with the new approaches being pioneered in Art, Dance and Movement in the County. As with many musicians used to running musical activities on their own in a school, Adams was vigorous and enthusiastic, hard working, determined, with strong musical convictions and sense of purpose. He was used to making decisions and implementing them.

Adams inherited a difficult situation. Frederick Mason had left the County, disappointed at not being offered the post of Senior Music Adviser. Both Spence and the members of the String Quartet had been running the County's music provision for a period of nearly four years, and had substantial advisory experience. They had enjoyed considerable autonomy. A wise new chief would have recognised their collective experience and drawn on it, using it as a foundation for growth. Under Priestley this would probably have happened for he had outstanding qualities as a benign leader and peacemaker. Adams however was conscious of his office as Senior Adviser and regarded the Area Music Advisers as his assistants (99). The evidence suggests that Adams took an authoritarian stance which led to early and serious disagreements over the policy for music in schools.

In an attempt to unify the West Riding Orchestra and develop professional standards, Adams conducted all its concerts throughout the County for a period of about eighteen months, even in Spence's northern area. He directed schools music festivals and adjudicated school verse and music competitions. These included some of the corporate activities in northern area schools which Spence had initiated and had both cherished and enjoyed. The manner in which these things were done alienated her. At an early stage, Adams proposed that the members of the

String Quartet should augment the West Riding Orchestra - a move that outraged the Leader. Adams' early actions showed a lack of tact and diplomacy. The schism in personal relationships inhibited what many regarded as worthwhile developments in the next eight years.

Adams had disagreements with Clegg over the policy for the County's music provision. They had arguments, and, at an early stage, both Clegg and Adams mutually agreed that the appointment was a mistake (100). Short of Adams resigning because of an error which Clegg, and not Adams, had made in the first place, there was little that could be done to redeem the situation. The relationship between Adams and Clegg became a formal one. In 1955, Adams opposed Clegg in his intention to appoint John Gavall as an assistant Music Adviser. Gavall was a Cambridge graduate and was regarded as a brilliant linguist. Whilst he was an experienced guitarist and singer who had broadcast on the radio and television, he was not a specialist music teacher, and had little classroom teaching experience. Adams considered that Gavall had little to offer as a Music Adviser (101).

Clegg over-ruled Adams' protests and appointed Gavall (102). That an Education Officer should ignore the advice of his Senior Music Adviser on such a crucial matter as the appointment of an Area Music Adviser illustrates the nature of their professional relationship. However, Gavall told the writer that had he been the Senior Music Adviser at that time, it is probable that he also would have resisted such an appointment (103). Adams and Gavall were from totally different musical and educational backgrounds and there was rarely any constructive dialogue between them. There is little evidence of a harmonious, working relationship between Adams and the two Area Music Advisers at any time. The two Area Music Advisers worked independently of Adams, and only met together once a week for a formal meeting in the office on a Monday mornings. This stance was also taken towards Adams by other advisers and inspectors in the Authority. Clegg discussed matters relating to the music provision with the Area Music Advisers, but avoided discussions with Adams. It is a measure of the resilience of a large education authority that, despite the Senior Music Adviser's formal relationship with the Chief Education Officer, the Area Music

Advisers and the String Quartet, the music provision in the West Riding should nevertheless have developed so well during the period 1954-62.

Adams was a musician of cultivated taste. He spent a substantial proportion of his time in schools, and was well liked by teachers and children. The players in the West Riding Orchestra respected his musical integrity and professionalism. Adams' relationships with professional musicians both in the north of England and nationally were good. He enjoyed a constructive relationship with Her Majesty's Music Inspectors, Bernard Shore, Norman Newall and Patrick Salisbury, who supported his work in the West Riding. It was in the broad developments in Education generally in the period that Adams' philosophy was becoming increasingly incompatible.

By 1960 there had been a substantial broadening of educational vision generally in the County, and important advances were being made, especially in the infant and junior school curriculum. New arts advisers and visiting lecturers to Woolley stimulated new approaches in the curriculum. Cherished traditions which had been a foundation for music in schools were repeatedly challenged. There were increasing conflicts of opinion, and there was dissonance between the County's officers over the policies for the music provision. In particular, the County schools music festivals and the orchestral concerts for children were a source of controversy. Adams' critics considered that he had a musical and educational philosophy which tended to encourage those who already showed musical interest and ability. At a time when the County was developing comprehensive schools, some felt that he was encouraging an elitist attitude (104). Clegg himself accused Adams of adopting methods which savoured of the grammar school (105). Intellectual elitism was becoming politically unpopular at this time in the County. It is possible that some arguments at this time were influenced more by the politics of Education and the conflicts in personal relationships than from deep-rooted philosophies of music teaching.

Some considered that Adams pursued his personal policies rather than those which might be of benefit to the County as a whole. Others found him unwilling to consider new approaches in schools. Adams had little sympathy for child-centred, exploratory approaches to learning in

music. Just as Priestley and most other music teachers at the time did, Adams adopted a teacher-led approach, preferring to establish high standards and expectations. He showed little interest in the approaches being encouraged by his Art and Movement colleagues.

The large County Festivals in Leeds and Sheffield were magnificent occasions, but by 1960 there was growing criticism of them. Some considered that the festivals focussed on a minority of children in secondary schools who had been specially selected (106). It is possible that Adams did not appreciate the amount of rehearsing being done out of school hours by music teachers in schools in their efforts to prepare children for the festivals. Even those who supported Adams acknowledged that they had to train their pupils at lunchtimes and after school for many months beforehand. Whilst this could be of enormous benefit for the children involved, especially those in secondary modern schools in deprived areas of the County, it meant sacrificing work which was of importance to other pupils (107). Teachers were carried forward by Adams' dynamism and enthusiasm.

Adams' two colleagues, Gavall and Spence, considered that the resources which went into the festivals and the orchestra could be redistributed to advantage in other aspects of the music provision. They considered that more children should be given more opportunity to play orchestral instruments instead of merely listening to them played by the orchestra. Adams' colleagues in the Education department considered that the rehearsals for the festivals were taking him into schools for a disproportionate amount of his time which would have been spent more profitably encouraging new approaches in the curriculum for the majority of children rather than a minority.

When it was suggested in 1962 that the West Riding Orchestra should be disbanded, Adams asked why such a move should be considered, when it was the only professional orchestra in Yorkshire at that time to have a regular membership and which gave regular concerts (108). Holding strong views on the matter of live music in schools, Adams proposed an increase in the size of the Orchestra. This would include the members of the String Quartet. However, without the County Festivals, there might have

been less perceived need to have an orchestra of professional musicians for the concerts in schools.

To an extent, Adams' traditional philosophy, like that of his predecessor Priestley, was perceived by some as an anachronism in an education authority which was becoming known nationally as a pioneer in the development of new approaches in the curriculum. Adams' critics considered that the development of important new approaches in primary school music for the broad majority of children was neglected during the period in which Adams was the Senior Music Adviser (109). He had little empathy for the new Orff approaches to creative music which were being pioneered by Doris Gould at Woolley Hall (110), and which had caught the imagination of some advisers and teachers in the County. Adams argued that there were inherent difficulties in adopting such approaches (111). Adams was a determined man who, in the face of mounting criticism from his immediate colleagues, withdrew into a position where he rarely listened to their counsel (112).

By 1960, the County Schools Music Festivals held annually in Leeds and Sheffield were beginning to attract criticism from officers and councillors at County Hall. It was noticed by teachers that Adams' two music colleagues did not attend them, and did not encourage schools in their own areas to take part. There is little doubt that influential councillors were being lobbied at this time, and that support for Adams' policies was diminishing. Alderman Hyman was an important force in the County. He had always supported music and the arts in the County, and extended this initially to the Secondary Modern Schools Festivals (113). However, for a number of reasons he began to adopt a hostile stance towards Adams, and his support for the Festivals dwindled (114).

At a meeting of the Policy and Finance Sub-Committee on 7th November, 1961, a request from the Divisional Education Officer for Castleford that the grant for the Pontefract and Castleford District schools music festivals should be increased, provoked discussion about the County's whole policy for music in schools. The Committee postponed further debate, and asked the Education Officer to prepare a detailed report on the schools music festivals, concerts in schools and music teaching generally, for consideration at a future meeting of the Sub-

Committee (115). Knowing the Senior Music Adviser's strong views on the matter, Clegg invited him to prepare a memorandum for consideration by the Policy and Finance Sub-Committee. Clegg himself prepared a memorandum outlining his own views and those of other officers in the County. He included a statement from Adams on his perception of the value of the schools music festivals. At its meeting on the 6th March 1962, the Policy and Finance Sub-Committee, recognising the complexity of the issues, set up a Special Sub-Committee to consider evidence and make recommendations (116). This opened up the whole debate which had previously been argued at a personal level. Important philosophical issues were raised which were fundamental to the whole future course of music in the schools of the County. Discussion focussed, particularly, on the schools music festivals, the instrumental teaching, and the concerts for children. The Sub-Committee took evidence from both inside and outside the County.

Two district H.M.I.s, Ernest Suttle and Patrick Salisbury were invited to meetings with Hogan and Clegg. In conversation with the writer, Salisbury said,

I was very fortunate at being present at one of the most crucial meetings, I think, that I have ever been at. This was the meeting when the whole of the future of the West Riding Orchestra was being discussed... this proposal from Stanley Adams that the Orchestra should be increased by about ten or twelve members - it wasn't so much that, it was the dialectically-whole implication of the argument, and this argument raged, with Bill Suttle and myself obviously, from the Inspectorate... Hogan, with Clegg. (117)

The "dialectically-whole implication of the argument" (118) was not simply about the schools music festivals, the expansion of the orchestra, or approving increased funds for the music provision, but probed important philosophical questions about the ways in which children learn, styles of teaching, and the role of Music and the Arts in the development of the child. There were many detailed arguments put forward relating to specific musical activities - why things should or should not happen, and how they should be organised - but fundamentally the arguments were about the ways in which children learn most effectively, and develop musical understanding. Rarely before had Music in Education, or the policy for the music provision of any education authority been subject to such critical examination by laymen, nor

challenged more fiercely in the light of new approaches in education. It drew the attention of people who were normally on the periphery of music in schools to the deep issues involved.

Adams presented to the Committee a comprehensive and carefully-integrated scheme for concerts in schools (119). There was much ill-informed misinformation about Adams' plans for the orchestra, and yet he laid out his ideas in a clear and unambiguous paper (120). Adams recognised the educational value of small ensembles, especially woodwind, in the developing musical understanding of younger children. Although the scheme depended for its effective fulfilment upon the the expansion of the West Riding Orchestra, Adams planned a timetable of concerts by smaller ensembles - string, woodwind and brass groups in a manner similar to the existing String Quartet - drawn from the membership of the full orchestra. The players would perform as a full orchestra for a maximum of only two days. The concerts by the ensembles would be synchronised with concerts given by the full orchestra, so that there might be a development of listening experience for the children. Adams outlined three possible structures, the most ambitious of which was that the orchestra would be expanded to over thirty members, playing for up to 130 days per annum instead of the current 100 days. The increase in the number of players and the extension of the provision of concerts to four days each week would raise the annual cost from £14,775 to over £23,000 (121).

Adams proposed bringing the String Quartet into the overall plan for concerts. Although the members would still function as a Quartet for most of the week and continue to use Monday for rehearsal and administration purposes, they would also play under his direction in the Orchestra. He had suggested this move at an earlier stage but it had caused antagonism. Adams' scheme took no account of their role as Advisers in Instrumental Music. In the scheme, concerts by the String Quartet would in the future be given mainly to secondary school pupils. This was a puzzling and retrogressive move, bearing in mind the initial reasons for the establishment of the String Quartet and its popularity in small primary schools. In order to be effective, the concerts would need to be co-ordinated. However, there is little doubt that Adams' poor

relationships with the Area Music Advisers and the Leader of the String Quartet would have made the plan difficult to operate.

A body of opinion, led by the Area Music Advisers, considered that the Senior Music Adviser's policy for music in the County over-valued a range of traditional musical activities in schools to the exclusion of others which a growing number of people perceived to be of increasing importance. Adams' commitment to the schools festivals and the orchestra took him into schools for a substantial proportion of his time, especially at certain peak periods leading to festivals. Critics suggested that concerts by the orchestra at intervals of eighteen months were too widely spaced to be effective. In fairness, had the existing concerts by the Orchestra and String Quartet been synchronised more effectively, children would have heard a live concert in their school at least once every year.

As a result of Adams' musical policies, the West Riding Orchestra had developed into a good professional chamber orchestra which included former players from northern symphony orchestras. Clegg knew that Gavall and Spence no longer enjoyed conducting the Orchestra (122). The members of the orchestra, many of whom were used to playing under conductors of international repute, did not respect them (123). It was suggested that the full day each week spent conducting the orchestra was time which they could have profitably used for other work in schools, and that senior members of the orchestra with conducting experience should conduct the concerts in schools instead (124).

A growing body of opinion considered that the financial resources spent on the County festivals and the West Riding Orchestra would be better spent on providing increased opportunities for children to learn orchestral instruments. As children were increasingly being encouraged to explore the elements of art, movement and language for themselves, they should be actively involved in instrumental music-making rather than simply listening to it being played by a professional orchestra. Since there was a shortage of instrumental teachers, it was suggested that one way in which the problem could be alleviated was by disbanding the orchestra, and appointing the members of the existing orchestra as peripatetic teachers. Adams considered that to disband the orchestra

would be to turn the clock back on eight years of substantial achievements. Spence, in conversation with the writer (125), recalled one of the meetings chaired by Alderman Hyman at which the Music Advisers answered questions on the music provision in front of the Education Committee. Hyman supported Spence's proposals rather than those of Adams (126). Gavall told the writer that Adams was "humiliated in public" (127).

Adams knew that the two Area Music Advisers argued that the peripatetic instrumental teachers should not only teach in schools but form ensembles and orchestras. However, he did not believe that an orchestra made up of the peripatetic teachers on the County staff at that time could achieve the standards he expected nor perform the kind of programmes which the West Riding Orchestra had been playing. At that time, there were only seventeen full-time peripatetic teachers in total in the whole of the County, which Adams considered was an inadequate number to form a balanced orchestra. He claimed that such an arrangement was impracticable:-

In this Authority, we cannot use our peripatetic teachers to play concerts in schools, purely and simply because they are fully occupied all the term in teaching. Furthermore they do not constitute an orchestra, and from a practical point of view such a procedure is completely impossible. (128)

The existing policy of maintaining two independent elements in the music provision, i.e. professional orchestral players for the West Riding Orchestra and full-time specialist peripatetic instrumental teachers, would have needed revising radically. But it was such a radical revision which was being proposed by Adams' two colleagues.

Adams considered that it was preferable to engage professional performers for the orchestra and appoint full-time instrumental staff for peripatetic teaching in schools. Historically, there has always been an important distinction made between performers and teachers. This was recognised in the separate performers and teachers diploma examinations of the Royal Schools of Music. Skills in performing on an instrument and the ability to teach the instrument to elementary players are not necessarily related. Adams was keen to maintain professional performing standards in the West Riding Orchestra, especially as the orchestra was

involved in public performances. Some orchestral players did not easily adjust to schools or children. Gavall, who was one of Adams' strongest critics, recognised the distinction between the aspirations of performers and teachers:-

...Although all the Peripatetics were technically competent, there were some who never forgot that they would rather be full time performers, and others who just saw it as a living (129)

Fundamental issues were argued at the time. Clegg knew that the two Area Music Advisers favoured an increased staff of full-time peripatetic instrumental teachers with a new teaching and performing role as an effective use of resources (130). Clegg supported these views. He drew attention to one scheme operated by 'a Yorkshire borough', where the instrumentalists who played in the orchestra which visited schools were in fact instrumental teachers, who "are concerned more to provide a musically educative experience than a finished orchestral performance." (131) This was educational gobbledegook. A "finished orchestral performance" and a "musically educative experience" were not mutually exclusive. Much depended on the quality of the players and the circumstances. Clegg suggested that a group made up of instrumental teachers would be more in touch with the musical needs of children in schools, when they could more easily dissect pieces, demonstrate instruments separately, draw in school instrumentalists and choirs into a combined musical experience.

Clegg claimed that there was influential support for the idea of instrumental teachers forming an orchestra; he suggested that:-

those who support it claim that it is part of the musical tradition that the master of an instrument should pass on his skill to others who are to follow him. Those who hold this view say that orchestral players working in the education service should teach and that teachers of orchestral instruments should have regular opportunities of at least retaining their standards by playing in an orchestra. (132)

The statement is idealistic, and many instrumental teachers would disagree with it. There are important issues. It does not follow that the "master of an instrument" has the ability and skill to pass on his knowledge to children; clearly, if it were so, there would be little need for teacher training, nor would specialist courses for peripatetic

instrumental teachers, such as those at Bretton Hall College, have been set up. Instrumental teachers do not retain their personal standards of performance by playing in an orchestra; they maintain them by regular concentrated individual practice on their own instruments, linked perhaps with the stimulus from professional recitals. To this end, after 1963 several of the County's peripatetic instrumental staff played in professional chamber ensembles. Several others played as supplementary members of northern symphony orchestras.

Many musicians would suggest that playing in the kind of orchestra which goes into schools giving concerts has an opposite effect to that suggested, for much of the music is below the performing capabilities of good players, and in the long term leads to lower standards of personal performance (133). This was one of the problems Adams experienced with the West Riding Orchestra he inherited in 1954. It was also a crucial issue for the professional chamber ensembles - the West Riding's String Quartet, Wind Quintet and County Pianist - after 1963.

The Special Sub-Committee set up by the Policy and Finance Sub-Committee (134) met on the 26th March, 1962. Due to the resignation of the Leader of the County's String Quartet, the Committee was precipitated into considering urgently the future of the Quartet. There had been rumours in the County that the String Quartet was to be disbanded. Schools expressed surprise and sadness that the Authority should contemplate such a move, and there was lobbying on their behalf. The Committee noted the memorandum from the Standing Conference on Amateur Music (135) whose support for small musical ensembles giving live concerts in schools was reinforced by feedback from West Riding schools. The Committee recognised that the String Quartet served an important function as a small, independent musical ensemble, able to perform live music in even the smallest rural primary schools, and recommended that the String Quartet should "remain as a separate unit within the education service and that an advertisement be issued with a view to appointing a leader to fill the forthcoming vacancy." (136).

The Special Sub-committee met several times to consider the evidence. General rumour in early 1962 indicated that it was likely that the County music festivals and the West Riding Orchestra would be

discontinued in the near future. The Senior Music Adviser knew that although he was supported by many heads and music teachers in the County, the Area Music Advisers did not agree with his educational and musical philosophy, nor his policy for music in schools. Adams was a strong character, undaunted by opposing forces, but in the epic struggle which followed, he failed to win the support he needed in the face of strong opposition.

In early 1962, the prestigious post of Music Adviser to the City of Birmingham Education Authority fell vacant, as a result of the death of Desmond MacMahon who had been there since 1937. The situation in the West Riding being what it was, Adams applied for it, was successful, and took up his appointment in September. Whilst the educational avant garde in the West Riding perceived Adams as a growing anachronism, many music teachers in the County preferred his approach, and considered that his departure was a loss to the Authority (137).

After Adams' departure, several of the ideas contained in his scheme presented to the Policy and Finance Sub-Committee on the 6th March, 1962 were implemented, although in a modified form. Plans for concerts by the String Quartet and a new wind ensemble to supplement concerts by the full orchestra were part of the recommendations of the Committee on the 4th December, 1962. Adams had proposed an increase to forty in the Establishment of peripatetic instrumental teachers (138). If attitudes in the period 1960-62, had not polarised and if there had been more willing co-operation between the three Music Advisers, many of the recommendations made in 1962 might have evolved earlier, without the intervention of Special Sub-Committees.

The ability to recognise the contributions which colleagues could make, and to use them to advantage, is an important quality in a leader which complements artistic talent and skill. If Adams' skills as a musician and teacher, and his determination in the face of difficulties had been matched by a greater sense of diplomacy and tact, so much more could have been achieved in the County at this time. The two Area Music Advisers, Spence and Gavall, had skills and experience which Adams did not fully utilise for the good of the County's music provision. Spence had extensive experience in the primary schools of the northern area and

had imaginative ideas for pioneering new approaches in the music curriculum. Gavall had talents as a communicator and could relate general educational issues to music in schools. He was an experienced guitarist, but did not play the piano nor have long experience as a music teacher. Adams criticised Gavall for the things he could not do, and undervalued his strengths. With encouragement, Gavall's talents could have been developed to the advantage of the County at an early stage.

The majority of music teachers were oblivious of the personal and political conflicts which raged in County Hall at the time. It is a fact that, in spite them, many important advances were made in the music provision between 1954-62. The number of full-time peripatetic instrumental teachers had grown from one in 1954, to seventeen in 1961. By the time Adams left the West Riding, there were already three small music centres - at Harrogate, Ripon and Stanley - with their own ensembles and orchestras. There was a County Schools Orchestra which rehearsed at Stourton, Leeds, and had given several public concerts.

Adams had encouraged the appointment of specialist music teachers to the County's secondary modern and grammar schools, although by the time he left in 1962 this had not been fully implemented (139). Some musicians in primary schools were encouraged to retrain for specialist music teaching in secondary schools. Music in secondary schools had advanced significantly as a result of new appointments. The benefits to the majority of pupils in class were important, although it is not always possible to measure such benefits statistically. However, the development of choral singing in schools could be seen, publicly, in the local and County schools music festivals. The appointment of specialists resulted in a substantial growth of instrumental playing in secondary schools. There was an increase in the number of schools with visiting instrumental teachers, and by 1962 a growing number of secondary schools in the County had established orchestras and brass bands. In 1961 the Yorkshire Schools Brass Band had been formed, and Adams was a founder-member of the committee.

As it was, Adams "escaped" (140) to Birmingham. Without the personal conflicts which had characterised the relationships of the

Music Advisers in the West Riding between 1954-62, Adams made important advances in the Birmingham Education Authority's music provision. In the thirteen years, 1962-75, in which he was the Music Adviser to Birmingham Education Authority, he developed a large peripatetic instrumental service (141), he established the Birmingham Schools Symphony Orchestra, and a Birmingham Schools Choir. The Schools Orchestra gave concerts in the Royal Festival Hall, and had strong links with Hamburg and Berlin, where both the Orchestra and the Schools Choir gave concerts in 1973 and 1974 (142). As in the West Riding, he was well liked by teachers, parents and children. In February 1990, to celebrate the Silver Jubilee of the Birmingham Schools Symphony Orchestra, there was a re-union of former members of the orchestra at a celebrity concert in Birmingham Town Hall, and Stanley Adams, at the age of eighty, was invited back as their guest conductor. As in the West Riding, the teachers and children who played and sang under him remembered him with pleasure.

Adams, like Priestley before him, was a practical Music Adviser who spent a substantial proportion of his time, not in his office, but in schools, enthusing teachers and children. His musicianship and stimulating teaching were missed (143). His policies appealed to those who were actually involved in the practice of teaching. In an important sense, Adams represented a heritage in music which, the writer believes, will continue to form a foundation for music in schools as long as there are teachers who love Music. The vigorous teacher and conductor who draws lively and fulfilling performances from children and adults will always be valued.

IV CHAPTER NOTES AND REFERENCES:

1. Oral evidence: A.S.: 26.2.90.
2. Oral evidence: M.D.: 21.1.86.
3. Oral evidence: F.M.: 7.7.87.
4. Minutes: F. & G.P. S.-C.: 13.1.48: W.Y.A.S.: RC/13/438/p. 137.
5. Clegg: Memorandum: 9.2.46: op. cit.
6. Oral evidence: A.S.: 26.2.90.: op. cit.
7. See Appendix No. 4.1. for analysis of the schools and classes in the 1951 Festival.

8. Oral evidence: M.S.: 12.12.85.
9. Oral evidence: A.S.: 26.2.90.: op. cit.
10. 1951: National Festival of Music: programme note: p. 3.
11. idem.
12. Minutes: S.M.S-C.: 6.2.51.: W.Y.A.S.: RC/13/186/Vol. 48/p. 572.
13. Mason: Report: October, 1951: p. 2.
14. Oral evidence: M.S.: 12.12.85.: op. cit.
15. idem.
16. Minutes: S. & S.S-C.: 2.3.51.: W.Y.A.S.: RC/13/Vol. 48./p. 617.
17. Minutes: S.& S.S-C.: 5.12.52: Resolution No. 320: W.Y.A.S.: RC/13/221/p. 137. Also Mason: Report: October, 1951: op. cit.
18. Oral evidence: M.S. 12.12.85.: op. cit.
19. Oral evidence: W.A.: 21.11.85.
20. Infra. Chapter II.
21. "It was the only place in the whole of England where you had classes for beginners, a little bit better, and elementary, every Saturday morning!" [Oral evidence: Maisie Spence reporting what Elsie Smith had said to her: 12.12.85.]
22. Oral evidence: M.S. 16.12.86.
23. Jordan, D: Memorandum: Thoughts on Woolley Hall: op. cit.
24. Warden's report to the Chief Education Officer on Courses 11 & 12: 20th-22nd June, 1952.
25. Course No. 25: 21st-27th October, 1952: op. cit.
26. Course No. 84: 29th-31st January, 1954.
27. Course No. 12: op. cit.
28. Oral evidence: A.S.: 26.2.90.: op. cit.
29. Mason & Spence: Memorandum: 22.12.53.
30.
  1. Oral evidence: A.L.: 3.3.87.
  2. W.R.S.Q. Diaries: 1948-62: Ed. Paul Mann [1986]. op. cit.
31. Mason and Spence: 1953: Op. cit.
32. Oral evidence: M.S.: 16.12.86.: Although Maisie Spence was the longest serving music adviser, she had no ambitions for the post of Senior Music Adviser.

33. Oral evidence: S.A.: 7.4.87.
34. Oral evidence: S.A.: 7.4.87. Written evidence: 9.8.89.
35. Cudworth Boys Secondary Modern School Logbook: 3.7.54.
36. Written and oral evidence: programme on file.
37. Cudworth Boys Secondary Modern School Logbook: 19.12.57.  
Reported that the recordings were played to audiences during Clegg's recent visit to Australia.
38. Oral evidence: H.C.: 24.3.87
39. Oral evidence: H.C.: 24.3.87
40. Cudworth Boys Secondary Modern School Logbook: Oral Evidence and photo: M.H. January, 1987. Taking part with the Cudworth choirs was the brass band from Ryburn Secondary Modern School, and the Ripon Youth String Orchestra.
41. Elizabeth Harwood died in 1990.
42. Refer to Appendix No. 4.2. for analysis of grammar schools involved
43. Dona Nobis Pacem had received its first performance in Huddersfield Town Hall in 1936, at the Huddersfield Choral Society's centenary celebration concert.
44. Oral evidence: S.A.: 7.4.87
45. Vaughan Williams' A Sea Symphony had been commissioned by the Leeds Festival Chorus fifty years earlier in 1910, and had received its first performance in Leeds Town Hall that year.
46. Oral evidence: S.A.: 7.4.87.: and M.O.: 29.11.86:
47. Minutes: P.& F.S-C. 6.5.58.: Resolution No. 32: W.Y.A.S.: RC13/458/  
Vol. 12/p. 13.
48. The Revenge by Stanford had received its first performance at the Leeds Musical Festival in 1886.
49. Oral evidence: H.C.: 24.3.87.: B.S.: 13.2.91.
50. Refer to Appendix No. 4.3. for analysis of schools involved.
51. Minutes: P.& F.S-C.: 12.1.60: W.Y.A.S.: RC/13/460/Vol.13/p. 250
52. Oral evidence: M.O. 29.11.86: and D.H.: 24.11.86.
53. Oral evidence: S.A.: 7.4.87.
54. idem.
55. Minutes: P.&F S-C. 7.11.61.: W.Y.A.S.: RC/13/461/Vol. 15/p. 184-5.
56. Refer to Appendices Nos. 4.2. & 4.3.

57. Oral evidence: M.O. 27.11.86.: op. cit.
58. Figures: Cudworth Boys' Secondary Modern School Logbook: op. cit.
59. Whitcliffe Mount Grammar School: 1957: Oral evidence: K.G.: 3.2.87.
60. Oral evidence: D.S.: 3.4.90.
61. Oral evidence: H.C.: 24.3.87.
62. Infra chapter.
63. Minute: P.& F. S-C.: 9.12.58: W.Y.A.S.: RC/13/458/vol. 12/pp.174-5.
64. Minutes: S. & S. S.-C.: 21.9.54.: W.Y.A.S.: RC/13/213/pp. 89-90.
65. Many string classes in schools were noted in the W.R.S.Q. diaries: 1948-1953.
66. Minutes: S. & S. S.-C.: 21.9.54.: op. cit.  
Divisions 2 (Claro) and 33 (Wharfedale)
67. Entries in the W.R.S.Q. diaries: op. cit.
68. Holy Trinity School, Ripon: Logbook: 27.1.55.
69. Minutes: S.& S. S.-C.: 1.7.55.: W.Y.A.S.: RC/13/214/p. 57.
70. Oral evidence: M.S.: 16.12.86.
71. Minutes: S. & S. S.-C.: 7.3.58.: W.Y.A.S.: RC/13/216//p. 165.
72. Minutes: P.& F.S.-C.: 9.12.58.: W.Y.A.S.: RC/13/458/vol. 12/p.174-5
73. Minutes: S. & S. S.-C.: 19.6.59.: W.Y.A.S.: RC/13/218/p. 32.
74. Minutes: S. & S. S.-C.: 6.5.60.: W.Y.A.S.: RC/13/461/vol. 15/p. 71.
75. G. Bradshaw, A. Butterworth, D. Want
76. Minutes: P.& F. S.-C.: 10.3.59: W.Y.A.S.: RC/13/458/vol.12/p. 273.
77. Burham scales £945 plus special allowance £78.15s.0d. i.e. £1,023.15s.0d. at the maximum. "Instructors" flat rate of £750 per annum. (Minutes: P. & F. S-C.: 10.3.59. op. cit.)
78. Minutes: P.& F S-C: 10.5.60: op. cit..
79. For example, Gavall, J. & Murray, T.: Twelve Songs from Jamaica: 1960: Oxford, O.U.P.
80. Minutes: P. & F. S.-C.: 7.3.61.: W.Y.A.S.: RC/13/460/vol.14/p. 289.
81. H.M.I. Shuttle was involved in Baron's appointment, and was "bowled over by his playing" (Oral evidence: John Gavall: 8.1.87.)
82. Gavall to Mann: Letter: 20.1.87.

83. Gavall, J.: Learning Music through the Guitar: [1972] Croydon, Belwin-Mills Music.
84. Seventy-ninth annual report of the Associated Board of the Royal Schools of Music: 1966. Refer to Appendix No. 5.6.
85. Oral evidence: Adams: 7.4.87.: op. cit.
86. idem.
87. Oral evidence: W.A.: 10.2.87.
88. Oral evidence: S.A.: 7.4.87: op. cit.
89. Ella Tomlinson: In the 1960s, she became the secretary of the Northern Area Schools Symphony Orchestra; Oral evidence: M.S.: 1987
90. Douglas Hall was appointed Leader of the West Riding Orchestra on the 22nd December, 1956. (Minutes: P.& F.S-C.: 26.2.57.)
91. Oral evidence: W.A.: 25.4.86.
92. Adams: Memorandum to Clegg: 6.3.62. in Clegg [1962]
93. (1) Oral evidence: M.O.: 29.11.86.: op. cit.  
(2) Clegg, A.: Memorandum to P.& F.S-C.: 6.3.62: op. cit.
94. Minutes: P.& F. S-C.: 13.6.61.: W.Y.A.S.: RC/13/461/vol. 15/p. 71.
95. Diaries of a professional player in the West Riding Orchestra.
96. Agreed financial support for concerts in schools:

1943-44:	£288. 4s. Od
1944-45:	£626.16s. Od.
1945-46:	£2,600
1946-47:	£3,950
1947-48:	£5,500
1957-61:	£10,000
1961-62:	£12,500
97. Adams: Memorandum: 6.3.62.: op. cit.
98. Oral evidence: S.A.: 7.4.87.: op. cit.
99. Even in retirement, Adams, reading an early draft on the schools music festivals which the writer had sent him, inserted the word "assistant", making it clear that they were "assistant music advisers".
100. Oral evidence: S.A.: 7.4.87.: op. cit.
101. idem.
102. idem.

103. Oral evidence: J.G.: 8.1.87
104. Clegg: Memorandum: 6.3.62. pp.2/3.
105. Oral evidence: S.A.: 7.4.87.: op. cit.
106. Oral evidence: A.S.: 26.2.90.
107. Oral evidence: R.S.: 17.4.88.
108. Oral evidence: S.A.: 7.4.87.: op. cit.
109. Clegg: Memorandum: 6.3.62.: op. cit.
110. Woolley Hall: Course No. 353: 30.10.59.
111. Warden's report on Course No. 353.
112. Oral evidence: H.C.: 24.3.87.
113. Oral evidence: H.C.: 24.3.87.: op. cit.
114. (1) Oral Evidence: M.O.: 29.11.86.: op. cit.  
(2) Both Spence and Hyman lived in Harrogate; there is little doubt that her indifference towards Adams and his policies was noted by Hyman.
115. Minutes: P. & F. S-C.: 7.11.61: op. cit.
116. Minutes: P. & F. S-C.: 6.3.62. W.Y.A.S.: RC/13/461/Vol. 15/p. 305.
117. Oral evidence: P.S.: 7.2.90.
118. idem.
119. Adams: Memorandum: 6.3.62.: op. cit.
120. Refer to Appendix No. 4.5.
121. Figures taken from the Senior Music Adviser's memorandum to the P.& F. S-C.: 6.3.62.: op. cit. See Appendix No. 4.5.
122. Clegg: Report: 1962: op. cit.
123. Oral evidence: M.A.: 24.8.87.
124. This was implemented in September, 1962, and became a feature of the re-organised concerts in schools after April, 1963.
125. Oral evidence: M.S.: 16.12.86.
126. Oral evidence: M.S.: 16.12.86.
127. Oral evidence: J.G.: 8.1.87
128. Adams: Report to P.& F. S-C.: 6.3.62.: op. cit.
129. Gavall to Mann: Letter: 20.1.87.: op. cit.

130. Gavall to Mann: Letter: 28.11.86.
131. Clegg: Memorandum: 6.3.62.: op. cit.
132. Clegg: 1962: op.cit.
133. Gavall suggested that one of the many problems faced by the performing groups in the Riding was that the majority of the music played to children was well below the players' potential (Oral evidence: J.G.: 8.1.87.)
134. P. & F. S-C.: 6th March, 1962.: op. cit.
135. S.C.A.M. [1962] pp. 42-43.
136. P.& F.S-C.: 6.4.62.: W.Y.A.S.: RC13/462/vol.16/p. 8. As in 1948, Bernard Shore, Staff HMI, was invited to assist in auditioning applicants and Raymond Pigott was appointed leader.
137. Oral evidence: H.C.: 24.3.87.: op. cit.
138. Oral evidence: S.A.: 7.4.87.: op. cit.
139. Oral evidence: S.A.: 7.4.87..Also Minutes: S.& S. S-C.: 2.3.56.: Music Teachers in Grammar Schools: W.Y.A.S.: RC/13/214/p. 197.
140. Letter: Adams to the writer: 16.5.87.
141. Adams, S.: [1968] The development of instrumental music: in The Music Teacher: Vol. 47, Nos. 2 [February] & 3 [March]: London: Evans Bros.
142. Programmes in W.R.M.E.C.
143. Oral evidence: H.C.: 24.3.87.: op. cit.

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## CHAPTER FIVE

### STABILITY AND GROWTH: 1962-72

#### Introduction

In this chapter, a study is made of the growth of the music provision during the period 1962-74, and in particular the expansion of instrumental music-making in schools. The period after 1962 was characterised by growth in the whole education provision. After the end of the 1939-45 war, there had been a sharp rise in the birthrate which had resulted in an increased demand for school places. New schools were built in the West Riding and established schools reorganised on comprehensive lines. The number of teachers in training in the County's colleges increased, and there was an expansion in Further Education and courses for adults. The expansion of specialist teacher training in music had an important influence not only on the number of qualified music teachers in schools, but ultimately on curriculum innovation. The two-year certificate course was extended to three years, and new entrants to the profession were required to undertake teacher training. During the period 1957-73 the proportion of students from Bretton Hall who stayed in the West Riding geographical area increased from 8% to 45%. New entrants to the profession had an important long-term influence on the development of new approaches to the Arts in Education (1).

After 1962, there was a gradual decline in interest in singing. Instrumental playing which had been developing well in the County gradually took over as the predominant musical activity in schools. This was true not only of the West Riding Education Authority, but of England as a whole. A study is made of ways in which this instrumental development took place in the West Riding. The foundation which had been established under Priestley and Adams proved to be a secure foundation for the growth of instrumental work in schools after 1962. How significant this growth was may be seen in a comparison of the growth in the total number of pupils in the County's schools, and the growth in the numbers learning instruments. During the period of twelve years from 1962-74 when the total number of pupils increased by 26%, the numbers learning musical instruments from full-time peripatetic teachers

increased by about 350%. Compared to the conflicts over the policy for music in the period 1954-62, there was relative stability. However, there were challenges to cherished traditions not only in music teaching, but in education generally. Many new approaches were introduced into the County. The effect of these are considered in Chapter Seven.

#### 1. THE INFLUENCE OF JOHN GAVALL: 1962-72

The appointment of John Gavall as the Senior Music Adviser on the 1st November, 1962 (2) resulted in a sense of resolution after some years of dissonance. Gavall took a more objective view of the music provision than many musicians at the time. He had a musical philosophy which could encompass other approaches (3), and this was an advantage in dealing with controversial issues. He promoted a new image for music in the County after several years of frustration and turmoil. In an age of growing educational challenges when teachers were increasingly being called upon to justify and explain their working principles, Gavall was an ambassador for music in the County (4). He spoke at conferences and contributed to educational journals, relating broad educational and social issues to music in schools (5). He identified current problems in music education and convinced cautious councillors of the value of music in the education of children. He related well to his colleagues and accepted suggestions more willingly than his predecessor had done.

Gavall monitored the appointment of qualified music teachers to schools. There was concern over the staff shortages generally during the period after 1962. A survey of music staffing in secondary schools (6) made in 1967 at the request of Alec Clegg showed, for example, that of the sixty-six grammar, secondary modern and comprehensive schools in the central area, nine (14%) had no music teacher at all, and a further ten (15%) had only part-time music teachers. There were eight schools of over 700 pupils with only one music teacher each, including five grammar schools. To bring the establishment up to a ratio of one music teacher for every 350 pupils (1:350) would require the appointment of thirty-one additional music staff. There was concern that, at a time when the County was endeavouring to pioneer new approaches in the curriculum, the

music staffing of secondary schools was inadequate to develop effective class music-making for the majority of pupils.

In a few cases where schools had insufficient pupils to qualify for a music teacher, the County appointed peripatetic class music teachers. They usually taught in primary schools and in some cases also at the secondary school within the pyramid (7). Maisie Spence had pioneered this idea in 1947 to enable small schools in rural parts of the northern area, for example in the Ripon and Bowland areas, to have the services of a qualified music teacher (8). There were musical and educational advantages in such a system, and potential for greater musical co-ordination between schools. However, this idea was not widely adopted.

The resources and equipment needed for music in schools were becoming increasingly specialised. At a time when new comprehensive schools were being built in the County, Gavall recommended that they should have well-equipped music suites with sound-proofed rooms - for creative work in groups, for individual and ensemble practice, and instrumental lessons by the visiting peripatetic teacher. The County purchased good quality musical instruments for schools, which included Steinway grand pianos for school halls. In the surge of interest in creative approaches, the Authority purchased high quality percussion instruments. New specialist high-fidelity, stereo listening equipment replaced outdated mono gramophones, and secondary schools purchased good quality tape recorders.

The County's reputation as a pioneer of the Arts in Education was well known. Gavall did not disguise his belief that music in schools should not be expected to demonstrate cost-effectiveness, for music had an important social, educational and cultural role in the developing lives of children. In this, he was supported by Clegg. All schools in the County were able to apply for instrumental lessons for their children, and all children heard live concerts in their schools given by the County's instrumental ensembles. This is an important issue in Education, for in the growth of a market economy in the period after 1980, many local education authorities reduced their provision of music facilities. Some councillors argued aggressively against free instrumental lessons on the grounds that they encouraged elitism; it was

also argued that lessons were taken only by a minority of middle class children who were already advantaged in other ways, and could afford to pay for tuition (9). This was decidedly not the policy of the West Riding Education Authority between 1962-74, when there was an impressive growth of instrumental lessons and concerts in schools, particularly in the industrial districts of the County.

Under Gavall's leadership, the music provision of the County developed a notable breadth and vigour. There were new approaches in music education aimed at the majority of children in schools. At the same time, the opportunities for the growing number of musically-talented pupils in the County were extended. The County funded experimental projects in schools which explored contemporary and electronic techniques, and encouraged the study and performance of Elizabethan and Early Music on authentic historic woodwind instruments. Although the County schools music festivals were discontinued after 1962, the local combined schools music festivals continued, and evolved in a variety of new ways as a result of the expansion of the instrumental provision.

#### 1.1. A recipe for expansion

On the 4th December, 1962, the Special Sub-Committee which had been set up to investigate the teaching of music in the schools of the County, and which had drawn evidence from a wide variety of sources, submitted its report to the Policy and Finance Sub-Committee. As a result, recommendations were made which provided for a substantial expansion of the instrumental provision, and encouraged a closer collaboration between the music provision as a whole and Further Education. The Policy and Finance Sub-Committee recommended (10) that the West Riding Orchestra should be disbanded from the end of the Spring term, 1963. In addition to the interim recommendation made in April (11) that the String Quartet should continue and a new Leader be appointed, the Committee recommended the appointment of five additional full-time players to give concerts in schools. The Committee agreed a sum of £1,000 per annum to be spent in promoting a series of recitals in conjunction with the Institutes of Further Education. The Committee recommended the appointment of additional qualified instrumental

teachers, and it increased the existing provision for the purchase of instruments for loan, from £3,000 to £4,000 per annum.

In implementing the recommendations, the two existing schemes for instrumental lessons and concerts in schools were linked within a flexible structure. The newly-appointed instrumental staff had a dual role as teachers and performers. It was intended that not only would more children have the opportunity to play orchestral instruments but the teachers would sustain their musical interest through greater variety in their work (12). All the players in the West Riding Orchestra were offered contracts as full-time peripatetic instrumental staff, but not all of them chose to do this. In addition to the County's String Quartet, which had demonstrated its effectiveness over a period of fourteen years, a full-time wind ensemble and a County pianist were appointed to give concerts in schools. Two former members of the orchestra were appointed as founder-members of the Wind Ensemble. It was intended that the ensembles would combine on occasions. The grant of £1000 for musical recitals enabled concert societies in the West Riding to benefit from recitals by the County's professional performers - the String Quartet, the Wind Ensemble and the County Pianist.

Central to the whole plan for the re-organisation of the instrumental provision was the creation of Area Music Centres. These were intended to be focal points for instrumental music making in an area, linking instrumental teaching, ensemble playing and concerts in schools. The members of the West Riding Orchestra who joined the full-time salaried staff of the County increased the total numbers of instrumental teachers, and enabled new developments to take place. In a letter to the writer, Gavall said that "as it turned out, the fact that we took them onto staff made possible the creation of the Music Centres." (13) In Chapter Three, it was noted that the policy of small music centres as focal points for music-making had already been established in the County in 1951. The significance of Gavall's idea of Area Music Centres was that they were a partnership between music in schools and the Institutes of Further Education. Adults as well as children were drawn into the instrumental work of the County. Area Music Centres were gradually established throughout the County and became crucial elements in the development of the music provision after 1963.

## 2. INSTRUMENTAL LESSONS IN SCHOOLS

Under the terms of the revised contracts, new instrumental teachers had a "new 80% Teaching and 20% Performing role" (14). Staff spent three days in schools teaching instruments; on Saturdays they worked at the music centres, coaching ensembles, bands and orchestras. On Thursdays, they rehearsed in performing ensembles at their designated music centres, and gave concerts in schools. Occasionally they formed an orchestra, similar in size to the former West Riding Orchestra. The Thursday playing days were an integral part of their work. Staff were also allowed to undertake professional performing and teaching engagements. The fact that the instrumental staff worked as professional musicians in the region maintained the links between Music Education and the music profession at large. As a result of the growth of the instrumental provision in 1963-64, the Committee approved the appointment of an additional music adviser, who would be "mainly concerned with the programming of performers and the timetabling of the work of peripatetic teachers" (15). Gerald Gentry, an experienced professional orchestral conductor, was appointed. He co-ordinated the concerts in schools given by the professional performing groups and conducted the vacation courses of the County Schools Orchestra. In practice, the detailed administration of the instrumental provision and the Area Music Centres devolved onto the Area Music Advisers.

### 2.1. Peripatetic instrumental staff and their training

The West Riding Education Authority regarded the in-service education and training of its teaching staff as a priority. This policy extended to the peripatetic instrumental staff. Because of the substantial increase in the number of new instrumental teachers after 1963, some of whom had limited teaching experience, the Music Advisers held a four-day conference on instrumental teaching in schools at Bretton Hall in April, 1964 (16). The demands from schools for instrumental lessons continued to grow. By October, 1964, the total number of instrumental teachers had increased to fifty-nine, and this might have grown more quickly had there been teachers available. There was a shortage of music teachers in general at this time, and of peripatetic instrumental teachers in particular. The shortfalls in

staffing could only be met by increasing the numbers of music teachers in training.

Bretton Hall was an important element in the musical life of the West Riding. It enjoyed a constructive relationship with the Education Authority, and its facilities were used on numerous occasions by the County's Music Advisers. These included courses for the County Youth Orchestra, and auditions for the County Music Scholarships. In the programme of expansion and new building, training colleges such as Bretton Hall increased their intake significantly to meet the demand for teachers generally. In 1964, Bretton extended its one-year certificate of education course to include training for peripatetic instrumental teachers. Bernard Shore, H.M.I. showed interest in this development and visited the College on several occasions. The influence of this peripatetic course on the instrumental provision in the north of England was important. As a part of their practical teaching in schools, the students assisted peripatetic instrumental staff in the West Riding and the County Borough Authorities. The opportunity to study instrumental teaching techniques was also offered to three-year students. Later, a special course, Instrumental Work in Schools, was devised to enable all music students to become conversant with this increasingly important element of music in schools. The writer of this thesis organised the course for a number of years.

The distinction made between instrumental staff who were qualified teachers and those classed as instructors created anomalies in practice. Instructors were paid on a scale which was approximately 20% lower than that of a qualified teacher. In September, 1972, 61% of the peripatetic instrumental staff were instructors, whilst only 39% were qualified teachers. The salary increases awarded to teachers in 1971, prompted some of those on instructor grades to seek qualified teacher status. Discussions were held between the Music Advisers of local education authorities, Bretton Hall and Leeds University Institute of Education, to investigate the possibility of the Bretton one-year course being offered as a part-time course spread over two years. By using the peripatetic staff's free day, Monday, and their playing day, Thursday, a broadly-based course was devised. Several West Riding and local county borough peripatetic staff became part-time students at Bretton Hall in

September, 1973. The two-year part-time course reflected the constructive working relationship which existed between Bretton Hall and the Music Advisers of local education authorities.

## 2.2. The growth of instrumental teaching in schools

In this section, specific examples are taken from the instrumental provision in the central area. Although most documents for the northern and southern areas do not appear to have survived, the writer was able to make use of private papers relating to the instrumental provision of the central area. The available evidence shows that the growth patterns in the southern and northern areas were broadly similar to those in the central area. Reference should be made throughout this section to the detailed analysis of statistics of the instrumental tuition in the central area in the Appendix Nos. 5.3-5.5.

The annual growth in the number of peripatetic instrumental staff after 1963 reflected a commitment to music by the Authority which resulted in a substantial increase in expenditure. The Senior Music Adviser was told, unofficially, by Alderman Hyman not to be concerned about the total number of peripatetic instrumental teachers, but to appoint as many as he wished! He said that with a total county staff of over ten thousand, a few additional instrumental teachers represented an insignificant rise (17).

Since the beginning of the Authority's scheme for instrumental lessons, string teaching accounted for the highest proportion of all lessons given by full-time peripatetic instrumental teachers; this was true throughout the period from 1943-74. The predominance of strings was reflected in the practical examinations of the Associated Board of the Royal Schools of Music (18). The proportion was higher in the northern area of the County than elsewhere. The work of the West Riding String Quartet had been an important factor in the early encouragement of string playing in the County. The work of the Authority's first four full-time string teachers had laid an important foundation of string playing in the County's schools, and had resulted in the establishment of music centres at Harrogate, Ripon and Stanley between 1951-62. Although there was strong growth of interest in a broad range of

instruments in schools - guitars, woodwind, brass, percussion, early music - string teaching in the County as a whole maintained its leading position. However, as a result of the appointment of recorder, percussion and guitar teachers after 1966, the actual proportion of string teachers relative to the total instrumental staff decreased by 1972.

Fig: 5.1.: Growth in the number of string teachers [1963-73]

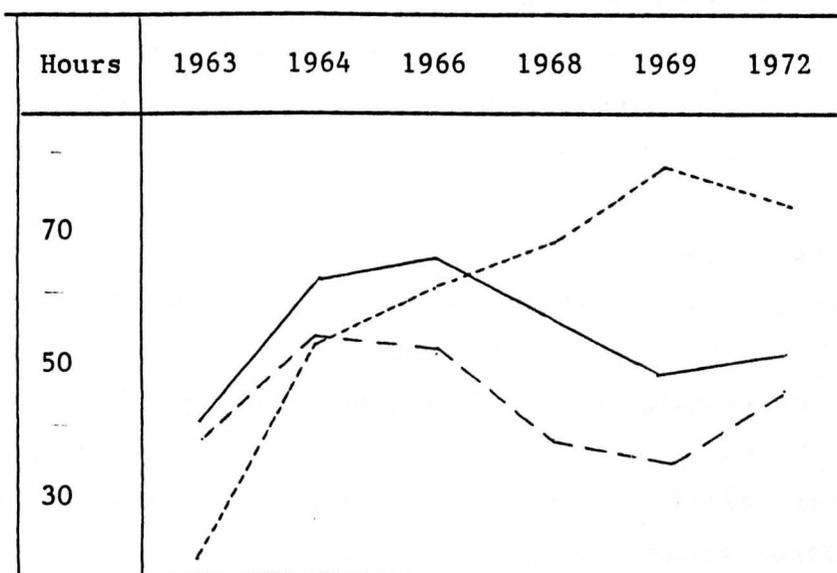
String teachers	1963	1964	1966	1972	1973
Number	19	25	25	28	31
% of total no. of teachers	41%	42%	43%	35%	37%

[Refer to Appendix No. 5.2.]

Before 1962, several secondary schools in the County had developed good string playing traditions (19). There were often links with adults string players in the locality of schools. The majority of string players in the County's orchestras were from grammar schools. During the period from 1962-72 in the grammar schools of the central area, there was a growth of approximately 20% in the number of hours of string tuition given by full time peripatetic instrumental teachers. There was a similar rise in woodwind and brass tuition. In secondary modern schools, string playing was also maintained during the period. In primary schools, there was a significant growth of string tuition after 1962. It was not unusual for string instruments, especially violins, to be taught to children of junior age. In 1963 in the central area, there were already string classes in twenty-one primary schools taken by full time instrumental teachers. In the Calder Valley area alone, sixty-nine pupils in primary schools, some aged seven years old, were receiving violin lessons. By 1972, there were string classes in fifty-four primary schools, a larger number than those in grammar schools and secondary modern schools combined. There were other string classes taken by part-time instrumental teachers, and by the staff themselves in primary schools. For example, at Green Road Junior School, Dodworth, the Headmaster, who was a keen cellist, developed a fine string playing tradition in the school, with over forty children playing violins, violas and cellos. By 1974, there were over 3,000 children in the County learning the violin (Refer to Fig: 5.9.).

The violin was acknowledged to be a demanding instrument to learn, and there were strong reasons for beginning lessons at an early age. In cases where children learnt in the primary school, many had acquired a good foundation of technique by the time they moved to the secondary school; a few children had achieved considerable skill on the instrument. There were important advantages in having full-time instrumental teachers who could continue to teach their pupils in the secondary school. The growth of string playing in primary schools was also reflected in guitar, woodwind, brass and recorder playing.

Fig: 5.2: Graph: growth of string playing in central area schools  
 — = grammar: --- = secondary/high: - - - - = junior



[Refer to Appendix No. 5.3.]

In 1961, the West Riding had been the first Authority in the country to appoint a full-time classical guitar teacher (20). Gavall, as the Music Adviser to the southern area at the time, instigated this. In 1964, at a time when the southern area already had four guitar teachers, there were none in the central and northern areas. It was not until 1967 that a guitar teacher was appointed to the northern area, and 1970 before similar appointments were made to the central area. However, by 1974, the guitar had become firmly established as a serious musical instrument in schools throughout the County, with seven full-time guitar teachers on the County staff and numerous part-time teachers. There were over 2,500 children taking guitar lessons in the County (See Fig: 5.9.). Gavall made an important contribution to the development of the guitar in Education, and published a broad range of tutor books featuring the guitar as a solo and accompanying instrument. In 1966, the Associated

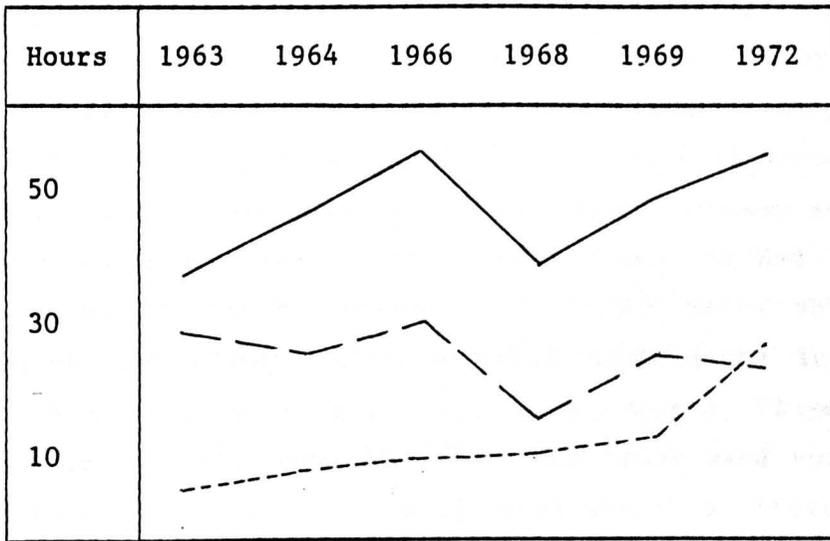
Board of the Royal Schools of Music recognised the growing popularity of the classical guitar and introduced a guitar syllabus for its practical examinations.

Full-time teachers for woodwind and brass instruments were not appointed in the County until 1960. The growing popularity of woodwind and brass playing in schools was influenced by trumpets, clarinets, saxophones and flutes in big bands, jazz bands, and light music. Whilst some music teachers experienced difficulty in attracting young people to string playing, there was no shortage of interest in playing wind instruments. The growth of woodwind and brass teaching in the County at this time was important, for it marked the beginning of a significant trend in instrumental playing generally in the next twenty years. This trend was reflected nationally. The entries for the practical examinations of the Associated Board confirm this (21).

Pupils learning the flute and the clarinet had an advantage over those learning the violin for they could make a pleasing musical sound more quickly. With good teaching, it was practicable for children learning woodwind and brass instruments to be playing in instrumental ensembles after only a few months tuition. This was less true of violin playing, where some children never achieved a pleasing musical sound. Because of this, pupils playing woodwind and brass instruments were perceived by their peers to be making better progress than those learning violins. As Edmund Priestley had predicted, recorder playing was an excellent preparation for learning orchestral woodwind instruments. Schools in which children had experience of recorder playing were often the first to request peripatetic instrumental teachers for flutes and clarinets. Just as the availability of good quality plastic recorders after 1945 helped in the growth of recorder playing, so the availability of new woodwind instruments after 1960 at competitive prices enabled schools to buy them. This was an important factor in the growth of wind playing. Whereas children had previously played second-hand instruments of dubious quality, many were now able to enjoy playing new instruments. Progress was quicker, and where children were involved in ensemble playing in school, they had musical fulfillment at an early stage in their playing.

Grammar schools encouraged interest in woodwind playing. Over the period from 1963-72 in the central area, for example, total tuition time increased by 44%, from 36 to 52 hours per week. In secondary modern schools, brass rather than woodwind playing was encouraged, and in the same period, woodwind playing in secondary modern schools declined by 20%, from 29 to 23 hours per week [See Fig: 5.3.] Woodwind playing grew strongly in junior schools, where, in the central area, tuition time grew by a factor of eight, from 3 hours to 24 hours per week. The number of junior schools with full-time peripatetic woodwind teachers increased from two to eighteen during this period. However, because of the spacing of the keys on woodwind instruments and the small size of the hands of most children of junior age, there were natural limitations to the development of woodwind playing in junior schools. In general in 1963, woodwind teachers taught only small numbers of children in each school. As woodwind playing became more popular, and instruments became available, the teaching of woodwind instruments in groups was adopted more widely. This does not show up in the numbers of schools with visiting instrumental teachers, nor in the total tuition time.

Fig: 5.3: Graph: growth in the number of hours of woodwind tuition  
 — = grammar: - - = secondary/high: - - - - = junior



[Refer to Appendix No. 5.3.]

Although brass playing had been strong in the West Riding for over a century, it was only as a result of appointment of full time Peripatetic brass teachers in 1960 that brass playing began to develop more widely in West Riding schools. For a number of reasons, brass bands generally had shown little interest in encouraging brass playing in

schools. The main factors were:- sociological; the quasi-autonomy of the brass bands which often had their own ideas on training young players; the different traditions of brass band playing and orchestral brass playing and the differences of opinion which existed between them; the fact that most music advisers and teachers had a classical musical perspective which favoured orchestral brass; and fear of interference by the County and educational institutions.

The full-time brass peripatetic teachers appointed in 1960 were drawn from professional symphony orchestras rather than brass bands. Brass bands were suspicious of the influence of orchestral brass playing. Some brass bands at the time would not allow their young players to take borrowed band instruments into school. The gradual resolution of differences was due to the influence of individual brass teachers in each area, and important advances were made in brass playing in the County. By 1962, several secondary modern schools had built up good brass playing, and this grew in strength with the expansion of the instrumental provision in 1963.

The two brass playing traditions resulted in differing approaches to brass playing in schools. Brass bands were oriented towards competitions and contests, a policy which orchestral brass players criticised (22). Which approach was adopted depended largely on the individual school and the instrumental teacher. Several secondary modern schools in the County developed good brass bands. Grammar schools often had orchestras rather than brass bands; they tended to develop orchestral brass playing on trumpets and French horns which were of standard pitch and blended with woodwind instruments in ensembles, rather than brass band playing on high-pitch cornets, flugel horns and euphoniums. The evidence shows that both the brass band and orchestral brass approaches resulted in an invigorated growth of brass playing in schools. At the Area Music Centres, both brass bands and military wind bands were developed. After 1963, instrumental teachers were appointed from a broad range of brass and wind traditions. The good quality of brass playing which had been established in the County between 1960-62 was maintained, especially in secondary modern schools.

The most impressive growth in brass playing after 1963 was in primary schools. Although string playing was recognised nationally to be suitable for children of primary age, and was already successful in many schools in the County, there was fewer precedents for teaching brass instruments to children of this age. However, the spacing of the valves made it practicable for primary-age children to learn to play brass instruments. Although the Authority's policy had not at that time officially extended to teaching brass instruments in junior schools, brass teaching began at Emley County Primary School in September, 1963.

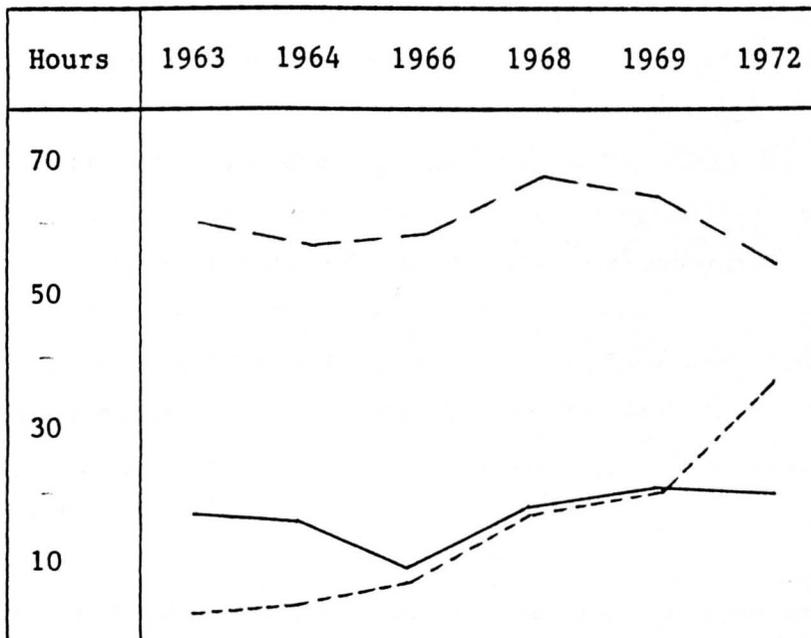
In the Emley and Skelmanthorpe district of the central area there were several brass bands (23). The village of Emley itself supported a brass band, and there were brass playing families in the village. The primary school was the only school in the village; all the children sang and most played the recorder. The headmaster recognised the value of music in the education of his children, especially as a means of giving the less-able children a sense of achievement (24). He introduced brass playing as an extension of existing music-making. These are important educational issues, for there are personal and social benefits accruing from singing and playing music in ensembles. The brass playing in the Emley and Skelmanthorpe district linked the brass band and orchestral brass traditions. The brass teacher, Norman Dyson, was a former member of the Yorkshire Symphony and West Riding Orchestras. He represented the newer orchestral tradition of brass playing. Emley children never took part in brass band contests, but they gave concerts and played an important part in local schools music festivals. The school eventually had enough brass instruments for over forty children. The brass playing at Emley was a torch which kindled enthusiasm for brass playing in other primary schools in the County. Subsequently, an official Music Centre was established at Emley County Primary School.

In the Queensbury area, there were strong brass band traditions. Although the Black Dyke Mills Brass Band had a world-wide reputation, brass playing in Queensbury schools had not enjoyed sustained success. Through the influence of the new peripatetic brass teacher, James Shepherd, who was currently the National Solo Cornet Champion and the principal solo cornet player in the Black Dyke Band, bridges were built between the brass bands and the schools of the area. The policy of

teaching brass to children at Emley was extended to schools in the Queensbury area (25). By 1971, over half of Shepherd's brass pupils were in only two junior schools in the Queensbury area. As at Emley, this grew out of existing singing, percussion and recorder playing in the schools. Musical links between primary and secondary schools are always important. This was demonstrated throughout the County, but especially so in the Queensbury area. As existing brass players entered Queensbury Secondary Modern School, their enthusiasm permeated the brass playing there. By 1967 the standard of the brass band at the secondary school had reached "up to adult and above average for a school" (26).

At this time, there was enthusiasm and good morale amongst the peripatetic instrumental staff, for it was a period of pioneering excitement. In all cases where there was vigorous instrumental music-making, at the centre of it was a dynamic teacher. The growth of brass playing in the central area of the County illustrates the influence of a lively teaching personality on children and schools. In 1963, there had been little brass teaching by full-time instrumental teachers in the junior schools of the central area. As other teachers adopted similar policies, brass playing in junior schools expanded, and by 1972, a third of all the brass teaching done in the central area was in junior schools.

Fig: 5.4: Graph: growth of brass tuition in the central area  
 — = grammar: - - - = secondary/high: - - - - = junior



[Refer to Appendix No. 5.3.]

By 1974, over 4,000 children in the County were learning woodwind and brass instruments, a figure representing over 40% of the total tuition on orchestral instruments (See Fig: 5.9.). The growth of woodwind and brass playing had an important effect on the balance of instruments being played in schools. As a result, the number of wind players in many school orchestras was increased, and schools short of string players formed Wind Bands. The development of symphonic wind bands, big bands and jazz bands in schools was a phenomenon of the period, and reflected the increasing interest in wind playing in general. The Area Music Centres established symphonic wind and brass bands. The significant increase in wind playing in schools was reflected in the instruments played by students in Higher Education; Bretton Hall, for example, formed a college wind band and orchestral brass groups. The college never had a traditional brass band. There was a reflexive interaction, for many of those who enjoyed wind playing as student-teachers, formed similar wind bands when they themselves began teaching in schools.

### 2.3. Changing patterns in instrumental teaching

The degree of enthusiasm for instrumental playing in individual schools reflected the vigour of the music teachers and the visiting instrumental teachers. Several grammar schools only allowed instrumental tuition to take place at lunchtimes and after school, considering it as an extra-curricular activity. At a time when instrumental music was increasingly being perceived as part of a school's overall music curriculum, this stance illustrated the continuing formal and traditional attitudes in some grammar schools. This is an important issue in Music Education. These restrictions complicated the timetabling and travelling arrangements of peripatetic instrumental teachers, and ultimately restricted the growth of instrumental playing in such schools. In grammar and secondary modern schools where music was valued, there was a commitment to instrumental playing which increased over the period. This is reflected in the high proportion of secondary schools in the County with visiting instrumental teachers.

Instrumental playing in secondary modern schools was maintained throughout the period from 1963-74. Whilst it might be expected that

large grammar and comprehensive schools would have a breadth of instrumental playing, several secondary modern schools made a commitment to instrumental playing. Especially in the industrial districts of the central and southern areas, secondary modern schools showed an enthusiasm for brass playing which was not shared by grammar schools. In 1963, 50% of the brass teaching in the central area was in secondary modern schools, and this was maintained throughout the period, 1963-74. String playing was never as popular as brass playing in secondary modern schools nor did it grow significantly between 1963-74. The growth of woodwind playing in secondary modern schools did not match that in grammar schools, where wind ensembles consisting of flutes, oboes, clarinets, bassoons and French horns were more popular. These complemented string instruments in orchestral playing. As noted earlier, the brass band tradition of using high-pitch instruments, meant that there was a conflict in schools between standard and high-pitch tuning.

Instrumental playing illustrated the characteristic interests of boys and girls, particularly at secondary age. Playing brass had a tough masculine image, and few rugby players learned the violin! The proportions of pupils learning instruments at a secondary modern school in the central area which had a good reputation for music, tend to bear this out:

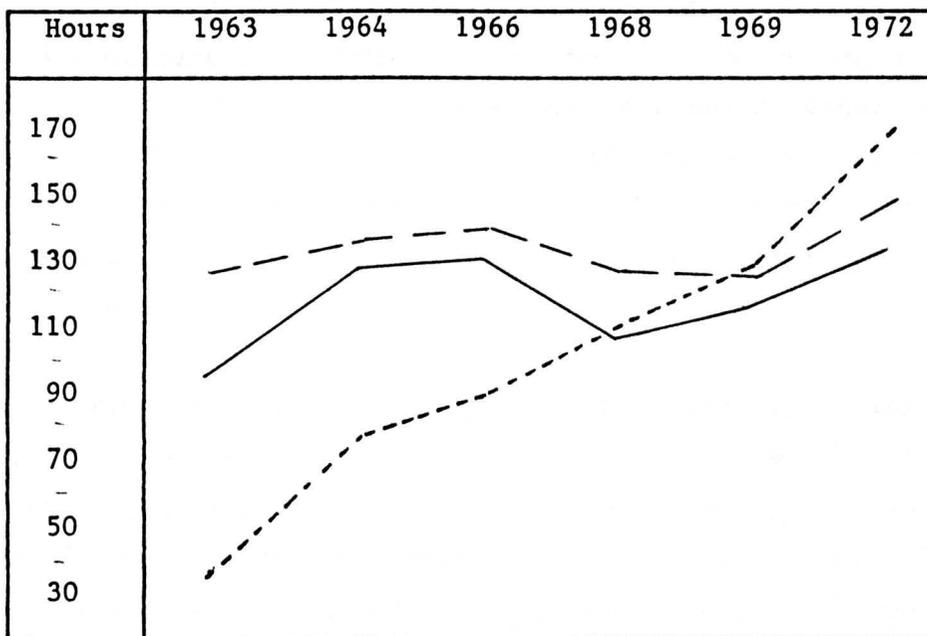
Fig: 5.5. Example of proportions of boys and girls learning instruments

	Boys	Girls	Total
Strings	2	29	31
Woodwind	5	4	9
Brass	12	3	15
Percussion	24	-	24

By far the most significant development in instrumental playing between 1962-72 was in primary schools. In 1991, one takes for granted the policy of education authorities to begin instrumental tuition in the primary school. After 1962, the West Riding Education Authority established instrumental lessons in primary schools on an increasing scale. By 1972, thirty-six junior schools in the central area had woodwind and brass lessons, with a total of over sixty hours tuition time per week. Woodwind teaching increased by a factor of eight,

and brass by eighteen. In June 1972, 119 junior schools had visiting instrumental teachers for strings, woodwind, brass, recorder, percussion and guitar; the total number of hours was approximately 170 per week [Refer to Appendix No. 5.4.].

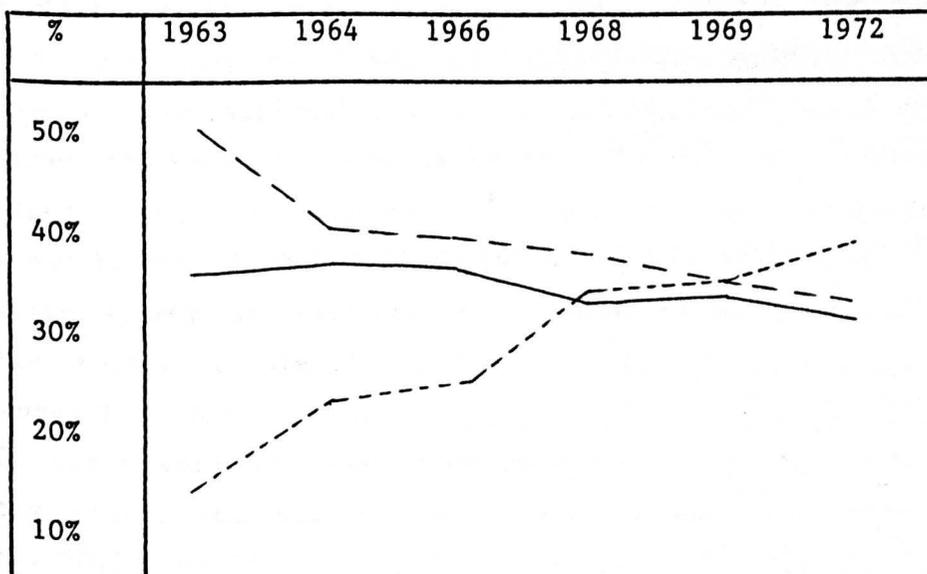
Fig: 5.6: Graph: growth of total hours of instrumental tuition  
 \_\_\_\_\_ = grammar — — = secondary/high - - - - = junior



[Refer to Appendix No. 5.5.]

Converting the total hours of tuition in each of the types of schools illustrates the growth in the proportions of instrumental lessons in primary schools.

Fig: 5.7: Graph: percentages of hours of instrumental tuition  
 \_\_\_\_\_ = grammar: — — = secondary/high: - - - - = junior:



[Refer to Appendix No. 5.5.]

#### 2.4. The development of recorder playing and Early Music

In the thirty years since the introduction of percussion bands and recorders into its schools, the County had pioneered significant advances in the field of peripatetic instrumental music. There was a danger that, in an age of increasing technical sophistication, it might be perceived that fulfilling musical experiences were only possible on expensive orchestral instruments. At the same time as important advances were being made in creative and avant-garde music, other teachers were building on the foundation of recorder playing which already existed in the County. In the last ten years of the Authority's life there was a re-awakening of the potential for musical expression on simple instruments.

Interest in recorder playing had grown rapidly in the years after 1945, until it was by far the most popular melodic instrument in schools, especially junior schools. However, many music teachers still regarded the recorder as essentially a school instrument, played by children. Only a small proportion of junior school teachers or children had heard recorder consort music played by the Dolmetsch Ensemble and few recognised the musical potential of the recorder. Many recorder players never developed beyond the basic stages. This was often not their fault for they were rarely encouraged to regard the recorder as a serious musical instrument or to play it musically.

It was not until 1964 that the Authority appointed its first specialist peripatetic recorder teachers, who stimulated interest in the recorder not only as a serious contemporary musical instrument, but pioneered a new fashionable style of recorder music which drew on Latin-American rhythms. In some schools, children were playing rumbas, beguines, sambas, bossanovas and tangos, to the accompaniment of tom-toms and bongos. From recorder playing at a broadly based level for the majority sprang up interest in playing in recorder consorts for a smaller number of able players. At the music centres, there was a range of ensembles which included guitars, lutes and recorder consorts. By 1970, there were at least four peripatetic recorder teachers on the County staff, and numerous part-time teachers. In 1974, there were nearly 20,000 children known to be learning the recorder (Refer to Fig:

5.9.). Most of these were in junior schools, where they were often taught in class groupings. It is not clear from the available statistics how many of these were taught by the County's instrumental staff.

There was a developing interest in the performance of a broad range of Elizabethan and Mediaeval Music on historic woodwind instruments. Some of the instruments were simple enough to be made in school, like the pre-war bamboo pipes, and which went back to first principles. This practical approach to Early Music laid an important musicological foundation for musically-able pupils in the County. The demonstration recitals by David Munrow stimulated interest in Early Music on historic woodwind instruments (27). Maisie Spence, the northern area Music Adviser, recognised the potential of Early Music and organised courses by David Munrow at Woolley Hall. In 1970, Katharine Jeans, a recognised authority on Early Music, was appointed to the northern area as a peripatetic teacher. It was a measure of the quality of the County's music provision at this time, that such musicians were attracted to teach in West Riding schools. Jeans founded a Consort of Crumhorns at Harrogate Grammar School. With the availability of authentic historic woodwind instruments at the end of the decade, interest in Early Music spread.

The fact that schools could not afford genuine or reproduction historic woodwind instruments did not deter some teachers from developing Early Music playing. John Whone, a junior school teacher in Knaresborough, made replica instruments to enable his children to play in Early Music ensembles. He founded the Praetorius Ensemble, consisting of pupils from King James' School, Knaresborough, Wheatlands Secondary School, Harrogate, and Harrogate College of Further Education. This was an important link between pupils in schools and adults in Further Education. The ensemble contributed to the recording submitted for the National Music Council award in 1971-72. The Praetorius Ensemble established constructive links with Early Music specialists, including David Munrow, who allowed them to use his transcriptions of original manuscripts. A pupil from King James' School, Knaresborough, who was a member of the Praetorius Ensemble, became a professional Baroque bassoonist.

Some Early Music specialists adopted a patronising attitude to home-made Early instruments, considering them to be not truly authentic. This is an important educational issue, for some specialist teachers developed Early Music into a sophisticated academic field of study which was perceived to be an activity for a musical elite, rather than a style of music which all children could enjoy playing. There is a danger in Music Education that one equates sophistication of technical equipment with quality of learning experience. This was as true of home-made Early instruments and classroom percussion instruments as it was of simple instruments for electronic music. Many teachers produced excellent results by using meagre resources with skill and imagination; others with more lavish provisions showed a paucity of musical philosophy. Musical sincerity and integrity are the foundations of all musical activity, of whatever form and resources.

Spence, in a letter to the writer, said that in the northern area, one found "crumhorns, racketts, curtals, and recorder consorts in junior and secondary schools" (28). The County gave strong financial support to the development of recorder consorts and Early Music. The fact that it appointed specialist teachers of high calibre for what many regarded as an elite interest for a talented minority demonstrated clearly the West Riding Education Authority's vision and liberal philosophy toward the Arts in Education. In an important sense, the field of recorder playing and Early Music on authentic instruments became a microcosm of the whole instrumental provision after 1962. The recorder stimulated interests which catered for a broad range of children. There was a natural progression from playing recorders in class and school ensemble, to advanced playing at music centres, leading to music colleges and the concert hall.

It was characteristic of the West Riding that it supported new developments in the curriculum aimed at giving not only the majority of children the opportunity to find fulfillment in musical expression, but also minorities who might eventually wish to take music as a serious study at university or college. The County bought its own harpsichord at this time. Recorder consorts and Early Music made a small but important contribution to the musical life of the County. Quality of experience cannot be equated with quantity of provision, and in this the Music

Advisers showed vision. The instrumental revolution in schools began with the introduction of the recorder. In spite of the impressive developments in the instrumental provision in the County over a period of nearly forty years, the simplicity of expression on the recorder was still valued, and generated excitement and musical interest even in an intellectual elite. The wheel had come full circle.

## 2.5. Instrumental playing in the County and the national pattern

The West Riding Education Authority provided tuition on a broad range of instruments, including the harp, the mandoline and crumhorn. The number of full-time peripatetic instrumental teachers on the County staff grew from seventeen in 1961, to eighty-four by 1974. There were also over a hundred instrumental teachers employed on a part-time basis. In the ten years from 1962-72, the number of children receiving instrumental lessons from full-time peripatetic teachers rose from 2,158 to over 7,000. By 1972, the total number of children receiving lessons from full-time and part-time instrumental teachers, combined, was over 10,000. These figures did not include the many children who were taught instruments by teachers in their schools.

Fig. 5.8: Growth of instrumental staff and pupils [1962-72]

Year	No. of Teachers	No. of pupils	Ratio
1961	17	-	-
1962	27	2158	1:80
1963+	46	3773	1.82
1964	59	4639	1:78
1966	58	5023	1:86
1972-74	80+	7000]	1:85
1972-74	120 P/T	3000]	1:25

The total figure of 10,000 children taking lessons on orchestral instruments from the County staff of peripatetic teachers represented only 3% of the total number of children in primary, middle and secondary schools. However, this did not include approximately 20,000 children, mainly in junior schools, who were known to be learning the recorder. If recorder players are included in the total figure, the proportion of children in the schools of the County who were receiving instrumental lessons of one form or another was 10%.

Fig: 5.9. Numbers of children learning instruments in March, 1974

Instrument	No.	Proportion of total
Woodwind	1333	14%
Brass	2649	27%
Strings	3116	32%
Harp	25	0.26%
Guitar	2685	27%
	<hr/> 9808	
Recorder	19712	

(29)

### 2.6. Entries to the examinations of the Associated Board

The patterns in the growth of instrumental playing in the schools of the West Riding Education Authority which had been identified in this chapter, were reflected to some extent on a national scale. Although it is not possible within this thesis to make a survey of the provision nationally, the statistics of entries for the graded examinations of the Associated Board of the Royal Schools of Music between 1955-74 show similar trends. The Board offered both practical and theoretical examinations. Many instrumental teachers entered their pupils for these examinations which could be a formative influence for both teachers and pupils. Their significance should not be overlooked. Several schools in the County with burgeoning instrumental provisions became examination centres of the Associated Board.

The trends which have already been identified in the West Riding Education Authority were reflected in the numbers of candidates entering for Associated Board examinations (30). Whilst the total number of entries for the period of twenty years from 1955-74 increased from 97,269 to 211,446 [a growth factor of 2.2], the proportion of candidates offering the piano decreased from 74% to 48% of the total, a drop in real terms of 26%. At the same time, entries for strings increased from 5% to 15% [a growth factor of 3], woodwind from 0.05% to 9% [a growth factor of 18], and brass from 0.01 to 3% [a growth factor of 30]. Entries for the guitar after 1967, showed substantial growth, but even by 1974, only represented 0.7% of the total. As may be noted, the areas

of greatest growth were in woodwind and brass, which together accounted for 12% of the total.

It had proved impracticable to isolate specific entries from the many examination centres at this time within the West Riding geographical area. The overall figures are not easily susceptible to such analysis. Oral evidence suggests that the peripatetic instrumental teachers in schools entered only a small proportion of their pupils for Associated Board exams, but that private teachers entered a substantially larger proportion. This is one reason for the larger number of piano entries.

### Conclusion

Many important pioneering approaches in the music curriculum after 1960 were developed in primary schools. This also applied to recorder, brass, woodwind, and guitar lessons. The increases in the total number of instrumental staff in the County was of particular benefit to primary schools. Children beginning to learn instruments at the age of eight in the West Riding could have the benefit of ten years free tuition throughout that time. By the time they left school at the age of eighteen they could be outstanding players. Many talented West Riding pupils became members of the National Youth Orchestra, the National Youth Wind and Brass Bands. There were important long-term benefits for the Area Music Centres, especially in ensemble playing. By 1972, the string orchestras, symphonic wind bands, brass bands, and early music groups at the Area Music Centres were outstanding, and contributed notably to the County's submission for the National Music Council's first national award to education authorities.

Fig: 5.10: Map showing location of Music Centres in W.R.E.A. [1972]



List of Music Centres in W.R.E.A. [1972]

Central area:

- Batley (1967-74)
- Bingley (1968-74)
- Castleford A.M.C. (1966-74)
- Crofton A.M.C. (1964-66)
- Elland A.M.C. (1964-74)
- Emley (1967-74)
- Hebden Bridge A.M.C. (1967-74)
- Horbury (1964-74)
- Queensbury (1967-74)
- Stanley (1959-67?)
- Sowerby Bridge (1963-64)
- Whitwood A.M.C. (1966-74)

Northern area:

- Guiseley A.M.C. (1963-74)
- Harrogate (1951-74)
- Ripon (1955-74)
- Wetherby A.M.C. (1970-74)
- York A.M.C. (1966-70)

Southern area:

- Dinnington A.M.C. (1971-74)
- Wath A.M.C. (1963-74)

3. MUSIC CENTRES [Refer to the map on p. 175]

The development of music centres was an integral part of the plan for the expansion of the instrumental provision after 1963. It was intended that they should be focal points for instrumental teachers, children and adults. The idea of a centre where children who were receiving instrumental lessons in school could meet together to play in musical ensembles was not new in 1963; three small music centres had already been established by the County's peripatetic string teachers, Rushforth, Shufflebotham and New, between 1951-1960; there were also music centres of one form or another in other parts of the country (31). The new Area Music Centres in the West Riding were a partnership between the Music Advisers and the Institutes of Further Education. They were collaborative ventures on a large scale, intended to serve a broad area rather than an immediate locality. They were made possible as the result of the good working relationships which were established at a personal level between the Music Advisers and the Principals of Area F.E. Institutes. By 1966 there were F.E. Area Music Centres in each of the three main areas of the County which offered, on Saturdays, a broad range of instrumental and choral activities for up to four hundred children and adults. Eventually the main F.E. Area Music Centres were supplemented by smaller centres throughout the County.

The partnership between the Authority's music provision for schools and Further Education was to their mutual advantage. Area Music Centres drew on existing Further Education administrative structures. Throughout the County, Institutes of Further Education were already supporting adult choral and instrumental activities, as well as subsidising affiliated concert clubs and societies. This provision is examined in the next Chapter, Seven. Linking the new Area Music Centres with Institutes of Further Education enabled adults in each area to draw on the expertise and experience of the Music Advisers and the peripatetic instrumental staff, and to take part in ensembles. As well as being focal points for instrumental ensembles in which young people played, there was a element of self-betterment which was attractive to adult music lovers (32).

Continuity of musical experience is an important factor in maintaining interest in young players, and in ensuring that they are drawn into adult musical ensembles. Because the new Area Music Centres served a broad age range of children and adults in the district in which they were situated, there was potential to integrate school-based and adult music making in the West Riding, and to dissolve age barriers which might exist between school and further education. The Area Music Centres encouraged musicians of all ages to play in ensembles together. In an important sense, there was an opportunity to invigorate adult music making in the community, which could only be of benefit to the maintenance of the Yorkshire musical traditions.

Under a "special charter" (33) of collaboration with the Institutes of Further Education, the Music Advisers established Area Music Centres in each of the main areas in the County - southern, central and northern. In 1963, two main F.E. Area Music Centres were established, at Wath in the southern area and at Guiseley in the northern area. A decision about the location of a main F.E. Area Music Centre in the central area was postponed pending the appointment of a music adviser to that area (34).

There were three types of music centre: (I) Area Music Centres for both children and adults, run in collaboration with Institutes of Further Education. (II) Smaller music centres operated by the Music Advisers and the peripatetic staff for school children only. Some were single event centres where only a brass band or string orchestra met, with as few as twenty-five children attending each week. This was the type which had already been established in the County at Harrogate, Ripon and Stanley: (III) Centres for peripatetic instrumental staff only, where they could rehearse together in ensembles, in preparation for concerts in schools (35).

The new F.E. Area Music Centres had several functions: (I) They were centres where children and adults met to play music together, where they received coaching and more advanced tuition: (II) They were bases for ensembles, bands, string orchestras, and the full area orchestras: (III) They were centres from which the peripatetic instrumental teachers worked, where they rehearsed in ensembles, and where there were simple

workshop facilities to repair musical instruments. The Area Music Advisers were responsible for the musical direction of the Music Centres in their areas. The Music Adviser with responsibility for the co-ordination of instrumental activities in the County, Gerald Gentry, collaborated with the Area Music Advisers.

### 3.1. The southern area

The first F.E. Area Music Centre to be established in the West Riding was at Wath-upon-Deerne, in the southern area. The Policy and Finance Sub-Committee agreed in January, 1963, "to establish pilot area music centres at Wath and Dinnington" (36). The Senior Music Adviser was authorised to visit music centres run by the Leicestershire Education Authority and the Kent Rural Music School (37). The West Riding's plan to draw the Institutes of Further Education into the instrumental provision of the County was bold, and few other authorities would have considered such a plan at the time. In retrospect, it seems anomalous that Institutes of Further Education should be involved with instrumental ensembles involving seven-year-old children (38), but in practice the marriage worked well due to the enthusiasm and good personal relationships of the officers. This is an important issue and is, after all, the key to all good education. The charter of collaboration with Institutes of Further Education provided for the joint organisation of each Area Music Centre, in which "musical guidance was by the Music Adviser, tuition mainly by full-time peripatetic staff (with a few extra part-time tutors engaged by F.E.O.) and administration by F.E. Principal." (39).

The Wath Area Music Centre was established as a pilot venture at the Rockingham Institute of Further Education. Although it had been used unofficially as a music centre for a short period previously, it began operating officially as the County's first Area Music Centre in May, 1963. All the newly appointed instrumental teachers in the central and southern areas were initially attached to it. The Principal of the Institute, Lockyer, supported music, and had formed a constructive relationship with Gavall whilst the latter was the Music Adviser for the southern area. Under their new contracts, the instrumental teachers taught in schools for three days each week. On Thursdays, they met

together at the music centre to rehearse as performing groups and to give demonstration concerts in schools. On Saturday, they worked at the Music Centre with music groups, orchestras and bands. In addition to working at the Wath Centre, some of the instrumental staff taught at a music centre at the Dinnington College of Technology which was being established at the same time as the centre at Wath. For a variety of reasons, including staffing shortages and the need to establish Wath as a viable area music centre, the Dinnington centre did not flourish at this time, and for several years pupils in that area travelled to Wath where there were broader opportunities. Eventually, as instrumental playing grew in the schools of the Dinnington area, the centre was re-established in 1971 as the Rother Valley Area Music Centre.

Without the enthusiasm of the peripatetic instrumental teachers, the whole idea of such ambitious music centres would have foundered; this was true throughout the County. Since there was no permanent music adviser to the southern area at this time, Gavall, as the Senior Music Adviser, took responsibility for the centre for a period of two years, 1963-65. In practice, however, most of the practical organisation of the musical activities was done by a senior peripatetic brass teacher (40). After the appointment of Ken Evans as the Music Adviser for the southern area in September, 1965 (41), the centre expanded. By September, 1966, there were twenty full-time peripatetic instrumental teachers in the southern area, all of whom were attached to the Wath Area Music Centre.

The F.E. Area Music Centres in the West Riding at this time were perceived to be pioneering ideas which were worth adopting at a broader level in the country. In 1968, Her Majesty's Inspectors conducted a survey of the instrumental provision in Wath area schools and the Area Music Centre (42). In conversation with the writer, Patrick Salisbury, H.M.I., who led the team of inspectors, said that the purpose of the H.M.I. survey of the Wath Music Centre "was to give general approval to something which was splendid, and make it more generally available to those who were interested as to how this had come about." (43). Gavall regarded their report as a "pat on the back" (44) for the centre.

In 1967-68, total attendance on a Saturday was 332 (45), although only nineteen (6%) of these were adults over twenty-one years of age.

Primary school children learning instruments were encouraged to attend the centre, and in 1968, they accounted for nearly 50% of the total attendance (46). By 1968, there were eight main types of musical activities at Wath:- pre-junior string ensemble, junior orchestra, junior woodwind ensemble, intermediate orchestra, senior centre orchestra, recorder consort, brass band, and numerous guitar ensembles. There were also numerous other forms of teaching, including singing and rhythm training sessions for juniors, and harmony and composition classes for secondary age pupils. Such had been the growth of musical activities at Wath by 1968 that the accommodation at the Rockingham Institute was inadequate and two schools in the town were also used for rehearsals, There were inherent problems of musical and social integration in such dispersal.

Important principles were established at the Wath Centre which were extended to the other F.E. music centres in the West Riding. The centres catered for a broad age-range of people, not simply children in schools. Adults attended the centre, received free tuition on a broad range of instruments, and took part in ensembles (47). A group of former pupils at the centre who had become music students at colleges and universities, formed the Dearne Youth Orchestra which met during the vacations. Whilst wishing to retain their independence, they rehearsed at the centre, with the blessing of the music centre staff.

There was an important relationship between instrumental activities in schools and those at music centres. Instrumental activities at music centres catered for those children who perhaps already played in schools ensembles, but gained benefit from the additional experience of playing with more advanced players. Likewise, music teachers in schools were encouraged to become involved in the work of the Wath centre from an early stage; this broadened their experience of instrumental music in general. The policy was extended to the other music centres. It was of value to the children's overall musicianship to have a close relationship between the music staff of schools, the peripatetic instrumental teachers and the music centres.

The development of musicianship concurrently with the development of technique on an instrument is a fundamental issue in instrumental

learning. The County's Music Advisers recognised this, and provided opportunities for young musicians to develop their aural abilities at the music centres. Singing is an important element in the development of aural perception in children. Ken Evans invited David Street, a young junior school teacher from Grimethorpe, to take creative singing sessions with the younger children at the Wath Area Music Centre. Street was at this time pioneering a creative singing approach in his own school, and taking part in the County's Kodaly Pilot Scheme (48). The cross-fertilisation of ideas between instrumental staff and junior school teachers at a time of the development of new approaches in the music curriculum was important, and became a feature of the work of the new music centres. This applied to the music centres in the northern and central areas. Several other music teachers were involved in the work of the Wath centre. The Head of the Music Department at Don Valley High School, Raymond Bolsover, took classes in harmony and composition, adopting Orff approaches and using chime bars and other percussion instruments (49). A young teacher who had studied conducting with George Hirst, conducted the Wath Music Centre Symphony Orchestra. He had an empathy for contemporary music which was shared by Evans, and works by contemporary composers were included in the orchestral concerts.

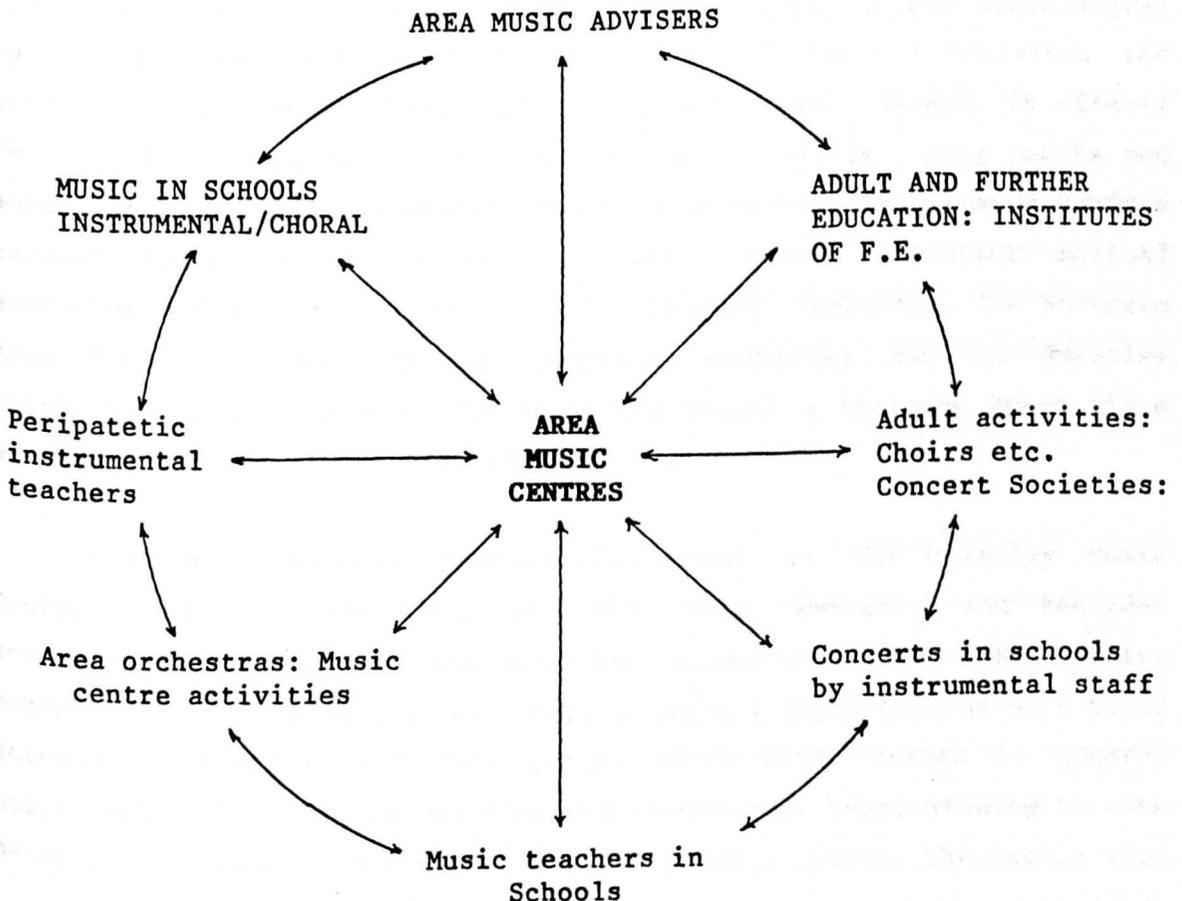
Although Dinnington had not flourished as an Area Music Centre in 1963, the growth of instrumental playing in the schools of the Dinnington area between 1963-70 was impressive. There were many enthusiastic adult music lovers in the area. A musical society and madrigal choir had been established in Dinnington. As some children were making awkward cross-country bus journeys to the Wath centre, it was proposed that the Area Music Centre should be re-established at Dinnington. After the appointment of Brian Cryer as the Music Adviser to the southern area in 1969 (50), this plan was implemented, and the Rother Valley Music Centre was founded.

The Wath F.E. Area Music Centre was a pilot project, a nucleus from which other centres grew in subsequent years. After 1963, several of the peripatetic instrumental teachers attached to the Wath Music Centre dispersed into the central area and helped to establish other music centres on similar lines to Wath (51). Gavall paid special tribute to these pioneering peripatetic instrumental teachers:-

I and the fellow Advisers came to regard (them), quite unofficially, as the "Senior Peripatetics". These were just a few chaps who put just as much effort as the Advisers into developing the whole instrumental network. They were the sort of chap you could put down, with no Instruments, in a deserted Valley, and who would produce in a few weeks a flourishing new Music Centre!.....in each Area, there were a few real Tigers, who added real power to the whole operation by their personal enthusiasm and drive. (52).

The main Area Music Centres became focal points for music-making by children and adults. They drew on the strengths of the Institutes of Further Education, the musical experience of the Music Advisers, the peripatetic instrumental staff, and the music teachers in schools. The centres became the location for a range of orchestras, bands and choirs. The instrumental teachers used them as bases for rehearsing in the performing ensembles for concerts in schools. The main Area Music centres were a stimulus for music making in the smaller local music centres. The existing small music centres Harrogate, Ripon, and Stanley continued; further small centres were established at Keighley and Shipley in the northern area, and at Batley, Bingley, Horbury, Queensbury and Emley in the central area.

Fig: 5.11: The integrating influence of the F.E. Area Music Centres:



### 3.2. The northern area

The northern area had a tradition of string playing and adult orchestras. The Harrogate Music Centre had been established in 1951. After the expansion of the instrumental provision in 1963, other peripatetic teachers in the area were involved. There were two string orchestras at the Harrogate Music Centre - the Harrogate Schools String Ensemble and the Harrogate Junior Orchestra of about thirty children, with strings, woodwind, brass and percussion. String playing in the Ripon area was already well established by 1963. The Ripon Youth String Orchestra developed into one of the outstanding orchestras in the county; formed in 1955, its players were a nucleus for the County Schools Orchestra and the Northern Area Schools Symphony Orchestra. It gave concerts throughout the County, and was known also as the West Riding Chamber Orchestra.

Approval was given for the establishment of an Area Music Centre at Guiseley Secondary School in July, 1963, under the same terms and conditions already approved for the centre at Wath (53). The Guiseley Music Centre developed a broad range of musical activities and became a focal point for music-making in the northern area. It was administered by the Airedale and Wharfedale Institute of Further Education and directed by the Music Adviser for the northern area, Spence. It offered "musical facilities and tuition for all ages - adults, young people and school children. Special studies for those concerned with making music a career" (54). Associated with it were several important musical ensembles - The Northern Area Schools' Symphony Orchestra, The Northern Area Choir, The West Riding Occasional Orchestra and The Guiseley Celebrity Concert Society. The Authority bought a Steinway Grand Piano specially for use at the Guiseley Music Centre (55).

There were numerous musical activities at the Guiseley Music Centre:- military band, drum and fife band, mediaeval and recorder consorts, brass, string and woodwind ensembles, full music centre orchestra, progressive jazz workshop, practical improvisation with tuned percussion, madrigal and folk group. There were classes in general musicianship, history, composition and conducting. Those wishing to take O- or A-level Music could enrol on a full year's course. The centre also

built up a library of music and scores. The Northern Area Schools' Symphony Orchestra was founded shortly after the establishment of the Guiseley Music Centre in 1963 and developed into an outstanding youth orchestra in the County. The West Riding Occasional Orchestra was also associated with the Guiseley Music Centre. As at the Wath Centre, teachers and musicians from the area were involved in the musical activities at Guiseley. Peter Morris, a teacher on the staff of Western Junior School, Harrogate, and a pioneer of creative music in schools, took part in recorder ensembles at the Centre (56).

### 3.3. The central area

The central area had more music centres than the other two areas combined, but none of them were as large as the Area Music Centre at Wath. A study of the development of music in the central area illustrates important factors involved in expanding an instrumental provision, and the complex influences on the growth of music centres in general. It also illustrates the confluent relationship in the development of the instrumental provision and the music centres. The broadly-spread centres of population in the central area presented problems for those organising the instrumental provision. Because of the changing local needs and the diverse elements in the instrumental provision, stability in the location of music centres in the central area was not achieved for three years. As the instrumental provision evolved, the first two Area Music Centres were moved to more suitable locations. Once re-established, they grew vigorously. By the end of 1966, two main F.E. Area Music Centres had been firmly established in the central area at Elland and Whitwood, and a third was opened in 1967 at Hebden Bridge.

The establishment of an Area Music Centre was a complex synthesis of parameters, which included the numbers of children learning instruments, the catchment area, ease of communications, transport costs, financing, staffing, provision of essential equipment and the relationship of a centre to the total pattern of the County's music provision; the school and adult musical activities in an area were also important factors. By the nature of their work, peripatetic instrumental teachers taught in several schools which were often in adjoining

educational divisions of the County served by two or more music centres. Since the Advisers' policy was for instrumental teachers to coach ensembles at music centres attended by their pupils, most instrumental teachers taught at two centres on alternate Saturdays. In some cases they travelled from one centre to another during a Saturday morning.

In 1964, an F.E. Area Music Centre was established at Elland, in the west of the central area. The search for a suitable location for an Area Music Centre in the middle of the central area was protracted. Muriel Gill was appointed as Music Adviser for the central area on the 1st January, 1964 (57), and had a vigorous influence on the music provision. She laid plans for a music centre at Horbury Secondary School. For a variety of administrative reasons, the plans were changed (58), and the new F.E. Area Music Centre was located at the new secondary school in Crofton. Although Horbury never became an F.E. Area Music Centre, through the influence of Gill it developed as an important focal point for adult music lovers in the area. In 1964, the Horbury Concert Society was established, supported by the Gaskell and Staincross Institute of Further Education under the terms of the special charter of March, 1963 (59), and used the school for concerts. The County made generous financial provision to enable a Steinway grand piano to be purchased for use by the Horbury Concert Society (60).

The establishment of an Area Music Centre at Crofton in 1964, and its eventual re-location at the Whitwood Mining and Technical College, Castleford in September, 1966, highlighted the rapidly evolving music provision in the central area. Crofton became an Area Music Centre, located at the new secondary modern school. It was an early focal point for all the instrumental activity in the schools of the area. In the absence of a music centre in the east of the central area, children from the towns of Castleford, Featherstone, Normanton, Pontefract and Wakefield attended the Crofton centre. Children also travelled from the Horbury and Huddersfield areas. A broad variety of musical activities were established at Crofton, which included brass and woodwind ensembles, recorder bands, and orchestras. As at the Wath Area Music, the growth of interest in composition and creative music in the period after 1960, was reflected in the musical facilities offered at Crofton. The harmony and counterpoint class included an element of original

composition. Performances of compositions by pupils were included in the centre concerts.

The musical activities at Crofton grew well, but its geographical location placed limitations on its development as a main F.E. Area Music Centre (61). The location was a compromise between the requirements of children in the schools of Castleford, Normanton and Pontefract in the east, and children in Horbury, Skelmanthorpe and Huddersfield in the west. By the beginning of 1966, instrumental tuition in the Pontefract, Castleford and Normanton schools had grown to such an extent that the establishment of a music centre in that area became desirable (62). Brass playing in the schools of that area had become established, and there was a successful brass band at Castleford Boys Secondary School.

The Castleford, Normanton, Pontefract area supported numerous musical societies - choirs, brass bands, amateur dramatic and operatic societies. Some of them received financial support from the Authority's recent scheme for affiliation to Institutes of Further Education (63). In 1966, a Castleford and District Arts Association was established at the Whitwood Mining and Technical College. The Principal of the College was a keen music lover. Gill, in her capacity as Music Adviser, visited the college on several occasions, and considered that it offered substantial attractions as the location for the main F.E. Music Centre for the area (64).

In September, 1966, the Area Music Centre was re-located at the Whitwood Mining and Technical College under the aegis of the Castleford Institute of Further Education, and was staffed by the instrumental teachers from Crofton. The Head of Liberal Studies at the College became the first Head of Centre. With the increased accommodation available at Whitwood, there was a broader range of musical activities. The Central Area Schools Orchestra moved from Stourton to Whitwood, together with its set of timpani, bass drum, cymbals and double basses. A music library was set up at Whitwood, and a grant of £50 was allowed for the purchase of music. The Area Music Centre at Whitwood grew steadily. In 1967-68, there were 135 registered students attending on a Saturday, of whom twenty-one were adults (16%). There were also other adults, parents

of children taking part in the ensembles who were not officially registered as students, but who took part in activities.

Gavall perceived the involvement of adults as an important element in the burgeoning F.E. Area Music Centres. Adults had been involved in the Wath Area Music Centre from the start, and this pattern was firmly established in the Central area. Gill, who was an experienced conductor of adult musical ensembles, regarded adult involvement as an important ingredient in the vitality of the music centres. From an early stage, parents of children attending the Whitwood Area Music Centre gave active support through a Parents' Association, which was not only a fund raising body, but contributed in other ways. Some parents played in musical ensembles with their children (65). The Principal of the College took part in musical activities with his two children. There was a Family Choir which took part in some of the end-of-session concerts. There was also an informal jazz band in which parents who had brought their children to the centre took part. Alec Clegg's three sons were learning woodwind instruments at Tadcaster Comprehensive School at the time, and his youngest son played the flute in the Central Area Schools Orchestra (66). Alec Clegg was invited to become the President of the Whitwood Music Centre Parents' Association.

Like the other main F.E. Area Music Centres at Wath and Guiseley, Whitwood integrated into the social and musical life of the environment. Lack of insularity was a characteristic of music-making in the County after 1963. Whilst each musical ensemble was proud of its individual identity and achievements, it shared them with other music centres in the County. The County developed a co-operate sense of musical identity, in which each musical ensemble had an important part.

Although interest tended to focus on the larger F.E.-administered Area Music Centres, smaller music centres served an important social and musical function in their district. Several of them met on a fortnightly basis only (67), as instrumental teachers also coached ensembles at the Area Music Centres. Such had been the growth of instrumental playing in the Elland area, that a similar Area Music Centre was established at Hebden Bridge in April, 1967. By September 1967, F.E. administered Music Centres had been established at Wath [1963], Guiseley [1963], Elland

[1964], Whitwood [1966] and Hebden Bridge [1967]. After 1966, several smaller non-F.E. music centres were established to complement the Area Music Centres. In some cases these were staffed by one or two instrumental teachers only, and offered a smaller range of musical activities than the Area Music Centres. Such centres were established at Batley, Emley and Queensbury.

The growth of brass playing in the County was similar to that of string playing, for like the centres at Harrogate, Ripon and Stanley which were devoted largely to string playing, special brass playing centres were founded at Emley and Queensbury. The appointment of full-time brass teachers after 1960 had an important influence on the growth of brass playing in schools, and on the founding of brass ensembles and bands. The greatest advances in brass teaching in the central area after 1963 were made, not in schools which already had brass traditions, but in schools where there was little existing instrumental playing, and in particular in junior schools. The extension of brass playing into junior schools was one of the most important instrumental developments in the County. The two music centres at Emley and Queensbury started as a result of the enthusiasm of individual brass teachers, Norman Dyson and James Shepherd respectively, and were founded on brass playing. The brass playing at both centres became well known throughout the County through appearances on television, and the video recordings made by the Senior Music Adviser.

The development of brass at Emley was influenced largely by the newer orchestral brass tradition. The development of brass in the Queensbury schools, the heart of Black Dyke Mills Band country, was influenced more strongly by the old brass band traditions. In May, 1967, the Black Dyke Mills Junior Band disbanded. Through the influence of the West Riding Education Authority and James Shepherd, who was at that time the principal solo cornet player in the senior band, the junior band's instruments were offered on loan to young brass players in Queensbury schools.

As in other music centres where music teachers from schools were involved, the music master of Skelmanthorpe Secondary Modern School was invited to conduct the senior band. The Queensbury Music Centre Brass

Band developed into an exceptional musical ensemble. In the 1969 National Youth Brass Band Championships in London, the band won first place, out of a entry of sixteen youth bands all of whom were all winners of their regional heats. The Queensbury Music Centre Band won many brass band contests in the following four years. By 1971, there were over seventy brass players attending the Queensbury Music Centre on Saturday mornings.

It is often strongly argued that brass band contests, and competitive music festivals are anti-educational and anti-musical. Much depends upon the attitude in which contests are entered, and on the balance achieved between playing in contests, playing in concerts, and playing for pleasure. The Emley Music Centre Band gave regular concerts and took part in the annual non-competitive schools festival in Huddersfield conducted by the writer, but never entered contests. The Queensbury Music Centre Senior Band entered brass band contests, but also gave concerts in the area, in local parks on Sundays, in old people's homes, churches and halls, and for charity. It did not simply play contest pieces, but drew on a wide repertoire.

The influence of the growth of brass playing in the schools was apparent in the long term, as young players joined bands and orchestras. Although one of the prime functions of a youth ensemble is the musical education and social enjoyment of its members, several young players decided to make music their career. For example, in 1973, the principal cornet player in the Queensbury Youth Band was invited, at the age of fifteen, to join Black Dyke Mills Band. He later became the principal trumpet player in the B.B.C. Philharmonic Orchestra, a position he still holds in 1991.

#### 3.4. Musical links with other education authorities and universities.

Whilst the Area Music Centres were the result of collaboration with the Institutes of Further Education, a further innovation was a link between the West Riding Education Authority, the North Riding, the City of York and York University. In 1966, shortly after the founding of the music department of the new University of York, an initial enquiry was made to the West Riding by Wilfred Mellers, the Professor of Music, to

test the "possibility of providing tuition in instrumental music for the students in the Music Department of the University" (68). Professor Mellers considered that the scale of need was not great enough to warrant the appointment of full-time instrumental staff at the University, and in any case the University was not in any position to be able to afford such instrumental teaching. An initial meeting of representatives from the North and West Ridings, York City, and the University, was held at the York Education Office on the 7th February, 1966 to discuss the formation of a York Music Centre.

The centre would be administered by the York Local Education Authority, directed musically by the the University Music Department and staffed, as far as tutors were concerned, jointly by all the Local Education Authorities who were able to participate in the scheme. Students at the centre would include school children from York and from the Ridings, students from the University and any interested members of the post-school population in the area. (69).

The Authority agreed to participate in the scheme. Three of the West Riding's peripatetic instrumental teachers helped for the first few weeks to establish the new Area Music Centre at the Dringhouses Institute of Further Education (70). The York Area Music Centre ran for a period of nearly four years as a joint collaborative venture between the West Riding, North Riding, York City and the University of York. It did not achieve the success of other Area Music Centres, but opinion varied on the reasons for this. Some considered that the university music staff showed a lack of interest and involvement in the centre (71). The City of York Education Authority felt that the centre was run mainly for the benefit of West Riding children and suggested that the centre be moved; the West Riding found this a mutually agreeable arrangement and re-located the centre at Wetherby in 1970 (72). The Senior Music Adviser of the West Riding, reflecting on the Riding's involvement in the York Music Centre, thought the whole thing had been only a ruse on the part of the Professor of Music to obtain free instrumental lessons for his students (73).

### 3.5. Centre and County Orchestras

The growth of instrumental playing in the County between 1962-74 was impressive. The development of the new music centres in all the

three areas of the County enabled children to meet together to play in instrumental ensembles. Orchestras and bands developed which catered for a broad range of musicians from elementary recorder players to advanced instrumentalists of national standard. There was a clearly perceived progression through for talented players. After the opening of the Area Music Centres in 1963, the County Youth Orchestra was expanded into three orchestras, and associated with the new Area Music Centres - the Northern Area Schools Symphony Orchestra, the Central Area Schools Orchestra and the Wath Music Centre Symphony Orchestra. Once the Area Music Centres had developed their own orchestras, a new County Schools Orchestra was formed out of the best players in all three area orchestras. It met for residential courses during the vacations under the direction of the County's Adviser for Instrumental Music, Gerald Gentry, and was coached by members of the County Staff of Instrumental Teachers. A similar County Youth Wind Band was established after 1970 to cater for the increased number of good wind players.

The Northern Area Schools' Symphony Orchestra was founded shortly after the establishment of the Guiseley Music Centre in 1963, and developed an outstanding reputation in the county. The northern area's tradition of string playing was an important factor in the success of the orchestra. It contributed to the recordings made for the submission to the National Music Council of Great Britain in 1972, and in the celebration concert held in the Great Hall of Leeds University on Saturday, 4th November, 1972, when the award was presented. The Wath Area Music Centre Symphony Orchestra developed particular strengths in the performance of twentieth-century music. In March 1967, it gave the first performance of Per Esemplio by Bernard Rands which the Authority had commissioned (74).

The Otley Occasional Orchestra was an example of an early collaborative venture between the County's music provision for schools and Further Education. The Authority had always supported Adult and Further Education, and there were important musical links throughout the period 1935-74. The northern area had a tradition of adult orchestral playing; several small adult orchestras met in the evenings, often on school premises. In 1959, the West Riding String Quartet, in their role as instrumental advisers to the Authority, with Spence, had organised a

Sunday course for adult orchestral players at the Institute of Further Education, Otley. Several courses were held, and as the orchestra met only occasionally, it became known as The Otley Occasional Orchestra. Renamed The West Riding Occasional Orchestra, it moved to Guiseley shortly after the founding of the Guiseley Music Centre in 1963. Several of the northern area peripatetic instrumental teachers coached the orchestra. By 1967, the orchestra had doubled in size. In June, 1967, there were sixty players in its concert at Guiseley Further Education Centre.

### Conclusion

The Area Music Centres were focal points for the instrumental activity in the County. They had an important integrating role, linking music making in schools with that of adult musical societies. They marked the successful collaboration between the Music Advisers, Instrumental Teachers, and the Institutes of Further Education. There were Music Centres in fifteen areas, which spearheaded the instrumental music provision in the Authority. They catered for a wide age-range and provided a variety of musical activities from full Symphony Orchestras to Mediaeval Consorts and Jazz Improvisation. Each Area Music Adviser was responsible for over 3,000 children who were officially receiving instrumental tuition; that was the equivalent of three comprehensive schools. The peripatetic instrumental provision and the Music Centres in the West Riding were a vast organisation. 1,500-2,000 children attended Music Centres each week. In addition, by 1972 there were over 2,000 concerts of live music given annually in schools by the County's performing groups.

The instrumental provision in the West Riding became well known nationally, and attracted to the County some of the most experienced orchestral players in the country as instrumental teachers. In 1974 when the West Riding Education Authority was disbanded, the music provisions of new education authorities throughout the north of England benefitted from the breadth of the West Riding's music provision, and in particular the Area Music Centres. Experienced instrumental teachers from the West Riding were appointed as heads of instrumental services and music advisers to new education authorities. Much of what was taken for

granted at the peak of instrumental tuition in the schools of this country in the 1980s - free instrumental lessons, Area Music Centres, instrumental teachers with a dual role as teachers and performers - had already been developed in the West Riding before 1974. The imaginative conception, efficient organisation and sheer size of the operation made the achievement outstanding. The instrumental provision of the West Riding was one of many factors which contributed to the first award of the National Music Council of Great Britain being made to the West Riding Education Authority in 1972.

#### 4. CONCERTS IN SCHOOLS: 1962-72

By 1962, the County's provision of concerts for children in schools was well established. Their purpose was to develop an informed taste for music, to enable children to learn to listen intelligently to orchestral instruments, and to build up an understanding of a broad spectrum of musical textures, styles and forms. There are levels of understanding and appreciation in listening, as there are in all learning. Intelligent listening is not instinctive, but is the result of leading children through a progression of musical experiences which might, but not necessarily, include involvement in musical activity itself. At an early stage, Priestley discontinued the practice of assembling large numbers of children in public halls for concerts by symphony orchestras. He perceived that without adequate listening preparation, the excitement of the occasion reduced the meaningfulness of the musical experience. Instead, Priestley introduced a scheme for concerts whereby groups of players visited the children in school. The children were guided through the musical performance in a more constructive atmosphere than was possible in most concert halls. In the period from 1943-74, this policy for live concerts in schools was implemented through the West Riding's Demonstration Orchestra, the String Quartet, Wind Quintet and numerous other ensembles.

The experience of the String Quartet laid an important foundation for the work of the performing groups after 1962. At a time of growing freedom and informality in education, Gavall encouraged the performing groups to play to groups as small as a single class, often involving the children in the performance. In certain circumstances, individual

players worked with small groups within a class. In the case of one of the area orchestras, the players worked with groups of children in class before their concert, and then, during the concert, allowed the children to promenade about the orchestra, standing by different players. The players in the performing ensembles found that some children did not connect the sound of an instrument they had heard on the radio or television with a musician actually playing it! The experience of seeing performers in school stimulated children to want to try the instruments, and possibly to begin lessons on them. Where children already had a working knowledge of recorders, this was a foundation for learning orchestral instruments. Whilst a full orchestra, brass band or military wind band in a school hall could be a stimulating aesthetic experience, seeing and hearing a small musical ensemble was an important part of meaningful musical learning.

Many musicians, including Stanley Adams, argued that children should be encouraged to listen to live music rather than to recorded music. In the days of poor-quality 78 rpm gramophone equipment, this was a valid argument. However, the requisition of high-fidelity stereo equipment by an increasing number of schools enabled children to listen to recorded music under good conditions. The argument in favour of live music became more difficult to sustain. To an extent this affected the requirements of concerts in schools, for, whilst children had a wider experience of the instrumental repertoire, they often had little direct knowledge of the instruments themselves.

Fundamental questions were asked in 1962 as to what type of musician was best qualified to present music to children. Adams believed that children deserved only the best music performed to the highest standards by professional performers. Critics of this view considered that the professional performer might not develop a rapport with young children, and that the majority of the pieces played in concerts to children in schools did not require musicians of this calibre. Gavall considered that the instrumental teacher who was used to working with elementary players would have a greater understanding of the way in which children think (75). Generalisations on such issues are facile, for many professional performers have an enviable empathy with young audiences. A strong body of opinion in 1962 considered that the

instrumental teachers would be encouraged by a pattern of work which allowed them to play in ensembles with their colleagues.

The Special Sub-Committee's recommendations demonstrated a flexible response to the issue of concerts in schools. Whilst the County adopted a policy of appointing instrumental teachers with a dual teaching-performing role, it still retained the full-time String Quartet but with its advisory role discontinued. The Authority extended the idea of pure performing groups by appointing a full-time Wind Ensemble and a County Pianist. As a result, the County had on its full-time staff ten professional performers who were able to present music to high performing standards. A broad range of musicians were appointed to the County Staff of Instrumental Teachers. Gavall, in conversation with the writer (76), said that with hindsight, he would not have appointed the String Quartet, the Wind Ensemble and the County Pianist purely as performers, but as instrumental teachers on the County Staff with a dual teaching-performing role. This would have been an expansion of the original broad concept of the String Quartet. Some members of the full-time performing groups considered that their experience might have been used at a broader level and to greater advantage, perhaps in coaching advanced players (77).

It was the County's policy that children in all schools should have regular visits from the performing groups. Gavall considered that children in small, rural, primary schools were just as entitled to concerts by the performing ensembles as children in large urban schools (78). The reason for the formation of the String Quartet in the first instance had been to provide concerts in primary schools which could not accommodate the Demonstration Orchestra. In some instances, the smaller schools in remote, rural areas brought their children to a larger neighbouring primary school. This arrangement was convenient for the musicians, but it also had social advantages for the children. However, after 1962 the professional performing groups visited all schools, some with as few as nine children. On occasions, the performing groups spent a whole day in the larger comprehensive schools. It was suggested that a follow-up visit a fortnight later might be worthwhile.

Whilst children in schools heard concerts by the County's performing ensembles, this was by no means the only live music they heard. In schools where there was already active music-making, the children developed a feeling for musical sound through of the ambient musical atmosphere. In some schools, when new members were needed for the choir, there was an immediate response from the children. In schools with active instrumental playing, there was already an understanding of the workings of bands and orchestras. Where schools already had a tradition of active music-making, the visits of the County's performing groups were especially effective. This was an important argument for bands, orchestras and choirs in schools, for, even though they catered for a small proportion of the total number of pupils in each school, their influence often permeated the whole school. This was demonstrably true, for example, in the schools at Cudworth, Emley and Queensbury.

Children listened with understanding where music was well presented by the players. The younger the children, the shorter was their span of concentration. Children needed a simple conceptual framework within which they could listen to the music. The String Quartet had found that children would listen keenly to contemporary music providing the main features of interest, for example melodic or rhythmic figures, were introduced beforehand. On occasions, it was the teachers rather than the pupils who were openly antagonist towards the contemporary music in the programmes given by the performing ensembles.

It is axiomatic in music education that in presenting music to children one tries to evoke an informed response rather than to provoke a reaction. The performing groups found that a Beatles melody or simple arrangements of popular television tunes like Z Cars, Steptoe and Dr. Who were valuable in that they excited the children's interest. However, this response had to be used to best advantage to draw the children towards a deeper understanding of the elements of the music being presented to them (79). Although it was not unusual for classical purists to criticise this trend as pandering to popular tastes, it illustrated important sociological, musical and educational issues in schools concerts. Whatever the musical, cultural or ethnic origin of a piece of music, it can share many musical elements with traditional western classical music. The same elements of texture, dynamics, shape,

rhythm and pitch explored in creative music-making in class could be identified in the music played by the performing groups. However, it was not every music teacher in schools at that time who was enlightened enough to understand them or relate them.

#### 4.1. The influence of the recommendations on concerts in schools

The recommendations of the Policy and Finance Sub-Committee on the 5th December, 1962, had important effects on the provision of concerts in schools. The West Riding Orchestra was disbanded from the beginning of the summer term 1963, and in its place an augmented staff of full-time peripatetic instrumental teachers was appointed, with an integrated teaching and performing role. The instrumental teachers in each of the three administrative areas, approximately twenty in 1964, constituted a chamber orchestra. In addition, a new full-time Wind Ensemble and County Pianist were appointed. The effect of these recommendations was to double, immediately, the provision of concerts to schools.

Fig: 5.12: Approximate numbers of concerts given in schools annually

1948-62		1963-74	
Instrumental group	Concerts per annum	Instrumental group	Concerts per annum
West Riding Orchestra [20 players/3 days in three areas = 60]	300	Peripatetic teachers' Orchestra [60 players in three areas/ 1 day = 60]	300
String Quartet	300	String Quartet	300
		Wind ensemble	300
		Concert pianist	300
	600		1,200

By deploying the peripatetic instrumental teachers in small performing groups, the number of concerts in schools was increased further, to two thousand (80). This was similar in outline to the detailed plan, submitted in March, 1962 by Adams, for concerts by string, woodwind and brass ensembles to supplement the work of an enlarged West Riding Orchestra (81). It is ironical that although Adams had left the County and the West Riding Orchestra was disbanded in May, 1963, a similar, flexible approach to performing ensembles was adopted

by his successor. In each area, the peripatetic instrumental teachers formed brass, woodwind and string ensembles which gave concerts in schools. The teachers also formed chamber orchestras, similar in size to the former West Riding Orchestra, which supplemented concerts by the ensembles. They played, for example, as a small orchestra, as three string, woodwind and brass groups and a guitar-recorder-harp trio (82).

In each of the three administrative areas, peripatetic instrumental teachers took the initiative to organise and rehearse ensembles for schools concerts. Each Area Music Adviser co-ordinated this work. After initial rehearsals, the groups spent the whole of their Thursday playing days in schools. In the northern area, an orchestra of instrumental teachers, the Dales Sinfonia, gave concerts in schools on Thursdays, and evening concerts to adults under the auspices of Institutes of Further Education. In secondary schools, the orchestra often included music set for the G.C.E. examinations. This had been the policy of the String Quartet for many years. The concerts in junior schools were entitled Promenade Concerts and lasted about forty minutes (83). Before concerts, each instrumentalist in the orchestra visited one class to play and talk about his instrument. During the concert, a class or group were invited to promenade round the orchestra, choosing an instrument to stand by and listen to during each piece. At the end of each orchestral item, the promenaders were free to choose another instrument to stand by. This was an imaginative plan. A similar idea to link professional orchestral players and children more closely was adopted by several national symphony orchestras in the 1980s under the adopt-a-player scheme. Individual players visited schools, working with the children and sometimes inviting them to orchestral rehearsals and a concert. This was an astute move aimed at educating a concert-going public of the future.

After 1963, the small orchestras of instrumental teachers in each area were made available to schools to assist in schools music festivals and in school performances of major works. These performances were normally conducted by the music staff of the schools (84). In order to help teachers who had little orchestral conducting experience, a special three-day conducting course was run at Horbury Secondary School in November, 1964 (85). An orchestra was constituted from the peripatetic instrumental teachers. Similar conducting courses for teachers in

schools were held throughout the County. The performing ensembles consisting of the peripatetic instrumental teachers in each of the administrative areas made a significant contribution to live music in schools, giving over half of all the schools concerts each year. Although some of the music they played did not challenge their capabilities as performers, the dual relationship of teaching and performing gave them an added incentive to maintain their professional performing standards.

#### 4.2. The full-time performing groups:-

##### 4.2.1. The String Quartet

The Policy and Finance Sub-Committee agreed on 3rd April, 1962 that, despite impending changes in the music provision in the West Riding, the String Quartet should "remain as a separate unit within the education service and that an advertisement be issued with a view to appointing a leader to fill the forthcoming vacancy" (86). Because of the increasingly broad contribution the Quartet was making to music in the County, and the impressive growth of the instrumental lessons provision since 1948, the members of the Quartet were no longer required to advise on instrumental music. A clause was included in their new contracts confirming their important role in "assisting at String and Chamber Music Courses held at the Authority's Teachers' Refresher Course College at Woolley hall, near Wakefield, and the Adult Residential College at Grantley Hall, near Ripon." (87)

Gavall encouraged the performing ensembles to develop informality and flexibility in school concerts - a loosening-up in the approach. In the growth of exploratory and creative techniques in primary schools, children who had been involved in creative music-making in class also responded readily to music played by the performing ensembles and had the ability to listen with concentration. This was an important issue, which illustrated the value of an enactive base for music learning and listening. After 1963, children in primary schools became more involved in the concerts, even trying the instruments for themselves. The gradual broadening of attitudes in Education in the period after 1960, was reflected in the repertoire of the performing ensembles.

#### 4.2.2. The West Riding Wind Quintet

Between 1948-62, the West Riding String Quartet had demonstrated that small ensembles were an effective way of bringing live music to children in schools generally, and particularly in junior schools. There were many schools which preferred the intimate concerts by the String Quartet to those of the larger West Riding Orchestra, and suggested that a similar woodwind ensemble would be worthwhile (88). This was recognised in the recommendations of the Special Sub-Committee in December, 1962. The members of the existing String Quartet auditioned players for the new Wind Ensemble at the recently formed Wath Music Centre (89). Two experienced woodwind players from the former West Riding Orchestra were appointed to begin on 1st May, 1963 (90), and a further player in September (91). In order to help the members of the Wind Ensemble to develop skills in presenting music to children, Gavall arranged for them to spend time at Woodlands Secondary Modern School, Doncaster. The appointment of a bassoon and horn player was delayed and it was not until July, 1966, that the County Wind Ensemble became a Quintet. After initial problems, the Wind Quintet developed into a fine performing ensemble, giving recitals in schools and colleges throughout the County. It was chosen to perform at the celebration concert held in Leeds University in November, 1972.

The maintenance of personal performing skills is a major concern to all musicians, especially those who become teachers. Without constant practice, and the stimulus of professional recitals, an artist loses the keen edge of his technique. The recitals at Grantley Hall, Woolley Hall and at northern concert societies had been an important part of the work of the String Quartet. In the gradual changes in the listening interests of children after 1960, a proportion of music played in schools concerts came from a repertoire which made few musical demands on the players. Although the performing groups were allowed time to rehearse, players felt the need for the added stimulus from giving professional recitals to concert societies.

Although the String Quartet increased the number of recitals to concert societies after 1962, the new Wind Ensemble did not do this to the same extent. The two older members in the ensemble did not wish to

play in other than schools concerts, and lacked the initiative to develop to the full the potential of the new ensemble. In 1964, the clarinet player, frustrated at the ensemble's lack of enterprise (92), made alternative plans for professional playing and formed a wind trio - the Borean Ensemble - specifically to give concert recitals in the locality. Two of the County's new peripatetic teachers were founder-members. The Borean Ensemble was increased to a quintet in 1965. The ensemble became well known in the north of England, and provided an important stimulus for the players to maintain their professional standards of performance. Important links were established with concert societies and F.E. institutions in the County. The work of the Borean Ensemble illustrates important issues. It is difficult for any musician to maintain enthusiasm for music without the variety which comes from performing, teaching and coaching. An instrumental teacher needs the outlet of performing to retain a sense of perspective. More use could have been made of the professional expertise of the County's full-time performing ensembles in coaching advanced players at the Area Music Centres and in the youth orchestras (93).

After the appointment of Professor Alexander Goehr in September, 1971, the links between the West Riding Education Authority and The University of Leeds strengthened. The Wind Quintet and the String Quartet became the ensembles in residence at the University, and they were accommodated in their own rehearsal room in the Music Department. The players were regarded as instrumental consultants, coaching students in chamber music and performing student compositions (94). Their association with Leeds University was mutually beneficial. Other universities at this time appointed resident string quartets. After the disbandment of the West Riding Education Authority in 1974, the Wind Quintet and the String Quartet were appointed by the new Leeds Education Authority as the Leeds String Quartet and Leeds Wind Quintet. In 1991, the Leeds Wind Quintet and String Quartet were still the resident chamber ensembles at the University.

#### 4.2.3. The County Pianist

Approving the appointment of a County Pianist to the full-time performing staff showed characteristic imagination on the part of the

Authority. In the West Riding, all primary school teachers were required to be able to play the piano sufficiently well for school purposes; this however, was more honoured in the breach than the observance. Many teachers perceived the piano as an accompanying instrument, but few had the skill or confidence to play it as a solo instrument in public. The County Pianist filled an important role in the provision of concerts in schools. Due to the quality of successive pianists appointed between 1963-74, the role of the County Pianist became well established. The three performing units - the String Quartet, the Wind Quintet and the County Pianist - performed together in recitals, in a variety of different instrumental combinations. The County Pianist gave solo recitals at northern concert societies, and appeared as a guest artist with northern adult orchestras. The balance of visits by the County Pianist to grammar, secondary and primary schools was similar to the other performing groups. Between 1st June, 1964 and 5th August, 1965, the County Pianist visited 110 schools: 50 (46%) primary, 45 (40%) secondary, and 15 (14%) grammar schools (95).

Whilst most secondary schools welcomed concerts by an orchestra or an instrumental ensemble, some could not justify disrupting a school timetable for a piano recital. In larger schools, the County Pianist would spend a whole day working with different groups of children. Few children understood the piano as an instrument, and had little experience of solo piano music. Even fewer had ever seen inside a piano. The Concert Pianist used to dismantle the piano to demonstrate its working principles. There were inherent problems for pianists in schools, for the quality of many school pianos was so poor that there were serious restrictions on the performance of solo piano music. However, this was an incentive for the County to upgrade the quality of pianos in its schools, and it established a policy to do this. This was a handicap which did not affect the other instrumental groups.

#### 4.3. The balance of concerts in schools

Over a period of thirty years, the West Riding's provision of live concerts for children in schools evolved under the influence of changing circumstances. During the period from 1948-62, the balance of concerts given in grammar, secondary modern and junior schools by the West Riding

Demonstration Orchestra and String Quartet changed little at a time of relative stability in education generally. Important changes in concerts occurred due to the swing from string playing to wind playing. After 1963, there was a steadily increasing proportion of concerts in primary schools. One of the main reasons for the formation of the West Riding String Quartet in the first place, had been to maintain the provision of concerts to the many primary schools in the County which could not accommodate the growing Demonstration Orchestra. Concerts in primary schools always formed an important part of the Quartet's commitment. After 1963, the rise in the proportion of primary school children taking instrumental lessons was reflected in the proportion of concerts given in primary schools by the performing groups.

The gradual change of interest in instrumental tuition in secondary schools affected the balance of concerts. Woodwind and brass instruments were becoming more popular than stringed instruments in secondary schools. By 1970, the Wind and Brass Ensembles were giving a higher proportion of the total number of the secondary concerts than the String Quartet. In the six weeks from 24th February-21st April, 1970, 37% of the concerts given by the various wind ensembles were in high schools or grammar schools. During March, 1970, the String Quartet gave no concerts in either high schools or grammar schools. By the month of November, 1971, the balance of the Wind Quintet's concerts in secondary schools had risen to 48%.

#### 4.4. Conclusion

The performing ensembles took live music into schools large and small, and always aimed to help children to learn to listen, and through listening to learn about music and living. This philosophy was summarised in the motto adopted by the String Quartet in 1962 - Learn to listen, listen to learn. The evidence drawn of the West Riding String Quartet showed that children in schools where there was active music-making listened more intelligently to their concerts. Listening is central to all musical activity, whether it be singing, playing or composing, and is a synthesis of musical experiences. "There is nothing else one can do with music but listen to it!" (96) The fundamental aim of music in schools is to develop in children a lively and perceptive

response to musical sound. Listening to music as an "auditor" (97) - a tuned-in member of an audience - is an important element in the growth of musicianship. When listening is combined with the experience of active participation in music-making, children of all ages can become perceptive listeners.

Although there have been changing fashions in Music in Education, the majority of music teachers believe that children should be involved in practical music-making, singing and playing, handling the same musical elements and processes as adult performers and composers. The growth of interest in exploratory approaches to music in class created fresh challenges to the performing groups. Where a constructive relationship was built up with audiences, the children showed an increased interest and awareness of musical sounds. After 1962, both the String Quartet and Wind Ensemble played children's compositions in school. This pioneered approaches which were re-introduced in the period after 1985 through the G.C.S.E. programmes of composition. In the same way as the players in the String Quartet, Wind Quintet and the Dales Sinfonia spent time in schools working with small groups of children, some professional symphony orchestras introduced schemes where schools could adopt a player for a period of time. For example, the City of Birmingham Symphony Orchestra and the Halle Orchestra had such schemes in operation in 1990-91, and the G.C.S.E. examinations seem likely to encourage their growth. The confluence between the three elements - Listening, Performing and Composing - was recognised in the West Riding Education Authority, and formed a foundation for policies adopted more broadly after 1974.

V CHAPTER NOTES AND REFERENCES:

1. For example, Kenneth Robinson, a former student at Bretton Hall, was a member of the advisory committee which produced The Arts in Schools [1982] and subsequently became Professor of Arts Education at Warwick University.
2. P.& F.S-C.: 6.11.62.: W.Y.A.S.: Ref. RC/13/462/vol. 16/p. 196.
- 3-4. Oral evidence: M.S.: 16.12.86.: op. cit.
5. Gavall: Memorandum for Schools Council Concerning their letter dated 26th February, 1969, referring to problems of Teacher Apathy towards Music: Section quoted in Music and the young school leaver: problems and opportunities: Schools Council Working Paper No. 35: [1971] Evans Brothers Ltd. London: pp. 15-16.

6. Gavall to Gill: Memorandum: Staffing for Music at Secondary Level: 23.1.67: Ref. S.G.: 108/D.H.
7. 1. Minutes: P. & F. S-C.: 14.6.66: Teacher for the Grassington, Threshfield, Appletreewick area: W.Y.A.S.: RC/13/466/vol. 20/ pp.78-79. In 1991, this post still existed.  
(2) Minutes: P. & F. S-C.: 11.11.69: Teacher for the Sedburgh, Dent, Garsdale areas: W.Y.A.S.: RC/13/469/vol. 23/p. 197.
8. Minutes: S.M. S-C.: 22.7.47.: W.Y.A.S.: RC/13/Vol.14/p.214.
9. In 1990, the Barnsley Metropolitan Borough Council closed its Music Centre and dismissed its peripatetic instrumental teachers. [Mann, P.O.: Sounds and Sweet Airs? Letter to the Editor of the Barnsley Chronicle: 15.6.90.]
10. Minutes: P.& F.S-C.: 4.12.62.: W.Y.A.S.: RC/13/462/vol.16/p.211. Refer to Appendix No. 5.1.
11. Minutes: P.& F. S-C.: 6.4.62. op. cit.
12. Clegg [1962] op. cit.
13. Gavall - Mann: Letter: 26.11.86.
14. Gavall - Mann: Letter: 18.11.86.
15. Minutes: P. & F. S-C.: 10.11.64: Resolution No. 305: W.Y.A.S.: RC/13/464/vol. 18/pp. 169-170.
16. Bretton Hall Instrumental Teachers Conference: 17/20th April, 1964
17. Oral evidence: J.G.: 8.1.87.: op. cit.
18. Refer to Appendix No. 5.6.: A.B.R.S.M. statistics of examinations.
19. Appleyard, W. et alia.: The West Riding String Quartet Diaries: 1948-62: Edited Paul Mann: 1988: Unpublished: op. cit.
20. Gavall - Mann: Letter: 20.1.87.
21. Refer to Appendix No. 5.6.: op. cit.
22. Butterworth - Mann: Letter: 17.10.89.
23. Clayton West, Denby, Denby Dale, Emley, Flocton, Grange Moor, Lepton, Shepley and Skelmanthorpe.
24. Oral evidence: R.W.: 4.12.89.
25. Oral evidence: J.S.: 18.12.89.
26. Oral evidence: J.S.: 18.12.89: op. cit.
27. Munrow provided the music for the BBC television series The Six Wives of Henry VIII and Elizabeth R, as well as his lively radio series Pied Piper.

28. Spence - Mann: Letter: 23.2.87.
29. Analysis of figures in documents relating to the number of children being taught by the County staff in March, 1974, when the instrumental teachers were transferred to the new authorities. Refer to Appendix No. 5.7.
30. Refer to Appendix No. 5.6.: op. cit.
31. Including Leicestershire and counties affiliated to the Rural Music Schools Association [Ibberson, M.: 1977: ]
32. Oral evidence: P.S.: 7.2.90.
33. J.G.'s phrase: Gavall to Mann: Letter: 18.11.86.: op. cit.
34. Minutes: P. & F. S-C: 5.3.63: W.Y.A.S.: RC/13/463/vol. 17/ p.307:
35. Centres were established at Horbury, Bruntcliffe, and Gildersome.
36. Minutes: P.& F.S-C: 8.1.63.: W.Y.A.S.: RC/13/462/vol.16/pp. 239-40.
37. Tuition under the K.R.M.S. ran on different principles to the West Riding scheme; it was run independently of the Kent Education Authority and pupils paid for lessons - £4 per term for individual lessons, £2 for a lessons with two pupils and £1 for class lessons. The Kent Education Authority had just begun to develop a County Orchestra in 1963. The writer was the Head of the Music Department in a grammar school in Kent in 1963, and four peripatetic instrumental teachers visited the school from the K.R.M.S.
38. Oral evidence: B.C.: 4.4.90.
39. Memo: from Senior Music Adviser: October, 1971.
40. Oral evidence: K.E.: 10.4.90.
41. Minutes: P. & F. S-C.: 11.5.65. W.Y.A.S.: RC/13/465/vol. 19/p. 47.
42. H.M.I.: A Survey of Instrumental Music in the Wath-upon-Dearne Area of the West Riding of Yorkshire: H.M.I. report carried out 5th-9th March, 1968: Appendix II: p. 12. D.E.S.: H.M.S.O.: London.
43. Oral evidence: P.S.: 7.2.90.
44. Gavall to Mann: Letter: 2.2.87.
45. H.M.I./D.E.S.[1968]: op. cit.: p. 5.
46. 156 children: Figures taken from H.M.I./D.E.S.[1968]: op. cit.
47. (1) Eric Woodward, the Director of the West Riding School Museum Service, had weekly guitar lessons from Gordon Crosskey: Oral evidence: E.W.: 11.11.89.  
(2) Patrick Salisbury, H.M.I., attended the Guiseley Area Music Centre with his two boys, and played the viola in the string orchestra.

- 48-49. This is examined in Chapter VII, Section. 3.1.2.
50. Minutes: P. & F. S-C.: 5.11.68.: W.Y.A.S.: RC/13/468/vol. 22/p. 190. Kenneth Evans became a member of H.M.I. in Wales.
51. (1) Maurice Ashworth founded the Elland F.E Music Centre:  
(2) Norman Dyson founded the Emley Music Centre:  
(3) James Shepherd founded the Queensbury Music Centre.
52. Gavall - Mann: Letter: 20.1.87.
53. Minutes: P. & F. S-C.: 9.7.63.: W.Y.A.S.: RC/13/463/vol.17/p. 95
54. Guiseley F.E. Area Music Centre Prospectus: 1968-69
55. Minutes: P.& F. S-C.: 5.3.63: W.Y.A.S.: RC/13/463/vol.17/p. 307
56. Refer Chapter Six, Section 3.1.1.
57. Minutes: P. & F. S-C.: 5.11.63: W.Y.A.S.: RC/13/463/vol.17/p.210
58. Oral evidence: EMG: 3.11.89. plus personal diaries.
59. Clegg: Letter to Principals of local F.E. Institutes: 3.3.64:
60. Minutes: P. & F. S-C: 5.3.63: op. cit.
61. Oral evidence: EMG: 3.11.89: op. cit.
62. An examination of surviving registers of the Crofton Music Centre for 1965-66 confirms that many children travelled from the 'three towns' area: registers on file:
63. Clegg: Letter: 3.3.64: op. cit.
64. (1) Oral evidence: EMG: 3.11.89.: op. cit.  
(2) Oral evidence: M.A: 24.4.87.: op. cit.
65. Gavall: Memorandum [1969] op. cit.
66. Oral evidence: M.A.: 24.4.87.: op. cit.
67. For example, Batley, Elland, Emley, Hebden Bridge and Queensbury were run on alternate Saturdays.
68. Minutes: P.& F.S-C: 8.3.66: W.Y.A.S.: RC/13/465/vol. 19/p. 298-99.
69. Minutes: P.& F.S-C: 8.3.66: op. cit.
70. (1) Minutes: P.& F.S-C: 12.7.66: W.Y.A.S.: RC/13/466/vol.20/p.108  
(2) Oral evidence: M.A.: 24.8.87: op. cit.
- 71-73. Oral evidence: J.G.: 8.1.87.
74. Refer to Chapter Seven, Section 3.5.
75. Gavall - Mann: Letter: 22.7.89.

76. Oral evidence: J.G.: 8.1.87.: supported by letter: Gavall - Mann: 22.7.89.: op. cit.
77. Oral evidence: A.H.: 16.11.89.
78. "Why should children in only the larger primary schools have concerts; all children, even in the smallest rural primary school deserve to hear live music." (Gavall: reported by A.H.: Oral evidence: 16.11.89.
79. Oral evidence: A.H.: 16.11.89.: op. cit.
80. 311/BC: Report: Music in the West Riding: 1972.
81. Adams: 1962: op. cit.
82. Clegg: Letter to peripatetic teachers: Ref. S 508 DH: 25.9.70.
83. Clegg: Concerts in Schools: The Dales Sinfonia: 211/S.
84. Between December 1965-December 1967 the peripatetic instrumental teachers' orchestra in the central area supported at least sixteen festivals and schools concerts.
85. Horbury Secondary School: Thursday, 12th, Friday, 13th and Saturday, 14th November, 1964.
86. Minutes: P. & F S-C.: 3.4.62: W.Y.A.S.: RC/13/462/vol.16/p.8.
87. Clegg: Leader of String Quartet: Conditions of Appointment: April, 1962.
88. Diary: 11.10.60.: Boston Spa. "Music Mistress said concert was preferable to the orchestral ones and suggested woodwind group should also tour. A good idea this."
89. Oral evidence: R.P.: 22.12.87.: op. cit.
90. Minutes: P.& F.S-C.: 7.5.63.: W.Y.A.S.: RC/13/463/vol.17/p. 52.
91. Minutes: P.& F.S-C.: 10.9.63.: W.Y.A.S.: RC/13/463/vol. 17/p. 130.
- 92-93. Oral evidence: A.H.: 16.11.89.: op. cit.
94. Leeds University: Music Department Prospectus: 1972-74.
95. Gentry - Gavall: Memorandum: County Pianist: 211/G.: 23.9.65.
96. Paynter [1982] p. 126.
97. Swanwick: [1979] p. 43: op. cit.

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## CHAPTER SIX

### MUSIC IN ADULT AND FURTHER EDUCATION

Music in Adult and Further Education was the least glamorous of the education provisions in the Authority. It reinforced traditional good practice rather than new approaches, and rarely attracted the publicity given to, for example, the re-organisation of secondary education, or creative approaches to learning in school. For this reason, there is a temptation to undervalue its importance in the context of Music Education. And yet, in one important sense, it was the most important of all the elements in the provision, for Adult and Further Education could give the incentive and a ready route through to adult music-making for young musicians in schools and music centres.

After the 1939-45 war, there had been an expansion of Education in general. The music provision was one of the elements in the education service to have taken advantage of this growth. The Authority was conscious of the need to sustain and invigorate music not only in schools but in the adult community at large. Education after school in the broadest sense was important, and by the end of 1946, the West Riding Education Authority had plans to found colleges for both initial and in-service teaching training. It also had plans to found an adult residential college in the County, and subsequently instituted and maintained a West Riding Chair of Music at the University of Leeds. Over the period from 1946-74, the County's policy towards Adult and Further Education had an important influence on adult music-making in the West Riding.

There grew up a cycle of influence between the adult musical traditions in the West Riding, and music in its schools. The musical traditions reinforced music in schools during the period 1936-74. Music teachers were often an important link between the two, for they directed choirs and orchestras in the adult community. Some peripatetic instrumental teachers took part in professional music-making in the locality. Music was an important element in the emotional and educational growth of children, and its place was justified in schools on those grounds alone. Nevertheless music in schools could lead young

people into a happy adult life as informed listeners and performers. This was not the prime function of Music Education, but music teachers with vision recognised that musical links needed to be made between musical activities in schools and those in the adult community. Whilst the adult traditions nourished music in schools, young people in their turn could sustain and invigorate the adult musical traditions. In an important sense, the cycle of influence was fundamental to the continuation of the adult musical traditions. Some cautious councillors argued that there was little point in resourcing music in schools if children gave up singing and playing when they left full-time education. Clearly this was a specious argument. Whether children continued to sing or play as adults was immaterial, for music had the power to enrich their lives as children in school. Children who had been involved in fulfilling music-making in schools could "never be the same again" (1).

Patronage of music and the arts in general, which had often existed at a local and community level, became more strongly influenced by the County and the State. During the war, the Council for the Encouragement of Music and the Arts (C.E.M.A.) (2) sponsored many concerts throughout the County. It is possible that the radical changes in political influence after 1945 - for example, the nationalisation of industries, and the introduction of the National Health Service - created an outlook in which the State, rather than private enterprise, provided support. The diminishing influence of the churches, chapels and industrial organisations as patrons was balanced by a greater interest in the arts by county councils and county boroughs. In this sense, the West Riding Education Authority took on the mantle as a patron of the arts in the community, for through Adult and Further Education Evening Classes it supported a broad range of adult activities - art, drama, music. However, it must be noted that compared with the total number of adult musical activities in the West Riding, those supported by the County represented only a small proportion. Nevertheless, the County provided important support, particularly for small societies.

The development of music in Adult and Further Education was a complex synthesis of many elements in the County's music provision; there was a reflexive relationship between them. The Authority's Music Advisers were responsible for music at all levels in the Authority; this

facilitated integration within the music provision. The Authority encouraged music in Adult and Further Education through the Adult Residential College at Grantley Hall, through the Institutes of Further Education, through the Area Music Centres, through support to choirs, orchestras and bands, and through support to concert societies in the region.

The establishment of Adult and Further Education on a firm foundation in the West Riding Education Authority had a broad influence on adult musical organisations. Jim Hogan, the Deputy Education Officer with specific responsibility for Further Education, was of particular assistance to the Music Advisers in the development of the music provision (3). In 1954 the Education Committee established a charter giving support to affiliated societies (4). At that time, concerts were given by the West Riding Demonstration Orchestra in rural districts in the northern dales area, financed by Further Education (5). The West Riding Orchestra also gave concerts to adult audiences in the smaller county boroughs. After the disbandment of the Yorkshire Symphony Orchestra in 1955, some critics in the education service considered that the Senior Music Adviser was trying to develop the West Riding's Orchestra as a regional professional orchestra.

After the important re-organisation of the music provision in 1962, the Authority extended its support for adult musical organisations in the County through Further Education. Concert societies received support in the form of a subsidised concert, or reduced rates for the use of school premises. There was little new in the principle, for even in the period before 1939, musical organisations used Authority premises for rehearsals and concerts. Musical organisations - concert societies and clubs, choirs, bands and orchestras - were drawn more closely under the umbrella of Further Education, and were supported and financed by the Authority. It was an important period, for not only did Further Education provide a base for the new Area Music Centres after 1963, but provided financial guarantees for Concert Societies presenting recitals by professional artists (6). For ten years, adult musical organisations in the West Riding received support from Institutes of Further Education, and there was renewed growth in music making in the region.

However, there were signs even before the re-organisation of local authorities in 1974, that support could not be sustained at this level.

There were two main priorities in the Adult and Further Education provision:- (I) Nurturing and invigorating adult musical traditions, for listeners, for singers and for instrumentalists: (II) Drawing young people into that tradition. Within Adult and Further Education, several important focal points for musical activity can be identified: Grantley Hall Adult Residential College, the Extra-Mural provision of the University of Leeds, the West Riding String Quartet, the Institutes of Further Education and Evening Classes, and the Area Music Centres supported by Further Education.

#### 1. NURTURING AND ENVIGORATING THE ADULT MUSICAL TRADITIONS

The plan to establish Grantley Hall was part of the Authority's broad plan for the development of the education service. In 1946, the Policy Sub-Committee considered "a scheme proposed by the Education Officer for the establishment of a residential adult college for students" (7). The initial plans were for a college running not only short courses, but courses of a month, or a year's duration for suitable mature students, in a similar manner to the Ruskin College. Although there was an early proposal that the West Riding Education Authority should co-operate with the Extra-Mural Department of Leeds University in setting up an Adult Residential College (8), in the event, the County Council purchased Grantley Hall for its own use (9), and it opened for courses in May, 1949. Over the period 1949-74, Grantley Hall provided a broad spectrum of courses. The strength of the musical traditions in the West Riding influenced the development of Music as an important element in the courses at Grantley Hall. Although many of the courses were held at weekends, there were courses of a week's duration during the vacations devoted mainly to practical music making.

There were many instrumental playing courses at Grantley Hall. Recorder playing was popular in the schools of the West Riding, and many pupils continued to play the recorder after leaving school. The Dolmetsch ensemble took part in several courses (10). The recorder courses helped to encourage recorder playing at adult level. Several

recorder courses for teachers were held at Woolley Hall, tutored by the Dolmetsch Ensemble and other well known specialists. The courses at Grantley linked recorder playing in school with recorder consort and Early Music playing at an adult level.

Grantley Hall was an integrating influence on the cultural life of the West Riding; it attracted adults from a broad range of cultural and educational backgrounds and united them in study and practical activities. Northern arts associations, societies and guilds used Grantley Hall as a residential centre. Vocal and choral courses were run through the Institutes of Further Education. The Airedale and Wharfedale Institute of Further Education made particular use of Grantley Hall. Local Federations of Townswomen's Guilds ran music-making courses at Grantley, often tutored by prominent musicians in the West Riding. The Royal School of Church Music used Grantley Hall as a northern centre for residential chorister training courses, and leading church musicians tutored courses there. In the period of the County Schools Music Festivals, 1957-62, the Senior Music Adviser organised a residential weekend each year for the music teachers of the participating schools. These were held variously at Bretton, Woolley and Grantley (11). Courses were organised at Grantley Hall which combined Art, Poetry, Literature and Music. Many of these were organised in conjunction with the music staff of the University of Leeds.

The West Riding Education Authority had supported Leeds University from its earliest days as the Yorkshire College. After the appointment of Edward Allam as the first music lecturer in 1928, music courses were established at the University. Pupils from many schools in the West Riding and county boroughs studied Music at the University, often on West Riding Scholarships. In 1949, the West Riding Education Authority approved an annual grant of £5,000 (12) to establish and maintain a West Riding Chair of Music at The University of Leeds. James Denny, the first West Riding Professor of Music, and the lecturing staff of the music department established close links with the County, supporting its musical activities and forging close links with its colleges at Bretton, Woolley and Grantley. In 1971, when the appointment of a successor the James Denny was being considered, Gavall, as the Senior Music Adviser to

the West Riding Education Authority, was invited to sit on the advisory panel with Lord Boyle and Lord Harewood.

The members of the String Quartet made an important contribution to music in Adult and Further Education through their work at Grantley Hall and through numerous recitals to concert societies. There are three important elements in the work of the String Quartet within Adult and Further Education:- performing at colleges and concert societies, illustrating aspects of the chamber repertoire on musical appreciation courses, and organising and directing adult musical ensembles. The String Quartet drew many young people into adult instrumental ensembles. The String Quartet gave recitals at the West Riding Vacation Courses held at Bingley and Ilkley. It played at numerous music clubs and concert societies in the north of England. Many societies owed their existence to early recitals by the String Quartet. The Quartet gave evening recitals in rural communities, particularly in the northern area (13). The Quartet took part in many courses at Grantley Hall between 1949-74. As performers, organisers and teachers, their influence on music at Grantley Hall, as on the rest of the County, was significant.

Through its recitals, the West Riding String Quartet made an important contribution to the adult social and musical life of the Riding and the North of England. Through their recitals to concert societies and music clubs and their musical appreciation courses at Woolley and Grantley, the members of the String Quartet met many keen music listeners. Their playing courses also brought them into regular contact with enthusiastic instrumentalists. The West Riding String Quartet became well-known for their Chamber Music Playing courses at Grantley Hall, which they established in 1951 (14). Keen young string players attended the chamber courses; playing with adult musicians was an important learning experience for them, which could lead them into music making as adults. In addition to tutoring the instrumental ensembles, the Quartet used to play compositions which course members had brought with them. In 1958, the String Quartet was asked to organise a similar course for the Preston Education Authority at Alston Hall, where the Warden was the former Deputy-Warden at Grantley.

Although the chamber music playing courses at Grantley Hall filled an important need in the north of England, there were no similar courses in the County for adult orchestral players. This was surprising since there were several good adult orchestras in the West Riding. Some of these rehearsed under the auspices of the Evening Institutes and used West Riding schools for their rehearsals. The northern area in particular had a rich tradition of string orchestras and the Area Music Adviser was keen that the Authority should actively encourage them. The formation of the Otley Further Education Orchestra by the String Quartet in 1959 was important, for it drew together children and adults in instrumental playing. The Quartet also established orchestral playing courses at Grantley Hall, held during the Easter vacations. After 1961, due to pressure of work, these were directed by professional conductors from outside the County (15). Many other courses for adult players were organised in the County.

The Wind Quintet was only founded in 1963, and had less impact than the String Quartet on Adult and Further Education in the County. It did not establish the same close links with amateur wind players in the County as the String Quartet did with amateur string players. Arguably, the String Quartet's most effective work with adults was in the period from 1948-62, when as Advisers in Instrumental Music they were more deeply involved with that aspect of music in the Authority. From its first year, the Quartet established constructive relationships with the staff of the music department of Leeds University. After the appointment of Alexander Goehr in September, 1971, both the String Quartet and the Wind Quintet became the resident chamber ensembles at the university, with their own rehearsal room.

## 2. THE INFLUENCE OF THE INSTITUTES OF FURTHER EDUCATION AFTER 1962

The support of the Institutes of Further Education was important in adult music making in the West Riding, and the Music Advisers worked closely with the Principals of the area Institutes, both in running courses and promoting concerts. This relationship developed further in 1963 with the formation of the first official Area Music Centres under existing Institutes of Further Education. After the appointment of John Gavall as the Senior Music Adviser in 1962, special charters were

established which extended the Authority's support for music through the Institutes of Further Education in a number of ways:- (I) the extension of the existing scheme under which Institutes of Further Education provided direct support for adult musical ensembles, (II) the development of Area Music Centres under Institute of Further Education administration, and (III) the scheme of association under which existing concert societies in the County would receive financial support, and new ones would be helped to establish themselves.

Some adult musical societies chose to become official Evening Classes. Under this arrangement, the County provided accomodation for rehearsals, with a conductor and an accompanist. Societies who wished to retain a measure of independence but who could benefit from some form of association with the Evening Institutes became affiliated groups rather than official classes. Some were linked with the new Area Music Centres or Arts Associations. The significance of this scheme was that Institutes of Further Education, through the local Heads of Evening Classes, provided support for small choral societies, bands and string orchestras, often at a critical stage in their development, without which they would have faced difficulties.

In addition to the regular weekly rehearsals of choral societies, brass bands, and orchestras under the umbrella of the Evening Institutes, several summer schools were organised in the County which were a focal point for adult music lovers. Some of these were part of the well-established annual programme of Easter and summer vacation courses for orchestral and chamber music players at Grantley Hall. Other summer schools were organised independently by the Music Advisers and the Institutes of Further Education at the colleges in Ilkley and Ripon.

Concerts were an integral part of West Riding musical life, and there were concert societies in many parts of the County. On the 3rd March, 1964, a formal Scheme of Association for Concert Societies was announced (16). Under its provisions, Institutes of Further Education gave financial support to existing Concert Societies, and encouraged new societies to establish themselves. This support enabled societies to engage artists of national and international repute, in addition to artists with a local reputation. Agreement was given for a sum of £1,000

to promote a pilot series of musical recitals in the County, organised in conjunction with Institutes of Further Education. This was intended as an experiment where the County would give support to societies, rather than promote concerts itself. The Authority had no legal right to organise public entertainment on a commercial basis, but could support concerts organised by concert societies (17).

There were many potential benefits under an association with the County. Foremost among these was financial support. Concert societies took advantage of the free provision of school halls in their locality. There was also an integrated plan for the co-operate engagement of concert artists by several societies in an area, for a more economical fee than if they were engaged individually. An annual planning meeting was held in Wakefield, to which societies sent representatives. Detailed proposals were discussed with the Authority's Music Advisers and with officers of other societies. The County provided not only financial support for concert societies, but also bought reconditioned concert grand pianos for several of them. The Authority's String Quartet and Wind Ensemble gave initial recitals free of charge to new societies in order to encourage them. Some societies were supported by Institutes of Further Education in conjunction with the Music Centres, for example, at Guiseley, Horbury, Dinnington, Wath and Whitwood. The Whitwood Arts Association co-ordinated the activities of many arts groups in the area, including existing choral societies and brass bands.

### 3. THE COUNTY LIBRARY HEADQUARTERS, MUSIC AND DRAMA COLLECTION

A significant benefit of living in the West Riding Education Authority's administrative area was that schools, colleges, choirs, orchestras, operatic societies, and evening classes could make free use of the extensive facilities provided by the County Library Music and Drama Collection at its headquarters in Wakefield. An extensive library of musical scores, orchestral and band parts were available to all musical organisations in the West Riding Education Authority. Without this collection, music in the West Riding would have been significantly impoverished. Many musical societies in the West Riding were able to select their concert repertoire entirely from music which was available in the music library. The library's extensive stock included sets of the

standard choral repertoire, madrigals, part songs, and sets of music by contemporary composers purchased specially on request.

With characteristic vision, the staff of the library, and in particular Iris Johnson (18), anticipated trends in music education. At a time of growth in demands from schools for fashionable rock musicals and pop cantatas, the library ordered multiple copies of them for class use. This applied to works set for G.C.E. O- & A-level. The library also had an extensive collection of opera scores, including contemporary works. West Riding schools, colleges, adults orchestras and musical societies were the envy of others throughout England. The County Library Music and Drama Collection was taken for granted by many in the County, but was a crucial element in the development of music in the West Riding Education Authority as a whole; it is worthy of an independent research project. It was only because of intensive lobbying in 1974 that the Music and Drama Collection was kept together as a resource in the north of England (19).

#### 4. DRAWING YOUNG MUSICIANS INTO THE ADULT MUSICAL TRADITIONS

The West Riding had a well established structure of County Scholarships for pupils wishing to continue specialist music studies at technical colleges, music colleges and universities. County Music Scholarships were awarded to specially gifted pupils who wished to study music at colleges of music, but who might not have the breadth of academic achievement to enable them to enter universities. Music scholarships were awarded after special written music examinations and performance auditions. The Authority also established Continuation Music Scholarships for pupils in secondary modern schools, who whilst gifted in musical performance might not meet the academic requirements of O-level examinations. The continuation scholarships enabled pupils aged 15-18 years old to continue their music studies at, for example, the Huddersfield Technical College.

The development of Area Music Centres administered by Institutes of Further Education was a visionary plan. The fact that the Area Music Centres catered for such a wide age-range meant that musical ensembles might have both junior school children and old age pensioners playing

together. This created interesting new social groupings. Some Area Music Centres developed constructive links with the parents of children playing in orchestras, and this became mutually beneficial. Some parents also attended Music Centres with their children and some played in orchestras and bands. At Whitwood Music Centre there was a strong Parent Association, which helped to raise money for special events. Had the West Riding Education Authority continued for a further ten years instead of being disbanded in 1974, it is possible that the Area Music Centres could have been the integrating element that was needed to re-inforce the waning adult musical traditions of the West Riding.

Throughout the period 1935-74, there was little essential difference between the style of extra-curricular music-making in schools and that of adult musical societies. There was often a reflexive relationship at a local level between school and community. Children in schools took part in adult musical activities and interested parents sometimes took part in school musical activities - a not uncommon musical relationship in the West Riding. Strengthening a school orchestra by playing bassoon, French horn or cello, or perhaps singing tenor or bass in the choir, was invaluable. Some schools and chapels formed occasional choirs and orchestras of pupils and parents, to sing Messiah, The Creation, and the Requiems of Mozart and Faure.

The policy of the West Riding Education Authority towards Adult and Further Education encouraged this. The music playing activities organised in the County by the West Riding String Quartet drew young people into adult musical activities. From the start of the Otley Further Education Orchestra, several young players from Skipton High School took part. The Grantley Hall chamber music playing courses included young players, often the sons and daughters of experienced musicians on the course. Young players integrated naturally into adult music-making, and there was often little distinction in the standards of playing (20). The experience of playing with adult instrumentalists was for many young players a tremendous education (21).

For over a century, West Riding churches and chapels developed choirs in which boys and girls were given an early training in singing and reading music. This formed a foundation for their music making as

adults, often in the same choir. Several brass bands and choral societies established training schemes for young people, where young musicians were progressively introduced into the adult ensembles. Although this was by no means general throughout the West Riding, it was often done at a community level as a means to draw in musical children at an age where their musicality and enthusiasm could be channelled effectively. In some cases, it was a carefully structured and deliberate policy to involve the young in music-making and to develop their musical skills. The effect of this was that young and old made music together, and there was often little distinction between them. Although by no means general, this tradition still carries on today in some areas.

It has always been important to maintain the flow from school into adult music-making. However, some adult organisations have never encouraged young people to join them. In the majority of large choral societies, the membership has always been adult. In the 1960s, perceptive musicians recognised that unless there was a continuing policy to involve young people leaving school in choral activities, there was a grave danger of the tradition dying (22). This was gradually recognised, and as younger people in their twenties and thirties joined, the average age of some choral societies reduced gradually. In 1991, the Huddersfield Choral Society runs a youth choir, which has shown itself to be an important element in encouraging young people in the area, and seems likely to do much to maintain enthusiasm for adult amateur choral singing in that area.

The Music Advisers recognised the value of concerted music-making at both school and adult level. Stanley Adams pioneered County Schools Music Festivals where the children were actively involved in performing major choral works to a standard similar to that of adult choral societies. Rehearsing and performing such works was an enormous stimulus to choral singing, and was an encouragement to young people to join adult choral societies. John Gavall, despite a musical philosophy which differed from his predecessor, recognised the value of group music-making for young people not only in school, but as a means to greater social fusion and interplay (23). Under Gavall, the Music Advisers of the Authority sought means to develop greater interaction between young and old in musical activities, recognising the importance of such links.

As was noted in Chapter Five, in the new Area Music Centres adults were encouraged to take an active part, both in the music-making and in the social life (24).

With the increased musical activity in the Music Centres after 1963, some instrumental teachers established constructive links with the conductors of adult choirs and orchestra. In some areas, young players were recruited by adult instrumental groups, particularly brass bands (25). In other cases, peripatetic instrumental teachers who played in adult instrumental ensembles took their young players along for experience (26). However, in some areas there was little continuity into adult musical groups. Some conductors of adult bands and orchestras faced antagonism from instrumental teachers, and became concerned at the difficulty in recruiting new members. Oral evidence indicates that some peripatetic instrumental teachers were more concerned to undertake professional evening engagements than to nourish adult amateur music-making in the community. This showed a distinct lack of vision, for in many cases they were dependent in the goodwill of the adult community for the continuance of instrumental activities in schools, and ultimately their jobs.

Whilst the Music Advisers gave a lead by encouraging adults to take part in the activities of the Area Music Centres, this was no substitute for active music-making at adult level in the community itself. A reciprocal policy was needed where children who attended Music Centre activities were encouraged to join-in existing adult musical activities outside the Music Centres, which they could invigorate with their freshness and youthful skills. Positive links between school or music centre activities and the adult music making organisations are essential. The prospect of a vigorous adult musical life after school is important in sustaining meaningful musical activities in schools. Music is not a childish interest for school days only, but one which has the potential to give lasting fulfillment as an adult.

The West Riding Education Authority showed an enlightend attitude to education as a whole. Its policy towards Adult and Further Education was characteristically generous, for at a time when the fortunes of many musical societies in the County were flagging, the Authority gave them a

boost through its scheme of association. The Authority's support gave Adult and Further Education a more important role in maintaining the musical traditions in the West Riding than is generally realised. Today, with an average life expectancy of over seventy years, one can expect to live nearly four times as long as an adult after leaving school, as one did as a child attending school.

The vigorous growth of music in the schools of the West Riding between 1935-74 was influenced by the broad base of music-making in the Yorkshire. Only if a vigorous adult musical life can be maintained is there a chance of maintaining vigorous and satisfying music in schools, for a strong reflexive relationship exists between them - one feeds the other, and without healthy growth both would wither. Music-making is not an activity which one puts aside on leaving school, but one which one takes into adult life. An important purpose of music in schools is to give children the opportunity for personal enjoyment and fulfillment, not only through individual creative exploration of musical sounds, but through involvement in socialising group activities - singing and playing. Music in Schools should provide intrinsic fulfillment, but it should also prepare children for a lifetime's enjoyment in music, both as listeners and performers.

Education after school is an essential ingredient in any healthy society and music should be an integral part it. Between 1935-74, the West Riding Education Authority showed great boldness and vision in the encouragement it gave to Adult and Further Education, through the establishment of the West Riding String Quartet, Grantley Hall, the Institutes of Further Education and the Area Music Centres. These were significant achievements.

VI CHAPTER NOTES AND REFERENCES:

1. Oral evidence: S.A.: 7.4.87.: op. cit.
2. C.E.M.A., which later became the Arts Council, with regional influence later through the Yorkshire Arts Association.
3. Gavall to Mann: Letter: 28.11.86.: op. cit.
4. [1] Special Sub-Committee of F.E.S-C: 29.6.54:  
[2] W.R.E.C. Minutes: 19.1.55: Also Gosden and Sharpe (1978):  
pp. 207-209.

5. For example, evening concerts were given in Slaidburn, Pateley Bridge and Boroughbridge.
6. [1] Minutes: P. & F. S-C: 4.12.62: op. cit.  
[2] Clegg: Letter to Principals of Institutes of Further Education: Scheme of Association: 3.3.64.
7. [1] Minutes: Policy Sub-Committee: 15.10.46: W.Y.A.S.: RC/13/447.  
[2] Gosden and Sharpe [1978], p. 204: the initiative for the establishment of a college of adult and further education in the County came from Alderman Walter Hyman.
8. [1] Minutes: Policy Sub-Committee: 21.1.47: W.Y.A.S.: RC13/447.  
[2] Gosden and Sharpe: [1978]: op.cit.: p. 205.
9. Minutes: Education Committee: 23.9.47: p. 59: W.Y.A.S.: RC13/45.
10. Dolmetsch Ensemble: Course Nos. 485, 511, 583, 651, 899.
11. [1] Minutes: Governors: 21.1.62:  
[2] Oral evidence: M.O.: 29.11.85.
12. Minutes: Policy Sub-Committee: 18.1.49. W.Y.A.S.: RC/13/446/p.93.
13. 12.10.50.: Concert in Slaidburn Village Hall, Trough of Bowland
14. Diary: 31.7.51
15. Harvey Phillips, Harry Blech and Fritz Spiegl.
16. Letter: Clegg to Principals of Institutes of Further Education and Heads of Evening Institutes: 3.3.64: op. cit.
17. When a concert society was established at Grantley Hall, the County could give support to the society, but not organise the recitals.
18. Oral evidence: R.I.J.: 5.11.90.
19. Refer to Chapter VIII: Section 4.
20. On the Grantley Hall chamber music playing courses in 1960 and 1961, there were at least five young players out of a total of about thirty on the course: W.R.S.Q. records.
21. Oral evidence: S.O.: 24.1.90.
22. Bird, D.: Extract from The Colston Papers [1962] pp. 218-219.
23. Gavall to Dobbs: [1962] Memorandum to Schools Council: In Schools Council [1971] Working Paper No. 35.
24. Gavall to Mann: Letter: 18.11.86: Final talk to the the County Education Officer, Administrators, Advisers and Inspectors at Woolley Hall on 21.2.71.
25. Oral evidence: J.S.: 12.12.89.: op. cit.
26. Oral evidence: D.W.: 25.9.89.

## CHAPTER SEVEN

### DEVELOPMENTS IN THE MUSIC CURRICULUM IN THE WEST RIDING: 1951-74

In this chapter, an examination is made of developments in the music curriculum of the County between 1951-74. During this period, approaches to learning began to broaden, and the perspectives of the musicians and the arts specialists in the County became more confluent. In Section 1 of this chapter, the status quo of music in the classroom is considered. An investigation is made into the effect of the appointment of an increasing number of trained music teachers to schools after 1951. In Section 2, a study is made of examinations in music, and the relationship between the growth of music making in schools generally in the County, and the number of children taking such examinations. Between 1951-66, these were predominantly the G.C.E. and the specialist practical instrumental examinations of the Associated Board of the Royal Schools of Music [A.B.R.S.M.]. A study is made of the development of C.S.E. examinations in music after 1966, and the issues raised during the discussions which led to their introduction.

Section 3 considers the ways in which the music curriculum evolved after 1960 under the influence of new ideas, and examine the effect of new approaches on music in primary, middle and secondary schools in the County. An investigation is made of the ways in which such approaches developed and were propogated more broadly. Particular examples of new approaches in relationship to the G.C.E. and the C.S.E. examinations are investigated. The chapter draws on case studies of developments in Music in specific schools in each area of the County. Whilst Woolley Hall and its Wardens had an important role in stimulating and propogating new ideas and approaches in the County after 1960, it was teachers themselves who were responsible for the greatest advances in the music curriculum in the County.

## 1. THE MUSIC CURRICULUM: 1951-60

### 1.1. Inhibitions to change

The notable developments in practical musical activities in schools between 1935-74 - percussion band and recorder playing, choral singing, instrumental tuition and concerts of live music - have already been examined in previous chapters. These were supported by a well-established foundation of musical theory and instruction which included lessons in the rudiments of music and in musical appreciation. Traditional styles of music-making in West Riding schools were strong. Many music teachers in schools at this time were drawn from a broad, stable, social class where traditional values were important and where there was little real motivation for change. Few musicians saw anything fundamentally wrong with a system in which they personally had been successful and which had produced choral and operatic societies, male voice choirs, amateur orchestras and brass bands, and a broad spectrum of adult musical activities in the County.

Singing could be an uplifting and fulfilling experience. Singing by rote was widely enjoyed and many members of male voice choirs learnt songs without being able to read music. The former Codes of the Board of Education influenced singing, and for nearly a century many members of Yorkshire choral societies read fluently from tonic sol-fa scores. For many children in school, singing was associated with learning tonic sol-fa in a mechanical manner from a Modulator chart, and caused needless frustration. Some of those who taught tonic sol-fa and sight singing understood the letter but not the spirit, and learning was often a routine. Alec Clegg questioned whether the ability to sing at sight from musical notation increased children's sensitivity to music (1). In the first fifty years of this century, the piano was the predominant musical instrument in the home and school. Its monopoly as an instrument for accompanying singing in schools was a factor in the slow growth of new approaches in music teaching.

Music is a cognitive art, and to be a successful participant in musical performance there are many things to be learnt about music. Through singing and playing a simple instrument, children learn

important musical concepts - rhythm, pitch, dynamics, phrasing, texture and form. An important argument advanced in favour of teaching the recorder in the primary school was that children learnt to read musical notation simultaneously with learning technical performing skills. Over the centuries, musical activity evolved as an interpretative form linked with musical notation, rather than an "improvised" art form. Intellectual refinement and ingenuity in musical style led to a gradual bifurcation of music in society. Works such as Bach's Mass in B minor or Walton's Belshazzar's Feast were far removed from Hebridean Folk Song, or Balinese Gamalan Music. Most western music developed a sophistication which has lost sight of its primitive roots. Few specialist music teachers in 1960 perceived that the basic elements of music - timbre, texture, shape, form, with perceptual characteristics like lightness, heaviness, smoothness, prickliness - were shared by all the arts. As a result, music was often taught at a level inappropriate to the majority of children, particularly at primary age.

The grammar school concept of subject specialisms, which was reflected in the former School Certificate, had important long-term effects on the curriculum generally, even after 1950. In Music, such practices tended to reinforce the specialist approach, with its insistence on the mastery of musical technique and music reading. Teacher training courses tended to perpetuate traditional, subject-oriented approaches. Musicians appointed to posts as lecturers were usually music specialists with good academic and musical qualifications. It was unusual for such musicians to have experience as class teachers in primary schools. The traditional perspectives of specialist musicians in Education inhibited, for many years, the development of new approaches to music in schools.

## 1.2. Effects of the appointment of music teachers to secondary schools

In many secondary schools up to 1950, particularly grammar schools, music was perceived to have only a minor role as a class subject, although there were often extra-curricular activities. The appointment of an increasing number of trained music teachers to secondary schools enabled a broader range of music-making to take place both within the classroom and as an extra-curricular activity. After 1951, secondary

modern and grammar schools gradually appointed full-time music teachers. This was an important factor in the growth of choral singing and instrumental playing. The County secondary schools music festivals, which were established after 1957 and which were examined in Chapter Four, drew on the increasing quality and experience of the music teachers in the secondary schools of the County.

As a result of the appointment of full-time music teachers, many schools established a weekly provision of music for all classes. Some grammar and secondary modern schools built up extra-curricular musical activities of a high standard. There was a notable increase in the number of candidates for the General Certificate in Education examination in Music. The significance of the appointment of full-time music teachers may be seen, for example, in a grammar school in the southern area which had nineteen G.C.E. O-level music candidates at a time when other grammar schools had none at all (2). A pupil at this school in 1951 subsequently became an avant garde composer of international repute.

Musical literacy was regarded as an important key to the enjoyment of music-making, not only for children but adults. It was generally assumed by the music profession that children should learn to read musical notation. This was true also of the producers of the B.B.C. schools music broadcasts Rhythm and Melody, Singing Together and Time and Tune. The County's Music Advisers organised courses for non-specialists designed to develop their musical understanding and skill, as well as dealing with specific classroom methodology (3). Throughout the period, the Music Advisers considered this to be a priority. In 1970, the Music Adviser for the southern area organised piano classes on dummy keyboards, not to teach the piano as such but to give teachers a framework for musical literacy, and to give an understanding of staff notation.

Between 1951-60, singing was still the predominant practical musical activity in class, before the surge in instrumental playing in schools. During this period, part-singing in soprano, alto and bass voices [S.A.B.] was becoming more common in secondary schools, and was encouraged in the County by the schools music festivals. There was a

growing awareness of the potential of the boy's changing voice. After 1950, many new song books were published, and favourites such as The New National Song Book were revised for a second time. Compilations of songs used in B.B.C. schools music programmes were published. The popular Oxford School Music Book series for primary and secondary schools was introduced in 1954 and was used in many schools in the West Riding. With the development of gramophones, listening and musical appreciation were increasingly included in music lessons. A growing range of music books for class use were published at this time (4).

## 2. EXAMINATIONS IN MUSIC

Although examinations in music affected only a small proportion of the total secondary school population in the County, they nevertheless influenced the content of the music curriculum in general, and in their turn were reinforced by it. They illustrated a traditional perspective of musical education rather than music in education. Most music teachers were themselves the products of a complex system of musical education, in which there was a clear progression of practical and theory examinations from Grade One of the Associated Board of the Royal Schools of Music, through to diploma examinations of the colleges of music and degrees at universities. There was a similar philosophy in the theory and aural examinations of all these bodies. In their turn, the examinations often influenced the attitude of music teachers towards the music curriculum for those children who were not likely to take examinations. There was a clearly perceived route through for talented young musicians. This system was supplemented by a network of competitive music festivals throughout the country. This well-established, traditional perspective on music in schools discouraged the growth of radical new approaches in the music curriculum.

In Chapter Five, reference was made to the relationship between the growth of instrumental playing in the West Riding Education Authority and the growth nationally in the number of entries to the examinations of the Associated Board of the Royal Schools of Music. The Associated Board theory examinations had an important influence on the curriculum. Similar written exercises were often included at an elementary level in class work, but without the practical component. Examinations were

sequenced in such a way that players advanced in theoretical knowledge at a similar rate to development of skill on their instruments. In one sense, the graded examinations and the numerous competitive music festivals in the north of England gave incentive to strive for a standard of excellence. Teachers who favoured examinations, often favoured competitive festivals.

Examinations of one form or another formed only a small element of the music in West Riding schools. It was not unusual for grammar schools to have fewer than five O-level candidates - less than 1% of the total numbers on role - and only one A-level candidate. As the Certificate in Secondary Education [C.S.E.] was adopted more widely in secondary modern and comprehensive schools, the overall numbers of pupils taking Music as an examination subject grew. Where C.S.E. grew out of existing classroom practice in years 1-3, there was greater potential for growth of ideas.

### 2.1. The School Certificate

When the School Certificate examination was founded in 1917, it was offered by university boards, and viewed in essence as a course which led on to higher education. At the same time as the School Certificate was set up, the Secondary Schools Examinations Council was established as an independent body of teachers from schools and universities. In Music, the School Certificate reflected the established practice in musical education not only of the music profession generally but of most examining bodies at the time. The universities, the colleges of music and the Associated Board of the Royal Schools of Music were perceived to be the guardians of the tradition. The number of pupils taking Music as a specialist subject in the Higher School Certificate was a small proportion of the total entries [Table 7.1.].

Table 7.1.: Numbers taking the Music in the Higher School Certificate [JMB] in the years 1920, 1930, 1940, 1950.

Date	H.S.C.Music	%	Total
1920	-		986
1930	3	(0.1%)	3,480
1940	36	(0.8%)	4,750
1950	145	(1.2%)	12,278

[Refer to Appendix No. 7.1.]

The low numbers reflected the status of class music generally in state grammar schools between 1920-50. The principal developments in the music provision before 1950 - schools music festivals, percussion bands, recorder playing - had taken place in elementary, primary and secondary modern schools, rather than grammar schools. In 1930, it was unusual, even in grammar schools with a musical reputation, for pupils to take Music as a specialist subject at Higher School Certificate level (5). As the School Certificate developed, there was increasing concern that the Examining Boards and the School Certificate were exerting a dominant, formative influence on the school curriculum (6). University matriculation requirements influenced the curriculum for the majority of pupils, most of whom did not wish to study Music in Higher Education. This was considered to have had a lasting effect on the secondary school curriculum (7).

## 2.2. General Certificate of Education [G.C.E.]

In 1951 the School Certificate was replaced by the General Certificate of Education [G.C.E.] (8). The G.C.E. examination was established on a single-subject basis, available at Ordinary and Advanced levels. The Northern Universities Joint Matriculation Board [J.M.B.] administered the examinations taken by the majority of grammar schools in the West Riding Education Authority. Whilst only a small number of grammar schools had entered candidates for the School Certificate examinations in Music, an increasing number began to enter pupils for the G.C.E.

### 2.2.1. The syllabus for G.C.E. and interactive influences

As with the School Certificate, the requirements for university entrance influenced G.C.E. scholarship-level papers and the syllabus at A-level. This in its turn influenced the content of the O-level syllabus. In many grammar schools, this also had a direct effect on the general class syllabus for years 1-3. The G.C.E. O-level music examination reinforced principles of musical learning and instruction which were perceived by the majority of music teachers to be important. The examination represented a traditional musical heritage. Music was perceived as a sequenced study through which one developed technical

skill, musical understanding, and a knowledge about music. The perception was of musical education rather than music in education. This view persisted for many years (9).

Unlike the visual arts, music is an art form which lives only in performance. Many young people developed an interest in music through singing and playing instruments. For young musicians of ability, there was a well-established system of musical instruction. The examinations of the Associated Board of the Royal Schools of Music - both practical and theoretical - were sequenced through eight practical and theory grades, and candidates could demonstrate mastery at each stage. The Associated Board examinations provided objective criteria for musical evaluation, and had strong external validity. As was noted in Chapter Five, between 1955-74 there was a significant rise, nationally, in the total number of candidates taking the examinations of the Associated Board. Although there have been many changes in Education as a whole in the period since 1960, the examinations of the Associated Board are still strongly supported by music teachers both in the British Isles and throughout the World. For many teachers and young musicians, working systematically through the graded examinations of the Associated Board was a formative musical influence, as well as having summative value. In the West Riding, some schools had so many candidates for Associated Board examinations that they became examination centres.

Of the pupils who studied for the G.C.E. O-level music examination in the West Riding, a proportion had already taken practical and theoretical examinations of the Associated Board as instrumentalists. Some of the requirements for the G.C.E. O-level examination were already familiar to such pupils. Grade Five theory made demands of a similar musical standard to O-level, and many candidates taking O-level would have reached a standard comparable to Grade Five in the practical examinations of the Associated Board. Although there was a practical examination in the syllabus of the A-level examination of the J.M.B., none was included for O-level candidates.

Writing music exercises - melody, harmony and counterpoint - was an important element in theory examinations, and this applied to the G.C.E. O-level. Many candidates lacked practical experience of harmony and had

difficulty in forming a working concept of musical tonality. Music teachers, short of lesson time, often taught harmonic procedures by carefully-defined rules; this was often knowing about harmony rather than knowing it. There was a broad range of harmony and counterpoint textbooks to help both teachers and pupils in music writing. However, apart from elementary melody writing, skill in original composition was not required at O-level or A-level. There was an important component of knowledge about the history of music and musical form in the O-level examination. There was a range of set works in differing styles, mostly of Western European origin. There were articles in music journals giving a detailed analysis of music set works. Whilst set works encouraged children to study in depth, such methods of study could lead to a lack of general knowledge of music. Not all schools were able to rehearse and perform the music set for study at O- and A-level.

In reality, the specialist approaches to teaching Music at O- and A-level required a different type of teaching from that needed for Music as a general study in the classroom. Where there were two or more music teachers, this was possible. One of the strongest inhibitions to change was the perspective of individual music teachers working on their own (10). In Section 3, note is made of experimental approaches using tuned percussion instruments, aimed at giving children a more practical working knowledge of harmony - a musical knowing.

#### 2.2.2. Bretton Hall: Practical experience for pupils taking examinations

The disadvantages of the single-subject approach to the School Certificate and General Certificate in Education examinations were apparent to colleges like Bretton and Dartington, which pioneered broad approaches to the Arts in Education. Many of the students who enrolled on courses at Bretton Hall, whilst having skill in their own art, showed limited experience of the Arts in general. The Foundation-Principal of Bretton Hall, John Friend, was an important influence in establishing a philosophy for the College. He expressed concern that the syllabuses for external examinations should not exert undue influence on the quality of original and creative work done by students in the College (11). He encouraged an extension of this philosophy to senior pupils in school.

The facilities for practical activities in Music, Art and Drama made Bretton Hall College an ideal centre for weekend and vacation courses. In 1952, the College established an annual vacation course in the arts for sixth form pupils. The course was intended as a means of introducing pupils who had completed their O-level studies and had entered the sixth-form to broader approaches in the arts, and of preparing potential students for new approaches to the Arts in Education. The course became popular, and attracted sixth formers from schools throughout England. Students had the opportunity firstly to explore their own art in depth, developing skills and enthusiasms at a personal level, and then to apply new skills in a project involving other artists. They also had the opportunity to work within the discipline of other arts - painting, pottery, drama, movement and dance. Depth with breadth underpinned the aims of the course. Those who attended the courses acknowledged the stimulus they gained from them (12). The number of pupils on the sixth form Arts course grew from 32 in 1952 to 170 in 1966 (13). Friend regarded the Sixth Form Arts Course as an important extension of the philosophy of the College, "allowing the student an opportunity to concentrate on one art whilst experiencing the others" (14). It was customary to include a celebrity music recital during the courses.

The music and drama departments of Bretton Hall organised practical workshops dedicated to the study of O-level set works. In May each year, the drama department of the College organised a Shakespeare Week, in which pupils from schools could attend practical workshops, seminars, and performances of their set texts. Many schools were unable to perform works set for the G.C.E. O-level music, and pupils were often limited to performances on gramophone records. The music department of the College organised G.C.E. O-level Music-Making Days when pupils sang and played their set works together. Up to three hundred children and teachers from schools in the north of England took part each year. A range of the works set by the J.M.B. were studied and rehearsed. With the large number of pupils attending, it was practicable to rehearse simultaneously a large four-part choir and a symphony orchestra. Lecture-recitals were given by specialist staff. A concert performance of the O-level works studied and rehearsed during the day was given. The writer organised these music-making days for a number of years.

Bretton Hall was an important centre for courses organised by the West Riding Education Authority. Several of the West Riding Vacation Courses for Teachers were held at the College. The facilities were used by the County's Music Advisers for a variety of purposes. The Music Adviser for the central area of the County, Muriel Gill, established a weekend A-level music course for teachers and pupils at Bretton Hall at Easter, 1973. Several distinguished musicians lectured on the course. This A-level Music Course was subsequently held annually at different centres in West Yorkshire and drew in pupils, teachers, lecturers, advisers, as well as music examiners from The Board. These various initiatives broadened the experience of pupils taking the G.C.E. examinations at both O- and A-level.

### 2.2.3. Growth of G.C.E. O-level entries: 1951-73

The growth in the number of candidates taking G.C.E. O-level Music between 1951-73 reflected the growth of music generally in the County's secondary schools during this period. In 1952, the second year of the G.C.E., a sample of thirty-four grammar schools out of about fifty-five in the whole of the West Riding Education Authority reveals wide variations in the number of candidates entering for examination. Whilst two schools with full-time music teachers entered over fifteen each, ten other grammar schools entered no candidates at all. The average number of candidates from the thirty-four schools was three (15). During the period 1951-73, the total entries for G.C.E. O-level examinations administered by the J.M.B. increased from 37,474 to 138,958, a growth factor of 3.7. The entries for Music O-level during the same period increased from 1,217 to 3,842, a growth factor of 3.16. During the same period, the secondary school population in the West Riding Education Authority doubled from 62,894 to 126,591 [See Table 7.2].

Table 7.2: Growth of entries for music compared with total entries 1951-73

Year	Music total	Music A-H	Total entries all subjects
1951	1,217	21	37,474
1973	3,842	68	138,958
Growth factor	3.16	3.23	3.7

The writer selected seven of the grammar schools from the sample of thirty-four for an analysis of annual growth between 1951-74 [A-H in Appendix No. 7.2.]. The basis of the selection was: (I) a balance between the three administrative areas of the County, (II) representative girls, boys, and mixed grammar schools, (III) the inclusion of schools which amalgamated to become high schools, (IV) schools which evidence from other sources suggested had shown vigorous growth in their musical activities, both choral singing and instrumental playing - between 1951-74. The writer included, for comparative purposes, a secondary modern school from the central area which developed a good record for music-making between 1960-74, and which was known to enter candidates for both G.C.E. and C.S.E. examinations. The number of entries from these schools increased from 21 to 68, a growth factor of 3.23. The difference of only 0.07 between the sample West Riding entries and the total music entries throughout the J.M.B. area was insignificant, and tends to validate the selection of schools A-H.

Fig: 7.3. J.M.B.: G.C.E. O-Level Music examinations [1951-73]  
 Samples A-H expanded (See note 1.)  
 [Figures reproduced by permission of the J.M.B.]

	Years, 1951-73, from which the figures are drawn																							
S.	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	
A.	1	0	1	0	7	3	2	3	5	5	7	5	3	4	8	7	0	3	0	8	6	17	14	
B.	0	0	0	0	2	0	0	5	4	3	4	6	7	7	8	1	4	6	3	11	7	4	7	
C.	0	0	1	0	0	0	0	0	1	4	4	5	3	7	7	10	10	11	14	11	5	9	11	
D.	0	2	4	11	8	8	9	8	4	5	5	9	1	3	5]	+								
E.	0	4	7	0	3	5	7	5	0	3	3	5	4	9	8]	+								
F.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7	13	11	8	2	11	8	10
G.	1	1	0	1	0	2	0	0	12	8	9	9	11	9	9	10	12	15	15	7	9	21	19	
H*	19	15	11	11	9	12	12	15	11	13	12	12	10	4	13	12	4	2	9	3	7	7	6	
I.	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0	2	1	0	0	0	0	0	1	1
T	21	22	24	23	29	30	30	36	37	41	44	51	49	43	60	48	43	48	49	40	45	65	68	

1. Codes:

- C. Mixed grammar school which became a high school
- + D. Girls grammar school which merged with E.
- + E. Boys grammar school which merged with D.
- F. Mixed grammar school, the result of merging D & E.
- \* H. Mixed grammar school which became a high school:  
 Already had a full-time music teacher in 1951.
- I. Secondary modern school in central area; candidates began to be entered for G.C.E. O-level examinations in Maths, English, General Science etc., in 1963.

2.2.4. Factors influencing a growth in numbers taking G.C.E.

The increase in the number of entries for G.C.E. Music O-level was due to a number of factors, including the appointment of specialist music teachers, and the general growth of interest in music in grammar schools. The development of instrumental tuition in an increasing number of grammar schools after 1950 was indicative of this growth of musical awareness. However, the evidence that it influenced directly the numbers of pupils entering G.C.E. examinations is inconclusive. This is considered in this section.

There were annual fluctuations in each school in the numbers taking G.C.E. O-level Music. Although the overall figures show growth, the patterns within each school were the result of a variety of factors. These included the general changes in staffing in schools and the introduction of C.S.E. in 1966. The G.C.E. O-level had no practical performance component, and was perceived by many pupils who already played instruments as an academic examination; this was a source of criticism at the time. Although the comparisons show inconsistencies, the figures show that the growth in instrumental playing in many schools was not matched by an equivalent rise in the number of candidates entering for the G.C.E. O-level examinations. Whilst the number of hours of instrumental tuition in schools B, C, D & E doubled between 1963-72, the numbers of those taking G.C.E. O-level showed little notable change [Refer to Figs. 7.4., 7.5. & 7.6.]

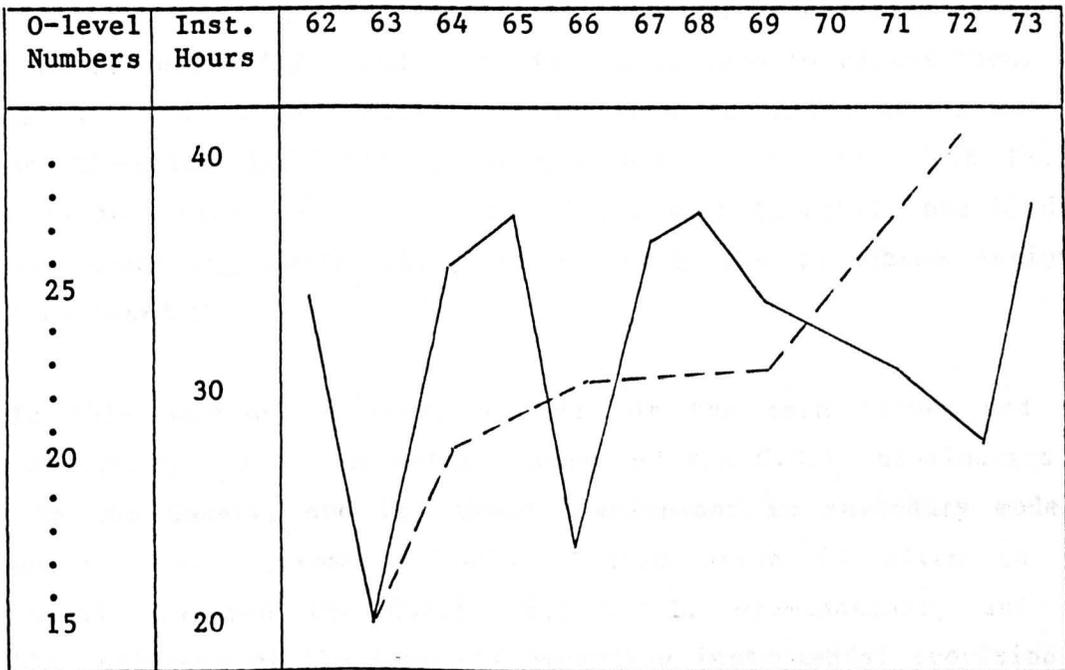
Fig: 7.4.: Instrumental tuition [Total hours in each school]

School	1963	1964	1966	1969	1972
B	5	5.5	6.25	13.25	14.5
C	4.5	12.0	12.5	10.75	11.0
D+E	10.5	10.75	12.0	7.5	16.75
Total	20.0	28.25	30.75	31.5	42.25

Fig: 7.5.: Entries for GCE O-level [1962-73]

School	62	63	64	65	66	67	68	69	70	71	72	73
B	6	7	7	8	1	4	6	3	11	7	4	7
C	5	3	7	7	10	10	11	14	11	5	9	11
D+E	14	5	12	13	7	13	11	8	2	11	8	10
Total	25	15	26	28	18	27	28	25	24	23	21	28

Fig: 7.6.: Graph of figures tabled in 7.4. & 7.5.  
 ——— = O-level entries:      - - - = Instrumental hours:



### 2.3. Certificate of Secondary Education [C.S.E.]

The Certificate of Secondary Education [C.S.E.], introduced in 1965, encouraged a broader approach to the curriculum than the G.C.E. It had long-term beneficial effects particularly for Music and the Arts. The G.C.E., like the former School Certificate, had been designed by the university examining boards primarily for pupils in selective schools. Although teachers were represented on the boards, they had only a minor influence on the content of the syllabus. Alec Clegg encouraged secondary modern schools to enter able pupils for the G.C.E., but the statistics show that in Music this happened to only a limited extent (16). One did not have to look far for the reasons. There were growing demands for a leaving examination for pupils who did not aspire to the G.C.E., particularly in secondary modern schools.

In 1958, the Beloe Sub-Committee was set up by the Secondary Schools Examinations Council to consider secondary school examinations other than the G.C.E. Reporting in 1960 (17), the Beloe Sub-Committee recommended that there should be single-subject examinations designed for pupils of a lower level of ability than the G.C.E. It expressed the view that the examination should be one in which the schools themselves had a controlling influence, and which reflected the work of schools "without imposing its own pattern upon curriculum and syllabus" (18). The historical background to the C.S.E. in the West Riding Education Authority, and the arguments which were advanced at the time have been rehearsed elsewhere (19), and there is little need to repeat them. Due to Alec Clegg's concern about the possible technical influences of Further Education institutions on the new C.S.E., the West Riding Education Authority became a member of the West Yorkshire and Lindsey Regional Examining Board (20), rather than the Yorkshire Regional Examining Board (21).

In this section, a study is made of the main issues and the arguments which led to the establishment of the C.S.E. examination in Music in the County, and its broad development in secondary modern, comprehensive and grammar schools. Consideration is given to the relationship between the C.S.E. and G.C.E. examinations, and the possible influence of the County's expanding instrumental provision on entries.

In each of the regional examining boards in England, there were Advisory Areas which was based on groupings of existing Education Divisions. In the West Yorkshire and Lindsey Regional Examining Board there were fifteen Advisory Areas. In each of the areas, there were subject panels which consisted of teachers in participating schools. It was the intention of the S.S.E.C. that schools should have control over the new examinations. However, teachers showed concern at both local (22), and at national level about the degree of freedom they would have in this respect:-

If we are to have music in the C.S.E. then its syllabus must reflect what is being done inside the classroom. The most valuable and precious feature of such an examination must be the freedom it gives to a school to submit its own syllabus for the approval of the regional board. We must resist the tendency we have seen in

G.C.E. work to allow the external syllabus to dominate the teaching in the schools and thus stifle any true musical awakening. (23)

In the event, a crucial role for determining the syllabus for their own school and schools in their area devolved on teachers. One of the important benefits of the C.S.E. was that it drew music teachers together for discussion about the syllabus, about examination papers, for initial agreement of performances or pre-recorded tape recordings, and for moderation meetings. This was an important precedent, for it was not unusual for music teachers to work in relative isolation. Several local musical initiatives resulted from this; in some localities, there was also an exchange of music material between schools. Through the C.S.E., the educational horizons of many teachers broadened. A study of the papers of the Airedale, Claro, Ripon and Wharfedale Area, for example, shows how discussion led to the establishment of a constructive, working relationship between the staff of the schools (24). This laid a foundation for similar discussions about the 16-plus examinations after 1972, and the G.C.S.E. in 1986.

Within the music guidelines of the Examinations Bulletin No. 1, published by the S.S.E.C. (25), were four main elements:- ensemble work, musical literacy, musical knowledge, and individual interest. All candidates were expected to take part regularly in appropriate vocal or instrumental work. Although this was not directly assessable, it was a condition of entry to the examination (26). The inclusion of a practical performance element in the examination distinguished the C.S.E. from the G.C.E., and encouraged pupils who already sang in school choirs and played in ensembles, to gain credit for this musical activity. Significantly at this stage, it was suggested that the County's peripatetic instrumental teachers should be consulted on the choice of repertoire for this part of the course. Composition was seen as a possible choice for individual pupils.

Credit was given where pupils were involved in musical activities outside school, for example in brass bands or music clubs. Drawing music in schools closer to teenage musical interests outside school to some extent answered criticisms made in the Newsom Report [1963]. When the

school leaving age was raised to sixteen in 1972, it was anticipated that more pupils would wish to take C.S.E. Music courses. The possibility of dropping the practical requirement was considered by some music panels (27). In practice, there were problems in enforcing examination requirements which were non-assessible.

### 2.3.1. Modes of examination

The most important feature of the C.S.E. examination was the broad range of choices available to schools. There were three modes of examination: Mode 1 was an external examination in the sense that the syllabus and the examination were prepared by the regional subject panel. The C.S.E. Mode 1 syllabus was influenced by the content of the G.C.E. and the examinations of the Associated Board of the Royal Schools of Music. Entries from grammar schools and secondary modern schools with good instrumental traditions tended to be for Mode 1. A majority of candidates for the C.S.E. already played instruments and would already be used to the formal approach of the examinations set by the Associated Board. In Mode 2, a school or groups of schools submitted a syllabus to the regional subject panel, which then approved it and set appropriate examination papers. In Mode 3, individual schools or groups of schools had freedom to devise their own syllabus, and set their own form of examination. Within Mode 3, there was considerable flexibility, and in the long-term, it encouraged important advances in secondary examinations.

Some schools took the opportunity to try experimental approaches in composition, and gained approval to submit tapes of compositions without written music scores (28). In one school at least in the County, musique concrete and electronic music was an elective musical activity. For such schools, the C.S.E. syllabus could reflect what was actually being done in the classroom, and the examination became a learning outcome rather than a declared objective. Traditional approaches in the music curriculum changed gradually under broader influences. New approaches affected the curriculum not only for the broad majority of children in class, but for the pupils who took examinations in music. Children were given increased opportunity to perform and compose, and submit these as elements in the profile of examinations. As music teachers gained

experience and confidence in the C.S.E. examinations, they became more imaginative, and opted increasingly for Mode 3 rather than Mode 1. In 1973, 68% of all Music entries in the West Yorkshire and Lindsey Regional Examining Board were for Mode 3. In one school at least in the West Riding, a joint Music-Drama programme was in operation by 1974, and formed the basis of a C.S.E. examination syllabus (29).

The plans for the C.S.E. and the development of new approaches in the secondary curriculum generally, led to the founding of the Schools Council in 1964. The Schools Council became one of the most influential bodies on educational thinking generally, initiating a number of music curriculum projects. In May 1971, the Schools Council produced the report of a working party investigating a single system of examining at 16-plus. Music was no longer listed as a single subject, but was subsumed into Creative Arts (30). In the period after 1972, pilot projects were conducted into a single system 16-plus examination, and the JMB set up pilot examinations. The 16-plus music examinations became popular in many comprehensive schools in the County, and formed a foundation in some areas of the County for the development of the General Certificate of Secondary Education [G.C.S.E.].

### 2.3.2. The growth of the C.S.E. in Music: 1966-74

In order to determine the growth of Music as a C.S.E. subject between 1966-74, the writer selected twenty-four secondary modern, grammar and comprehensive schools in the three administrative areas of the County (31). The criteria adopted in selecting were:- (i) to seek a balance between the three administrative areas of the County, (ii) to select representatives from secondary modern, comprehensive/high, and grammar schools, (iii) to include some schools where statistics of the growth of their instrumental provision had survived. During the period 1966-74, the total secondary school population in the County rose from 104,139 to 126,591, a growth factor of 1.2. The number of entries for CSE examinations in the same period increased from 33,691 to 154,427, a growth factor of 4.6. In the sample of twenty-four schools, the number of entries in Music rose from 17 to 119, a growth factor of 7. However, whilst six schools had entries of over ten candidates, ten schools had none at all. The average number of entries per school was only five. In

the Airedale, Claro, Ripon, Wharfedale area, the numbers during the same period increased from 16 to 83, a growth factor of 5.2.

The growth of entries for Music in the C.S.E. after 1966, especially in secondary modern and comprehensive schools, reflected its more practical approach than the G.C.E. A number of pupils in grammar schools took the C.S.E., in addition to the numbers taking G.C.E. In some schools, pupils following the G.C.E. and C.S.E. courses were taught in the same groups. There were several reasons for this; it was convenient to timetable examination sets together, and it enabled those who did not reach the academic standards for the G.C.E. to take the C.S.E. instead. Oral evidence suggests that in grammar schools with good musical traditions, most pupils considered the C.S.E. too easy.

### 2.3.3. The relationship of instrumental playing in schools to the C.S.E.

There was a greater degree of correlation between the numbers playing instruments and entries for the C.S.E., than there was for the G.C.E.

Fig: 7.7: Entries for C.S.E.: 1966-74

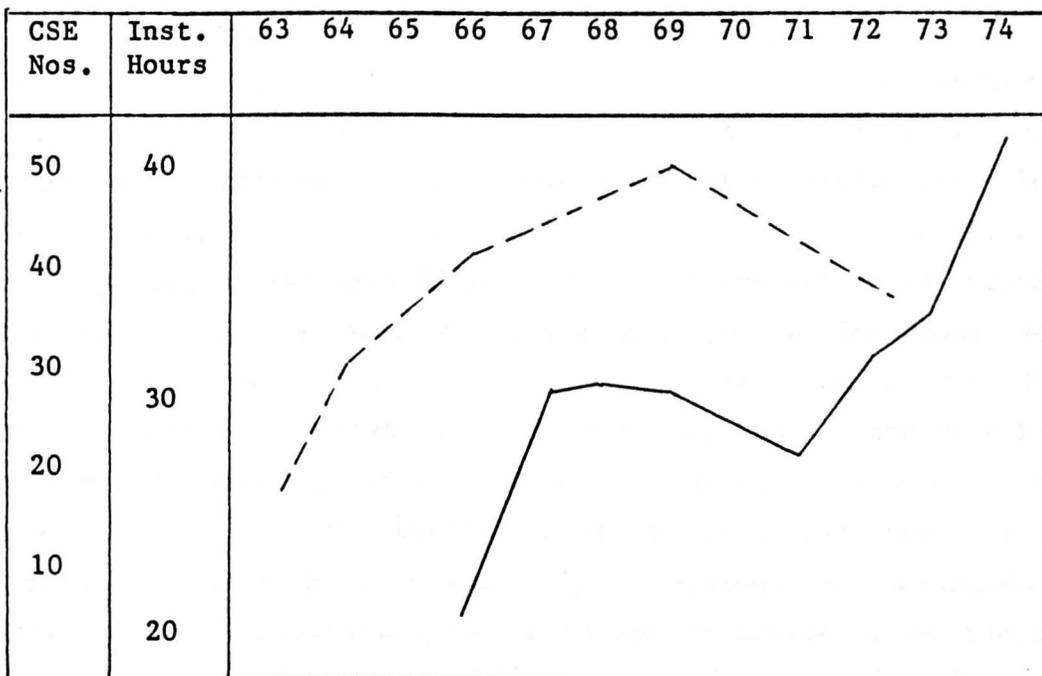
School	Role [1967]	66	67	68	69	70	71	72	73	74
G	501	0	12	10	4	6	7	2	3	14
H	1396	0	5	7	0	5	2	7	9	8
I	899	0	0	0	12	8	5	8	17	12
V	423	0	0	3	5	5	3	6	2	4
X	500	5	10	8	6	*	3	7	4	14
Total		5	27	28	27	24*	20	30	35	52

Fig: 7.8: Instrumental tuition [Total hours in each school] 1963-72

School	Role [1967]	1963	1964	1966	1969	1972
G	501	11.5	16.75	18	17.25	9.5
H	1396	9.75	10.75	12.5	11.75	16
I	899	4.5	4	3.5	2.5	3.25
V	423	0	0	2	5.5	3.5
X	500	0	0	0	3	2.75
Total		25.75	31.5	36.00	40.00	35.00

Fig: 7.9: Corollation of C.S.E. entries and instrumental hours.

———— = CSE entries: - - - - = Instrumental hours:



However, the evidence indicates that whilst playing an instrument was an incentive to take Music as a C.S.E. examination subject, not all pupils learning instruments in secondary schools actually chose to do so. Many young instrumentalists played for pleasure, but had little desire to take examinations in Music. Overall, music entries represented a small proportion of the total entries for the C.S.E. examinations. For example, even after the C.S.E. had been operating for seven years, entries in music were less than 1% of the total.

Fig: 7.10: Proportion of music entries to total subject entries:

Year	Music entries	%	Total entries all subjects
1973	717	0.8%	92,558
1974	877	0.6%	154,427

(32)

An additional factor in the generally low take up of Music as an examination subject for the C.S.E. was the choice of options at that stage. Pupils in secondary modern schools were influenced by job prospects on leaving school, and chose main-stream subjects like Maths and English (33). Instrumentalists who might well have studied Music, often had more important priorities.

## Conclusion

The thorough, systematic, sequenced approach which had characterised musical education in England for over a century had produced, at one end of the spectrum, professional musicians of international reputation, and, at the other, keen adult music lovers involved at a fulfilling level in music-making in the community. This was equally true in the West Riding. This approach reflected methods of instruction in all aspects of Education. In an important sense, traditional examinations in music - the grade examinations of the Associated Board of the Royal Schools of Music, G.C.E., the West Riding County Music Scholarship examinations, the diploma examinations of the colleges of music, and the music degrees of the universities - ensured that musical standards were not only maintained but enhanced. The traditional music examination had a formative influence on the music curriculum as a whole in schools. However, what was suitable for a minority of able, even talented, musicians, was not always appropriate for the broad majority of children in class. In its Mode 3 form, the C.S.E. broadened the vision of many music teachers in the County. It encouraged teachers to design a music curriculum based on a foundation of music-making to suit the majority of children, and then to formulate a syllabus whereby this could be examined. As a proportion of the total educational provision, the number of children taking public examinations in music was small. Nevertheless, the development of new examinations after 1960 had a long-term influence on the music curriculum of secondary schools in the County.

The statistics show that a particular school's instrumental activity and its entries for G.C.E. and C.S.E. examinations in music often grew simultaneously, but there was not necessarily a direct correlation in the figures. They show the danger of trying to generalise from published figures of examination entries and results. Behind the statistics are the lives of children, teachers, schools and communities. There were wide variations because of local and personal factors. In 1991, there is danger that the results of National Curriculum Tests made in schools might be published as league tables, and misinterpreted by those who do not understand the personal and environmental circumstances. Although the writer made extensive use of published

reports and primary sources, he also talked to teachers and examiners to rehearse the main issues. What was apparent was that, whilst children enjoyed making music, singing in choirs and playing in bands and orchestras, only a small proportion of them wished to study Music as an examination subject for the G.C.E. or C.S.E.

Most children became interested in music through singing and playing. Where an examination was formulated out of current practice in the classroom, and drew on practical skills rather than formal knowledge about music, the evidence suggested that there was a greater uptake in entries. The G.C.E. was perceived as a summative examination with strong external validity. In some schools with a lively practical approach to class music in years 1-3, the attitude of both teacher and pupil changed towards Music in year 4 when it became a subject for external examination (34). It is axiomatic in Education that it is not only the product which is important but the process of learning which led to it. The art advisers in the County expressed a view, felt by pioneers of creative approaches at the time, that it was not the child's painting which mattered, but what the child learnt whilst painting it (35). This was reflected in the philosophy of Bretton Hall where modes of working could be seen as "growing points", as well as a "wrapping-up" of existing skills (36).

At the heart of music making in a school was often a vigorous music teacher. This was the common denominator in musical activity, whether it was choral singing, instrumental playing, or entries to external examinations in music (37). The evidence shows that where there was encouragement to sing together and to learn musical instruments, there was often encouragement to take external examinations in music. In Section 3 of this chapter, a study is made of some of the ways in which individual teachers took the challenges presented to Music in Education after 1960, and evolved practical music curricula in which all children found some fulfillment, and which led to a deeper knowledge and understanding of Music itself.

### 3. THE DEVELOPMENT OF NEW APPROACHES: 1960-74

Traditional approaches to music in schools were strong in the West Riding, but they overshadowed potentially-exciting new approaches in the music curriculum and inhibited innovation. Although pupils studying Music at G.C.E. O-level were writing melody and harmony exercises, few of them were encouraged to improvise or compose their own music. The evidence suggests that many of the innovative ideas which developed in schools after 1960 were pioneered by teachers who were not trained classical musicians, and who did not play the piano fluently. Few music specialists in secondary schools perceived the child as the focal point of the educational process, as a growing, discovering mind which needed to play with and explore basic elements.

Teachers who enjoyed music as listeners but could not read musical notation fluently, often considered themselves unmusical; and yet, there were numerous examples of primary school teachers in this category drawing sensitive musical compositions from children, often linked with movement, drama, art or creative writing. For many teachers in the West Riding, the courses in Movement, Drama, Art and Poetry at Woolley Hall revealed the broad possibilities of creative approaches, including Music. New approaches stemmed from a growing awareness that children could explore the basic elements of an art form without highly developed technical skills, and without having cultural ideas imposed upon them by adults.

Fundamentally, the arguments were not about creativity as such but about the ways in which children perceive and learn, about levels of working and teaching styles. Sensitive teachers were concerned to develop the powers of observation and listening in their children, allowing them to explore and to play with the medium. The Movement and Arts Advisers encouraged children to explore through play the basic elements of each art form, so that they could discover for themselves the intrinsic qualities of the medium, and use them creatively. This was a fundamental educational precept, and few who taught children of nursery and infant age found this revolutionary. It was for this reason that some of the most important advances in the curriculum, generally,

emanated from teachers who were not highly-skilled in a specialist subject area, but acknowledged their lack of skill, were happy to explore the medium and its properties for themselves, and discover alongside the children. Such teachers often had fewer pre-conceived notions than subject specialists.

Where-ever learning is taking place, there is an opportunity for teaching. What the teaching style should be, is a matter of personal philosophy and experience, for there can be no single approach to learning. A skilled teacher teaches through personal enthusiasm and skill, establishing a working relationship with the pupil based on trust, confidence and freedom from fear. Only if those conditions are established can real learning take place. For this reason, many of the new approaches which developed in the schools of the West Riding had an individual quality to them which resulted from the enthusiasm and experience of the teacher.

It is a characteristic of human beings to resist innovation. The more established a practice is, the less motivation there is for change, and the more difficult change becomes even if the will is there. Movement and Dance did not have the established teaching traditions of Music. The fact that Music took so long to evolve new approaches cannot be considered a valid criticism, for Music had most to lose through change. Some of the Movement and Arts Advisers who were eager for change took an intolerant stance towards the musicians in the County. There was need for intelligent dialogue about the different educational perspectives and teaching styles in order to establish common working principles. In the process, some teachers in the County assimilated important changes in their teaching styles.

The gradual evolution of exploratory, discovery-based activities was reflected in other areas of the curriculum, and even influenced attitudes to team sports. The syndrome of being part of a team, working together towards a common goal under a team captain, was inbuilt into sports education in schools. Traditionally, P.T. was a teacher-directed activity, in which all children performed the same training exercises simultaneously. Some regarded this as a physical discipline "imposed on the child" (38). The rise in the popularity of sports which encouraged

individual skills or fitness - athletics, squash, badminton - occurred at a similar time to the growth of creative approaches in music.

Education evolves slowly and new ideas percolate gradually. The more strongly established a tradition is, the longer the evolutionary process takes, perhaps over several generations. New ideas can only be introduced effectively by educating teachers and developing understanding of broad issues, rather than training them to impart specific methods. The expansion of instrumental tuition in schools and the establishment of area music centres, youth orchestras and bands throughout the County had drawn on the strengths of West Riding adult musical traditions. The new approaches which developed in the County did not spring from the existing music provision in the West Riding, but were influenced by ideas from outside the County. A happy revolution occurred in the West Riding during the period from 1960-74, and the music provision in West Riding schools advanced on three broad fronts - performing, listening and composing. In a growing number of primary and secondary schools, teachers and children became involved in improvising and composing as a class activity. Within the broad framework of the music provision, significant advances were made.

### 3.1. Primary schools: influences for change

The approach of Diana Jordan and Arthur Stone to Education in general, and Movement and Drama in particular, influenced class teachers in primary schools and had an important long-term influence on the development of creative approaches in the music curriculum:-

The thing I got from those West Riding courses was the way they talked about children. Some of the teachers I worked with didn't consider the children like this, and I'd never considered children in my own way like this... The influence of that lady has been utterly profound. You meet a few people in your life that are important. She was one of them! There was something artistic about the lady. There was something inside which would come out when she was working with you - an artistry... The same with Mr. Stone, whom I admired enormously. (39)

Many primary school teachers were first stimulated to explore new approaches to Music as a result of courses in Movement, Drama, Art and Poetry at Woolley Hall. This is an important issue, for general class

teachers envisaged implications for the broad curriculum, which subject specialists did not.

Bretton Hall and Woolley Hall were established as part of a long-term experiment to pioneer the Arts in Education. They both sprang from the same source in 1945, which was Clegg's wish for the West Riding Education Authority to have a role nationally in the training of new teachers, and a regional centre for the refreshment of the County's own teaching staff. Only through teacher education and training can real changes in the curriculum take place and become assimilated effectively into current good practice.

At Bretton Hall, there were two confluent elements in the education and training of music teachers - their personal education, and their training as music teachers. A careful balance was maintained between them. As new staff were appointed, Bretton Hall pioneered innovative ideas in the context of a broad base of musical activities in schools. It had an advantage over Woolley Hall, for students studied there for at least one year, and in many cases three years. Creative approaches became a mode of thinking rather than being perceived simply as a new "method". Students assimilated a broad and balanced spectrum of approaches to the curriculum, and could evaluate them through extensive practical experience. Students were able to experiment with such approaches in schools on their teaching practices, under the guidance of an experienced music tutor.

Woolley Hall was a focal point for in-service courses for teachers in the County, where they could meet their colleagues, and discuss contemporary issues in Education. Clegg had a personal interest in Woolley Hall, and received a detailed confidential report from the Warden on every course held there. Woolley Hall was a powerhouse of ideas, a "Think Tank" in the West Riding, which radiated new approaches, and stimulated fresh thinking in the curriculum. Many of the pioneering approaches which were developed in the West Riding after 1960 can be traced back to the influence of Woolley Hall. It was a centre where teachers and recognised specialists could meet together to discuss developments in the curriculum. It was intended to be a focal point for

research and development projects in schools, where they could be discussed, encouraged and evaluated in an interchange of ideas.

The Music Advisers had an important influence on curriculum development. In the period before 1955, Maisie Spence was the only Music Adviser to show empathy for exploratory approaches in Music. Stone, in conversation with the writer, said that he felt that Spence understood what the Movement and Art Advisers were trying to do (40). For his part, Stone visited, with Spence, some of the traditional musical events in the northern area - the non-competitive schools music festivals, and the Festivals of Music and Dance in the Dales held in the Trough of Bowland. The writer spoke at length with Maisie Spence before her death in April, 1988, about her early efforts to develop creative approaches to music. She considered that many musicians thought at too high a level for primary school children:-

I don't think that there's any chance of real creative music unless you do begin quite simply.. Learning to listen - that's the first thing... (41) That's the way that Sir Alec, I think, wanted the music to come, and that's the way that I could see it coming; but you had to overcome an awful lot of tradition (42).

Spence's ideas were already well-formulated by the time Woolley opened in 1952 (43). She perceived a balance between traditional and exploratory approaches to Music, and could argue in a reasoned and intelligent manner. Oral evidence suggests that Jordan was unable to do this, becoming impatient when her ideas were challenged (44). Spence accompanied Jordan to see Movement in schools, but said that the Movement specialists, whilst expecting the musicians to come into line with their views, did not generally make an effort to understand music in the West Riding, especially the folk traditions:-

What I did object very strongly to was the fact that they didn't approve of singing games and local dances. And in my area you had an awful lot of Yorkshire Dale dances... You had your ordinary singing games, and your country dancing, which is, I think, an essential of music-making. And there we disagreed! (45)

Shortly after Gavall's appointment as the Music Adviser for the southern area in September, 1955, he was lobbied by the Movement and Drama specialists, anxious for him to support their ideas. Stone admitted to the writer that perhaps their strong views had an opposite

effect, making Gavall withdraw (46). Gavall was critical of the general attitude of the P.E. and Visual Arts specialists toward the impressive musical activities in the County (47). The stance of the Movement and Arts specialists deterred the Music Advisers, and may have inhibited the development of creative approaches in Music for a number of years. Jordan was critical of the Music Advisers and musicians in general in her reports to Clegg, and these views influenced him. Spence suggested that Clegg "was more interested in Movement and Art, in Dance, than in Music Education, and that's where the bias is." (48)

In the early years, Music did not achieve the degree of creative expression which Clegg hoped for. A change in perspective from a teacher-directed approach to one involving a more individual exploration of artistic elements by the children, was difficult for experienced musicians and teachers to make. This was a matter for teacher education and training. Younger teachers in the Authority assimilated new approaches more readily into their teaching, and became the influential avant-garde of a new creative movement in music education.

### 3.1.1. The influence of Carl Orff

Carl Orff had, arguably, the most significant influence on the English school music curriculum since John Curwen. His approach to music drew on natural elements in children's lives. Speech patterns had a natural rhythm which children could identify aurally, and with guidance, could develop and build up into exciting and expressive sound textures. Orff extended this through simple percussion instruments - xylophones, glockenspiels and chime bars - which were easy for young children to play. Orff's work was essentially an aural experience, in which children built up skill in improvisation through listening.

The ideas of Orff were introduced firstly into the West Riding through a course at Woolley Hall in October, 1959, run by Doris Gould (49). Those who attended it considered it to be the most lively and original music course since the College opened in 1952. It stimulated a chain of musical events which had important consequences in the West Riding, not only in schools but teacher training colleges. Some Movement, Dance and Art teachers had been feeling their way towards an

approach in Music similar to that of Laban and Cizek in Movement and Art, and to an extent, this was realised through the musical ideas of Orff. Gould was invited on numerous occasions to take part not only in Music courses but those linking Music with P.E., Movement and Dance. Jordan said that it was "most exciting to find her approach to music so much in line with our approach to art, movement and dance." (50). Gould considered that Orff offered "a different and... a more imaginative approach to the teaching of music" (51). Jordan was impressed by the inter-action generated between Music and the other aspects of the primary curriculum:-

(Miss Gould) ...spoke of the absorption of children in their painting and the need for exploring ways in which music could result in a similar absorption and self-involvement of the child. Though much music must inevitably be directed, since it exists and must be handed on, nevertheless, there was a place for creative music in school and every child should be given the opportunity to make music for himself. If music is to be regarded as a language of sound, then there were countless ways in which children could make patterns of sound and rhythm and tone as with spoken language, and this should come before any attempt to write it down or read music. (52)

This was an expressive musical language freed of conventional technique which Clegg and the Arts specialists understood, and which reinforced the approach they had been trying to encourage music teachers to adopt since 1945. After the Whitsuntide Vacation Courses, Dance, Drama and Music, (53) and Physical Education for Senior Girls (54), run by Jordan and Stone, Jordan noted the enormous value of Gould's musical contributions to the courses (55). By 1963, Jordan considered that through the work of Gould, the Authority was "well on the first stages of making Music a creative experience for children - at last!" (56)

The development of Orff's ideas was an important stage in Music Education for it cast a new light on listening and improvising in the classroom. Orff approaches encouraged many teachers to use words patterns and choral speaking as accompaniments to songs. This liberated classroom singing from the traditional piano accompaniment, and enabled teachers who were not fluent pianists to develop singing as a creative musical activity in school. The B.B.C. propagated these approaches to accompaniment through the Singing Together and Time and Tune broadcasts for schools. Orff approaches gave children the opportunity to explore

musical sounds in an improvisatory way, without the direct supervision of a teacher. Schools welcomed the beautifully-made Studio 49 xylophones and glockenspiels which the County bought in the wake of the enthusiasm for Orff approaches. The instruments were used widely in all aspects of music in schools, including school orchestras.

Orff's philosophy of music-making based on listening, improvising and creating from the elements of musical sound was a revolution to many teachers. Teachers became aware that children in schools had the potential to be, not only performers and listeners, but composers as well. Orff-work encouraged musicians in schools to consider styles of music-making other than those on an interpretative foundation. In a characteristic English fashion, traditional teachers, particularly in primary schools, adapted features of Orff-work to their own ideas. Although the schools varied, teachers faced similar challenges and the children's work showed similar qualities of imagination and sensitivity. Some schools which had already adopted creative approaches to Movement, Dance, and Creative Writing, broadened these as a result of the influence of Orff.

Many primary school teachers welcomed Orff-work as an opportunity to draw music into curriculum projects. For example, in the northern area, Oatlands Junior School had developed, throughout the school, an educational philosophy which encouraged the children's own exploration and discovery as a base for study. The environment of the school was an important stimulus for creative work in class. The Headteacher, Owen Brown, had a particular interest in Movement, Dance, Poetry and Art. He encouraged creative work in these areas, linking them through curriculum projects. He was influenced by Stone's approach to the primary school curriculum, particularly in Dance and Drama.

Up to the introduction of Orff-work into the school, Music at Oatlands, like that in many schools, had been based on traditional practice in which the children sang and played recorders. B.B.C. schools music broadcasts were an important source of musical ideas and material. A peripatetic string teacher visited the school on one afternoon a week, and conducted a small orchestra. Movement and Dance had already been established at Oatlands, and simple non-tuned percussion instruments

were used. Brown, who was keen on choral speaking, was introduced to Orff's ideas through courses at Woolley Hall:-

We saw.. in Orff's methods the possibility of linking music to the other subjects in the curriculum, which was more in keeping with the general trends in the school, and in particular, making our own rhythms and melodies, created just as one might paint, model-make or write poetry or prose after some educational experience... The staff had no musical qualification other than enthusiasm, but they all encouraged their classes to make music, either just for the fun of it, or as a mode of expression, or material for modern dance... All the children participate in the creative side of our work. We feel that our teaching had become alive, and is being enjoyed by everyone, and that music is truly part of the educational experience of the school. (57)

For many teachers, creative approaches were perceived as a style of music-making which would involve all children, regardless of their musical ability. Through Orff-work, all teachers at Oatlands were able to take their own classes for Music. Movement, dance, drama, creative writing and environmental studies were important growing points, and several combined arts projects resulted (58). The school became well known in the County for the variety of its creative work and was invited to take part in a documentary film, The Happy Revolution, made in West Riding schools in 1973 by the Central Office of Information for the British Council, for release in America and Canada (59). Oatlands school was one of those chosen to make a video recording for showing to other schools in the County (60).

Schools which adopted creative approaches to class music, often developed a more vigorous approach to traditional music-making. The evidence suggests that creative approaches to music in class encouraged children to listen more carefully, and this skill transferred to singing in choirs and playing instruments. For schools with a sense of musical vision, improvisation and composition was not simply processes of exploration, but provided opportunities for performance.

At Cross Hall Junior School, Morley, the Headmistress, Laura Bardshaw, adopted a creative approach to learning which extended to other musical activities in the school. In common with many of the other teachers exploring new ideas, she had attended the courses at Woolley Hall run by Jordan, Stone and Gould, and adopted similar approaches in her teaching. Bradshaw encouraged the children to discover and learn

through listening. Like many primary school class teachers, she was not a fluent pianist, and from an early stage recognised that in creative music this was actually an advantage. She adopted a creative approach to singing, encouraging the children to sing answering phrases to each other, as they would in conversation. The children used similar techniques on tuned percussion and orchestral instruments. This derived directly from Orff-work, but broadened to draw on tonic sol-fa and creative singing approaches developed by Kodaly. As at Oatlands, music was an important part of curriculum projects, and the children composed numerous musical shows involving movement, dance, drama and poetry.

The effects of this lively approach to music permeated all musical activities at Cross Hall Junior School, which built up an excellent musical tradition, both in singing and instrumental work. It took part in the local Morley schools music festival. It became one of the primary schools in the central area with the highest number of hours of instrumental tuition by peripatetic teachers (61). A large number of children learnt strings, woodwind and brass instruments. Whilst all the children were involved in active music-making, there were challenges in this approach for the more able. Several of the boys were choristers in Leeds Parish Church choir. One boy later gained an organ scholarship to Oxford University, and became the Organist and Master of the Choristers at Ely Cathedral. One of the girls won a place at the Yehudi Menuhin School. Bradshaw noted that children who developed skills in music, were also alert in other areas of the curriculum. Music became an integral element of life at Cross Hall Junior School (62).

Whilst Orff-work was an important early stimulus to exploratory approaches in Music, some musicians considered that it had limitations when applied inflexibly to schools; others considered that it was too structured and technical. Gavall encouraged a broader approach (63). In correspondence with the writer, he said, with hindsight, that "we spent too much time and money on Orff, but the general attitude involved did get thereby into the county's music-educational bloodstream, and encouraged people to try to get more musical initiatives from the kids." (64).

Although creative approaches to music were adopted by many schools as a part of broader curriculum projects, music was a creative art form whose existence was not dependent upon its part within such projects. The elements of music could be used in a wholly musical way, in which meaning was embodied within the music, rather than through the dance, movement, drama or narrative. Music has an important role as an abstract art form, which can be listened to without a programme or visual reference. Many children enjoyed exploring rhythmic or melodic patterns on instruments without needing to give a title to the music. It was often adults who suggested that the music should have a title. The evidence tends to suggest that musically-able children worked more effectively in this way, whilst less able children worked with visual or spacial references, or with a programmatical element (65). When children were guided by a teacher who was also a skilled musician, this was reflected in the quality of their musical work.

Western Junior School established a reputation for the quality of its music. Peter Morris, a class teacher, was an enthusiastic musician who played Bartok and modern jazz on the piano. He played the guitar and recorder, and taught the children to play them in school. On Saturday mornings, he coached guitar and recorder groups at the Guiseley Music Centre. He encouraged the young string players in his school by starting a school orchestra and arranging music for them based on current popular theme tunes. Morris had attended Movement and Dance courses at Woolley Hall run by Diana Jordan and Arthur Stone, and was a member of the West Riding Movement Study Group.

Although Orff was an important stimulus to creative music in schools it was being introduced after 1960 at the same time as popular (Pop) music was exerting a musical and social influence on children. Children were being dazzled by an attractive and bewildering variety of rhythms and electronic sound effects. They were surrounded by sounds of a sophistication undreamed of ten years earlier. Pop music was part of a social and musical revolution which had a profound long-term influence on music in schools. As well as having an important social function, Pop music also had a powerful and independent musical appeal. Whilst Orff-work in the early stages focussed on elements in the pentatonic scale, children were listening to a complex synthesis of sophisticated sounds

in Pop music outside school. Morris noted that the tonal variety in the children's compositions reflected the music they listened to out of school:-

For the sophisticated nine-year-olds that I was teaching... The children I work with have a fantastic experience of music. It isn't pentatonic... At that time, it was The Beatles, it was The Rolling Stones; it was the excitement of clothes; it was a very exciting time to be around. And children picked up on this excitement... some of the boys have written things like,

"Have you seen your lover, baby?" And there are pictures of guys playing drums and twanging guitars... (66)

Although Morris had broad interests in Movement and Dance, he recognised the uniqueness of Music as an art form. He did not contrive links between Music and other creative elements in the curriculum, he preferred to allow them to develop spontaneously in the minds of the children. The writer has already expressed the view that some of the most important integration of ideas occurs in the mind itself rather than through organised links. Morris enjoyed modern music, particularly the music of Bartok, and suggested ideas from Bartok's Mikrokosmos for children to explore in their compositions (67). These features of musical style were readily assimilated by the children, and the quality of the music they composed reflected their understanding of such techniques. The music his children composed showed musical insight (68). Morris considered that it was important to stretch the children musically, not to be content merely with educational music but to have a vision which looked beyond into the sophisticated sound world of the teenager and the adult. His work moved forwards both into a popular idiom and into contemporary music.

In 1968 when John Horton H.M.I. was preparing the book Music in the series The British Primary School Today [Schools Council: 1972], he visited Morris. Horton based a substantial part of Chapter Three - "Creative work in Music" - on Morris's work (69). The children's compositions used orchestral instruments, as well as the customary tuned-percussion instruments. The northern area Music Adviser, Maisie Spence, arranged for Morris to visit other schools in the area to advise teachers on the development of creative approaches to music in their schools. The idea of advisory teachers was taken up more broadly in the period after 1974.

### 3.1.2. The Kodaly choral method

The Kodaly choral method was probably introduced into the County by several teachers at a similar time. It drew on tonic sol-fa and the associated handsigns which had been developed by John Curwen, and synthesised this with the folksong traditions of Hungary. Many traditional musicians had a working knowledge of tonic sol-fa. A number of teachers in the County developed Kodaly's ideas as a way of enlivening singing in their schools (70). As with other educational methods, Kodaly's ideas were not always adopted rigidly, but were modified to suit the interests and experience of the teacher. The Music Adviser for the southern area, Ken Evans, recognised the value of Kodaly's ideas in developing a sense of pitch in children. He suggested that there was no guarantee that in using Orff-instruments, children were actually developing an accurate sense of pitch (71).

In 1967, as a result of seeing creative music in several primary schools, Evans set up an experimental project to link the ideas of Kodaly and Orff, through creative singing. The project was referred to as the Kodaly Pilot Scheme, and marked the close collaboration between Evans and three teachers in primary schools at Barugh Green, Grimethorpe and Stocksbridge. Although there were important contrasts in the musical skills and experience of the teachers taking part in the scheme, the common factor was an enlivened approach to singing, and an enrichment of the lives of the children through Music. The project explored ways in which Kodaly's singing methods could be used creatively with children from infant to top-junior age. It showed that it was possible for teachers to use singing creatively as a part of normal classroom work, without being trained musicians. However, the project demonstrated that the further the children progressed in Music, the greater was the need for a skilled musician to guide them.

The project linked several curriculum activities. The infants at Barugh Green improvised a short musical play, The Red Indian Saga, which involved movement, dance, narration, costume and make-up. At Grimethorpe, an ambitious puppet show, Pinnocchio, was composed, after the manner of Punch and Judy. The children wrote their own script, composed their own tunes, and made the dolls and costumes. The project

highlighted the confluent relationship between process and product. It was not only the end result which was so significant, but the methods of working. Virtually all the work was the children's, with little input from teachers. There was a high level of self-motivation. Several teachers were involved in guiding this project, working informally as a team. The leader of the team, David Street, subsequently developed team-teaching at the County's first middle school at Milefield.

Evans visited the schools, monitoring and recording progress. Afterwards, he published the results in Creative Singing (72). John Hosier, the producer of the B.B.C. television programme, Making Music, made recordings of the children's work (73), for three programmes, Making Music, Music in Schools and Teaching Music, which were broadcast in 1969 (74). In a similar way to Edmund Priestley's recorder project of 1938-40 (75), the Kodaly Pilot Scheme involved teachers in schools in an official County research project led by a Music Adviser. The ideas in the project were propagated at a broader level by B.B.C. television schools broadcasts.

Singing and listening lie at the heart of all musical activity; through singing, children can develop a perceptive awareness of musical sound which transfers to their improvisation, composition and instrumental playing. Evans invited Street to lead creative singing sessions for the younger instrumentalists at the Wath Area Music Centre on Saturday mornings. These sessions had value as a link between the perceived attitudes of peripatetic instrumental teachers towards learning instruments, which some regarded as restricted, and those of primary school class teachers. Such a policy broadened the value of the Area Music Centres. The teachers who developed the ideas of Orff and Kodaly most effectively were those who already had musical understanding. Word patterns, choral speaking, tonic sol-fa handsigns and singing games could be a lively stimulus to creative work in music, but to develop them, teachers needed a keen ear, and a sense of musical vision. Creative approaches to music sometimes lost their impetus if a teacher lacked an overall musical philosophy. This was a matter of long-term teacher education.

### 3.1.3. The influence of John Paynter

The work of John Paynter was a seminal influence on music in primary schools, particularly for non-specialist teachers. For teachers who were already working in a creative way in language, writing, art and movement, Paynter's approach gave encouragement to experiment in a similar way with the elements of musical sound. Paynter's approach gave greater freedom to explore musical sounds than the approaches of Orff or Kodaly. His ideas drew on the textural and expressive qualities in contemporary music, as well as traditional styles. Paynter's approach gave blessing to musical ideas which several teachers in the County were feeling their way towards in the creative period after 1960. At Bretton Hall, students had been exploring sounds in this way for several years both on Orff-style instruments and orchestral instruments, and as musique concrete on tape. These ideas were used in combined arts projects. In Education, one finds that several teachers may be developing similar ideas simultaneously, without knowing of the work of others in the same field.

In 1966, whilst engaged in research at York University (76), Paynter visited Burnt Yates Endowed School, Pateley Bridge, where the Headmistress, Eleanor Barton, had established a notable reputation for creative writing. Paynter's aim in visiting the school was to develop links between the creative writing there and music (77). Barton had attended courses at Woolley Hall, where she had been influenced by Stone's approach to Movement, Dance and Drama in the primary school. She worked with both Stone and Jordan, and like many other primary school teachers in the Riding, she was influenced by their attitude to children (78). Barton applied their ideas in Movement and Drama, and extended this approach to language and creative writing.

The growth of perceptive observation, whether visual or aural, is fundamental to artistic activity. Barton approached creative work through language. At an early stage in her teaching in rural schools, she recognised the limited experience and impoverished vocabulary of many rural children. Making use of the rich, rural, environment as a foundation, Barton encouraged the children to observe carefully; she regarded the development of observation and description as important

keys to all work in the primary school (79). The children described their observations orally, and subsequently in descriptive writing. Much of the creative work done by the children was formed on a base of observation and description of their environment.

Barton had little sympathy with the mechanical methods used to teach sight singing and tonic sol-fa; she found this approach frustrating, and considered it inappropriate for children of primary age (80). It contrasted markedly with her approach to creative writing. All the children at Burnt Yates school were involved in traditional music making. Barton sang with her children and taught them to play the recorder although she was herself not a skilled recorder player; the children formed recorder ensembles. She encouraged the children to be aware of the elements of musical tunes and rhythms. Like the children in other primary schools, they listened to B.B.C. schools music broadcasts, particularly Singing Together and Time and Tune. With the children, Barton examined the shapes of tunes in the Singing Together pamphlets. From this elementary analysis of tunes, children composed tunes of their own (81). The B.B.C. pamphlets were a rich source of musical material for schools with limited resources.

Although Paynter did not visit Burnt Yates school on a weekly basis, he gave the children a lively musical stimulus, and the school developed creative music of a distinctive quality. The children's detailed observations of natural phenomena were used as a stimulus for creative writing, and then simple sound pictures. For example, the flight patterns of different species of birds were described in creative writing, which was later used as a foundation for sound pictures. The work made no pretensions to compositional profundity, but was an approach which enabled the children to express in words and music their observations of their environment. Through observation and description, the children developed creative writing and music of notable quality.

Three creative projects in particular - Sea Tower, Psalm 150 and Stump Cross Caverns - illustrated the children's imaginative approach to creative work. In Sea Tower, the children used descant recorders, soprano xylophone, glockenspiel, drum and tambourine, with the strings of the piano stroked like a harp for underwater effects. In Psalm 150,

the children used finger-cymbals and old animal horns; the results were an impressive synthesis of the children's creative experiences. On one of his visits to the school, Paynter recorded Sea Tower, and later transcribed it as "Project 5" in Sound and Silence (82). Both Psalm 150 and Stump Cross Caverns were projects composed at the invitation of the B.B.C., and were broadcast on radio and television (83). The children worked out their own pragmatic system of notation, based on their study of music in the B.B.C. Singing Together booklets (84).

Although Barton was not a music specialist, through her interest in the children and their underlying needs in language, she developed approaches to creative work in music which were quite distinctive. She recognised that though opportunities to observe and describe in writing, in art, movement and music, children gained confidence. Although the more intelligent children produced the best results in most areas of the curriculum, including creative music, the less-able children gained from being involved in the processes of creative music-making with the brighter children. Music-making, as was suggested earlier, is an important socialising element in the school curriculum.

### 3.2. Middle schools

Middle schools were an important development in the West Riding Education Authority. However, it would be fair to say that with the exception of Milefield, the other middle schools contributed little to the development of new approaches in the music curriculum before 1974. Milefield was the first purpose-built 9-13 middle school in the County, and opened in September, 1968. It became an focus of attention, and there were many visitors. Street was appointed to the staff, and through him, the excitement of Music in the primary school was extended into middle schools in the County. There was flexibility in timetabling activities, and strong encouragement for teams of teachers to work together. The higher age-range of 9-13 gave an opportunity to develop the children's musical skills to a more advanced level. The music curriculum at Milefield was an extension, by further two years, of good junior school practice. In Music in class, there was opportunity for work was based on practical, exploratory approaches to musical sound. Many of the ideas which Street was pioneering at Grimethorpe and

Milefield, were being developed simultaneously by John Paynter at Burnt Yates. Orff was a starting point, but, as many other teachers discovered after a while, the range of beautifully-made Studio 49 percussion instruments proved of greater value than the Orff method itself.

At Milefield, ambitious projects marked the close and friendly co-operation between several study areas. Milefield pioneered ventures in team teaching in the Arts, involving Art, Movement, Costume, Lighting and Music. One spectacular project, Neptune's Daughter, was done with about sixty children, representing half a year-group, and proved to be an early highlight in close collaboration between the staff. There were many themes which showed cross-fertilisation of ideas; for example, in 1969-70, the American moon project and Neil Armstrong's landing stimulated lively music projects. The children also worked well on their own in musical composition, particularly when there was a programme or story as a stimulus.

Some high schools at the time criticised the middle school system for failing to give children the rigorous foundations necessary when they entered the high schools. At Milefield, this was quite the reverse, for children of 11-13 were tackling work in Music of a more advanced nature than 14-15 year-olds in many high schools. Street believed that composition was a demanding, intellectual skill. He was keen that the children should learn musical notation through practical activity. He found that some children could understand elements of musical harmony through chime bars, and guitars. This was a learning technique used by some some music teachers in secondary schools. The influence of this approach is noted in Section 3.3. of this chapter. In addition to the important base of practical music-making in class at Milefield, there were choirs, recorder ensembles, and orchestras.

### 3.3. Secondary Schools

In 1960, secondary schools with lively music-making were in a minority in the County, as indeed they were nationally. Many children did not enjoy music once they had left primary school. In 1963, the Newsom Report (85) drew attention to the fact that although the vast majority of the teenage population enjoyed music outside school, it was the least popular subject in school, and the one "most frequently dropped from the curriculum" (86). Many music teachers were unable to "bridge the gap between the popular enthusiasms and the much more varied and demanding forms of music to which they rightly feel the school should be introducing its pupils" (87). Music was "frequently the worst equipped and accommodated subject in the curriculum" (88).

In the period 1960-74, when an increasing number of teachers in primary schools were developing new approaches, few teachers in secondary schools were doing so. Some considered that approaches which had been successful in primary schools might not work with older children in secondary schools (89). However, music teachers in some secondary schools pioneered approaches which became the foundation of a music curriculum for the following generation of teachers. In 1991, many of the "new" developments in Music Education had already been pioneered in some way during the period from 1960-74. In this, the West Riding gave a lead.

Practical approaches to music, in which the children used the elements of music in a creative way, were bi-directional. Using the elements of musical sound in a creative way could lead children to a deeper understanding of pre-composed music in general, whether it be "classical", folk, or popular music. Such approaches could also lead children into contemporary music - avant garde, musique concrete and electronic music. Teachers who had a practical understanding of music, as for example at Western, Cross Hall, Grimethorpe and Milefield, encouraged creative approaches to music as part of a broad musical curriculum in the school, which included choirs, recorder consorts, brass bands and orchestras. In such schools, instrumental tuition was available to all pupils. In these situations, creative approaches were perceived not as an alternative method of working but as a fundamental

musical philosophy which guided all the music-making in the school. Such teachers valued interpretative music as a partner with creative music.

It is not the writer's intention to undervalue traditional musical activities organised in a vigorous, practical and sensitive manner by dedicated music specialists. Such schools had a broad and rich base of traditional music, which was maintained at a high quality over a period of many years. There was stability in such approaches, for they were supported by the adult musical heritage, and in their turn nourished it with young musicians. It is important to recognise that the way in which music is taught, is often more important than what is taught. Lively and enthusiastic traditional approaches could be more fulfilling than new creative approaches done with little conviction or understanding, where "the teachers have climbed on the band-waggon but cannot play the instruments" (90). Although the work of Peter Maxwell Davies at Cirencester Grammar School, and George Self at Holloway Comprehensive School became well known in the period after 1962, only a small minority of music teachers were motivated to follow their lead at that time. In this section, consideration is given to ways in which new approaches were extended into secondary schools in the County.

### 3.3.1. Factors which encouraged new approaches:

#### The Music Advisers

The County's Music Advisers were an important factor in the growth of new approaches in secondary schools. John Gavall encouraged new ideas and propogated them widely. The West Riding enjoyed a constructive relationship with other institutions in the country, including Dartington Hall and the London University Institute of Education. Gavall travelled widely abroad and met leading international figures in the field of Music Education. He perceived the direction in which music teaching in schools might go with the appointment of suitable people to implement it.

Muriel Gill, appointed in 1964, had an important influence on the schools of the central area, and encouraged teachers with lively ideas. As the musical director of Woodhouse Grammar School, Sheffield between

1949-64, she established a strong music provision. Gill was concerned to maintain the quality of singing in schools, particularly in the light of the growing popularity of instrumental playing. She encouraged music teachers to use Kodaly's choral methods, and later the New Curwen Method. She formed a Teachers' Madrigal Choir, which had an important influence on enervating the interest of teachers in choral singing; she perceived it as an important form of in-service training (91).

Ken Evans influenced the development of new approaches at several levels in the southern area. A study has already been made of the Kodaly pilot scheme and creative singing at the Wath Area Music Centre. Although Evans was in the County for only four years, the encouragement he gave to contemporary music had an important effect at the time. He was responsible for the commission of Per Esemplio by Bernard Rands for the Wath Music Centre Symphony Orchestra. Evans encouraged adult choirs to include twentieth century music in their programmes.

#### Woolley Hall

The first secondary music course at Woolley Hall to break away from the traditional mould was The Music Club in the Secondary School, held in October, 1962 (92), and organised by Gavall. The title suggested a more informal approach to the music curriculum. The two peripatetic guitar teachers who had recently been appointed to the County took part in the course. A range of classroom instruments - drums, glockenspiels, recorders, guitars etc. - were used, and the musical activities were a combination of playing instruments from musical notation and improvising freely by ear. The composer Thomas Pitfield, whose songs were well known to music teachers, was a visiting speaker. Several teachers brought tape recordings of compositions by children in their schools for discussion.

In her report, Diana Jordan suggested that many of the music teachers lacked awareness of the need to develop "the sense of hearing - as the sense of seeing must be developed for art, and the sense of moving for dance and drama" (93); the course highlighted the differences between the two approaches to music teaching:-

...The teachers tended to think in technical terms and work more from musical forms than from a sensitive appreciation of sound and rhythm. This to me was illustrative of the main problem, that is

the difficulty for specialists to go right back into the stuff of their art and re-discover what it is all about. (94)

Contemporary composers and musicians were invited as visiting speakers on the Music in Education courses at Woolley Hall. In November, 1963 (95) Professor Ian Parrott (96) spoke about composition, not only at an adult level but for children. The teachers themselves were involved in group improvisation and composition. Again, some teachers brought recordings of children's original compositions for discussion. One of Parrott's Septets was played by members of the West Riding String and Wind Quartets.

Wilfred Mellers (97) and Peter Aston (98) led sessions at a similar course, Music in the Secondary School, in December, 1964 (99). Mellers and Aston emphasised that whatever the style of teaching or the type of activity, the music teacher's job was "to open children's ears to music, to let them experience it for themselves and to help them to see its relevance in present day life and culture." (100) Mellers became well known for his freshness of approach towards Music and Education. As Professor of Music at the new University of York, Mellers and his colleagues had an important influence on the long-term development of the music curriculum in schools. Mellers was a catalyst for the York Project (101). During the course, a performance of Mellers' song cycles Journey to Love and Spells were given, and teachers on the course took part in a performance of Aston's choral work Hymns to the Virgin, under the composer's direction. Oral evidence suggests that not all the teachers who attended this course shared the enthusiasm of Mellers and Aston for this approach to music teaching (102). The course highlighted the contrasts which existed between the traditional and alternative perspectives in the County at the time.

### 3.3.2. Examples of new approaches in secondary schools

Although the evidence suggests that there was only a modest development of creative approaches generally in secondary schools at this time, there were good examples of exploratory approaches in music pioneered in the County. In this section, a study is made of these developments in four secondary schools in the County - Wath Grammar, Crofton Secondary, Don Valley High and Adwick High Schools. The writer

chose these schools not because the work in them was unique but because it was talked about at the time. Several other schools could equally well have been chosen.

#### Their influence on learning at O-level

Wath Grammar School established a musical reputation which became legendary in the County. By 1963, there were two music teachers. Many children learnt musical instruments and there was an orchestra of eighty players. Music had developed on a foundation of good, traditional practice. In the period from 1959-63, there was an above-average number of entries for G.C.E. O-level music (103). In 1963, Barbara Senior was appointed Head of the Music Department. Under her leadership, the music curriculum of the school broadened significantly, and assimilated new approaches being developed in Arts Education generally. Her work illustrated the growing confluence of traditional and creative approaches to music in the County. Senior had not trained primarily as a secondary music specialist. She was keen on Drama and Dance, and whilst teaching History, Folk Dancing and Drama at a girls' secondary modern school in the southern area, had attended Movement and Drama courses at Woolley Hall given by Diana Jordan and Arthur Stone. Largely as a result of the County schools music festivals in Leeds and the encouragement of Stanley Adams, she turned to music teaching (104). She attended Orff courses run by Doris Gould and, like other teachers in the County, was inspired by her approach. She also went on Kodaly choral method courses.

Conscious of the academic and musical traditions of Wath Grammar School, Senior initially used tonic sol-fa and the Kodaly choral method (105). At an early stage, she developed a creative approach to singing, encouraging individual and group improvisations. She introduced Orff-style tuned-percussion instruments to reinforce the children's aural sense, and used these as a foundation for teaching the elementary principles of tonality and harmony. All pupils in years 1-3 had two music lessons per week. These were organised in such a way that one lesson was devoted to musical skills - singing, recorder playing, literacy, and musical appreciation - and the other to more exploratory musical activities in groups. There was little writing about music. In 1966, the ideas of George Self were introduced by the second music

teacher, who was a former student of Self. However, such had been the musical freedom of earlier creative approaches that the children found Self's ideas somewhat restricting (106).

The classes of the two music teachers were timetabled simultaneously, and on occasions they combined for music-drama projects. These drew in dance, drama, costume and puppet theatre. The projects were not only modes of learning for the children, but provided focal points for performances to the school and to parents (107). Such a broad approach to Music within the Arts was rare in a grammar school at that time, and reflected more the style of teaching at Oatlands, Cross Hall and Grimethorpe Junior Schools, and at Milefield Middle School.

Although practical music-making was a class activity for the majority of children at Wath, the extra-curricular activities were a jewel in the crown. There were well-established singing and instrumental traditions. Many of the children attended the Wath Area Music Centre on Saturdays. Such was the intensity of music-making within each year-band that year-concerts were held. The school had numerous choirs and instrumental ensembles which won many competitive music festivals in the north of England. The school's Madrigal Choir was capable of performing Tudor Madrigals or Motets set by the J.M.B. for G.C.E. examinations. The full choir was accustomed to singing works such as Carl Orff's Carmina Burana, for which professional orchestral accompaniment was provided by the County's instrumental teachers. Such were the performing standards that the choir of Wath Grammar School was invited to take part in the West Riding's celebration concert at Leeds University in 1972 (108).

The vigour of music as a class activity in years 1-3, and the extensive extra-curricular music-making, encouraged pupils to take Music as an examination subject. The syllabus requirements of the G.C.E. O-level illustrated the contrasts between Music as a class activity in years 1-3, and Music as an academic subject at O-level. The requirements of O-level set works and the music essay questions bore little relationship to the children's existing practical foundation of melody-making and harmony, and "the children thought of it as a different Music..." (109). This illustrated the extent to which the music curriculum for years 1-3 had advanced in the school. Nevertheless, the

average annual number of O-level candidates between 1963-73 was thirteen, and in 1972 was over twenty.

It was noted in Section 2 that the lack of a performance element in the G.C.E. O-level syllabus was inhibiting. At Wath, only half of those learning instruments in the O-level year chose to take the G.C.E. examination. Because of the level of musical understanding which pupils had developed in their first three years at Wath, it became customary to take the G.C.E. O-level Music at the end of the fourth year. This enabled the fifth year to be devoted to a broad range of timetabled musical ensemble activities. The benefits of this policy were enormous for all fifth year musicians, and was a significant factor in the musical enthusiasm in the school. There were also benefits for those intending to take A-level music, for all the candidates played two instruments, including the piano. In many cases they had passed Grade VIII of the Associated Board examinations on two instruments, and in some cases had obtained a music diploma. Such a situation was outstanding. It illustrates the degree of influence of a lively teacher.

A similar, practical approach using Orff's principles was adopted at Don Valley High School (110). Raymond Bolsover, the Head of the Music Department, was a member of the Orff Society, and attended courses not only at Woolley Hall but in Germany. He used Orff methods as a basis for creative music for years 1-3, and extended this as a foundation for musical studies at G.C.E. O-level (111). Through the use of chime bars in chordal groups, principles of harmonic movement in music were demonstrated (112). Although by 1968 this approach was being adopted in a growing number of primary schools, Bolsover's use of strict Orff principles in a secondary school was perceived to be more unusual at the time. Class work was filmed by the B.B.C. for the teachers' programme Music in Schools (113).

### The influence of the C.S.E. Mode 3

It was noted in Section 2 of this chapter that the C.S.E. had an important long-term influence on the secondary curriculum. Some young teachers in the County saw in Mode 3 an opportunity to develop an examination which was based, not on a watered-down version of the formal

studies of harmony, history and musical form in the G.C.E. O-level syllabus, but on practical performance and composing. Important issues were raised which were fundamental to learning and knowing. The development of composition at C.S.E. level at Crofton Secondary Modern School illustrates the issues which were argued at the time. Crofton was a school with a range of choral and instrumental activities. There was a brass band, an orchestra and choir which gave concerts, and made a concert-tour in Germany. The children took part in the Crofton Area Music Centre on Saturdays. The music teacher, Alan Beal (114), established a C.S.E. Mode 3 syllabus which developed from a base of practical work in performing, improvising, and composing which was developing in years 1-3. In conversation with the writer, Beal said that:-

It seemed to me that if you were going to talk about C.S.E., you.. hardly had to formalise that at all in order for it to be examinable. And it seemed to me.. that if young people were able to play an instrument, and.. make up their own music, those were the two important things you should be able to pass an examination in. If you could read music, that was a really good bonus (115).

Agreement was reached for a C.S.E. Mode 3 syllabus at Crofton in which the compositions submitted for examination need not be written down, but could be tape recorded (116). Children who played in the school's recorder ensemble, guitar group, or brass band, could submit tapes of their playing for examination. This was a significant advance at the time. Similar ideas were developed in other schools, and became a precedent followed by some examination boards at the introduction of the G.C.S.E. in Music after 1986. It is important to note that, as in the primary and middle schools examined earlier, the assimilation of exploratory approaches into the music curriculum was part of an overall philosophy of music at Crofton.

In 1968, Bolsover left Don Valley High School to take up the post of Music Adviser to Devon County Council, and Beal was appointed in his place. Significantly, this was at the beginning of the year in which the school had its first comprehensive intake. Beal considered that the approaches he had adopted in the C.S.E. Mode 3 at Crofton offered opportunities to youngsters of all abilities. He broadened the Orff approaches in years 1-3, and encouraged composition throughout the school (117). Beal worked closely with colleagues in other study areas,

particularly English. In 1970, children from Don Valley High School took part in the Woolley course, The Exploration of Teenage Culture - Music and Poetry (118), performing musical compositions and poetry. The Warden noted that "there is obviously a great deal of new thinking going on among some members of staff concerned in these fields" (119). Compositions by the children were video recorded, and Gavall used extracts to illustrate his lectures to teachers, fellow Advisers, Inspectors, and Education Officers (120).

### 3.4. Contemporary music in schools and music centres

Contemporary Music is perceived by many to be the avant garde music of the twentieth century. Whilst the organisers of Festivals of Contemporary Music would include the music of Berio, Boulez, Cage, Dallapiccola, Rands, and Stockhausen, they would rarely consider the music of, for example, Malcolm Arnold, Leonard Bernstein or John Williams. This view seems restrictive and unhelpful in the context of Music in Education. Swanwick (121) suggests that, for listeners, contemporary music is not simply music composed today, but music which is available today, whether classical, mediaeval, popular, film, folk, or music from other cultures.

Children are often more open-minded about the historical and stylistic origins of music than cultured adults. The West Riding String Quartet had noted this when playing contemporary music in schools (122). Children enjoy the music of Bach arranged by John Williams. They rarely question the use of Bach's Air on a G string as background music to a television advert for cigars, nor the slow movement of Dvorak's New World Symphony for an advert for brown bread. There may be contextual and referential relationships, but in many cases children accept music for its intrinsic qualities. Cultured musicians can be despising in such matters, and some music teachers unwittingly impose their cultural prejudices on children.

In the West Riding, teachers who encouraged their children to explore the medium of an art form, recognised that the fundamental elements of musical sound - texture, timbre, dynamics, shape, tonality and rhythm - were shared by most styles of music, whether Bach, Berio or

the Beatles. The basic elements of music used by children are also to be found in the textural music of Stockhausen, Berio, Cage and Rands. In a sense, all composers explore similar elements of sound. There is a danger that some musicians prescribe a range of contemporary music which is just as limiting in its own way as the traditional repertoire.

In the broadest sense, music which children compose in school becomes contemporary music. The compositions of children and those of adult avant garde composers can appear happily in the same concert programme. Involvement in the processes of musical composition can lead children into a study of music by adult contemporary composers, just as they can be stimulated by it in the first place. Children's involvement in composition can also lead to a deeper understanding of other styles of music, classical and popular. Through handling the medium of musical sound, children discover for themselves the quintessential qualities of music. Music is a form of knowing. This is one of many arguments in favour of encouraging children to explore the elements of music for themselves, for it deepens their understanding of music.

Difficult issues in Music Education can often be resolved by clarifying levels of working. Although levels of expectation and achievement differ, children involved in an exploration of musical sound are engaged in similar processes to adult composers. Swanwick (123) suggests that composing music involves selecting sounds with intention, and relating them to each other. The evidence of the pioneering work in the West Riding suggests that, as in music learning generally, there were broad levels of creative activity. In categorising levels, there is an element of ambiguity for, in reality, such hierarchical boundaries rarely exist:-

(1) Non-specialist teachers with an understanding of creative work in Art, Movement, Drama and Writing, encouraged children to explore sounds in a similar way. Whilst the children gained enormous stimulus and fulfilment, there was potential for development in the music (124).

(2) In some primary schools, there were enthusiastic musicians with a broad, practical knowledge of Music who could develop musical sophistication in the children's compositions. Such teachers often had

an interest in twentieth century music. In such primary schools, there were often choirs and instrumental ensembles which involved children in traditional music making (125).

(3) In secondary schools, there were occasionally music specialists with a sense of vision who could develop a broad level of compositional activity. Interest might develop as the result of projects in Art or Drama, or might be a purely musical approach developing specific rhythmic, melodic or tonal elements. Enlightened teachers developed creative approaches with first year children which led to composition as an elective at fourth and fifth form level (126). In one West Riding secondary school at least, the music teacher pioneered musique concrete, electronic music and other avant garde techniques in the classroom. These approaches were rare in the period from 1960-74. However, such approaches integrated the three fundamental elements of listening, playing and composition, and led ultimately to the development of the C.S.E. Mode 3, 16 plus and G.C.S.E. examinations. They also became linked with imaginative schemes in which peripatetic instrumental teachers and professional orchestral players became involved in contemporary music in schools (127).

(4) Compositional work progressed through to Music Centre level for a few talented children. An early example of this was at the Crofton Area Music Centre in 1965, where a composition class was run by a young grammar school teacher who was himself a keen composer. It was perceived as a practical supplement to the existing G.C.E. O- and A-level studies, giving pupils opportunities to compose and perform their own music. The compositions, which involved several performers, were included in the end-of-year Music Centre concerts. Some of the County's peripatetic instrumental teachers took part in these performances of children's compositions. The County's String and Wind Ensembles also performed compositions by children in schools. Performance, wisely in the writer's view, was seen as an important part of the compositional process.

(5) At the Wath Area Music Centre, an important experiment to involve the Symphony Orchestra in contemporary music was organised by the Area Music Adviser, Evans. The orchestra rehearsed and performed a specially-composed piece of contemporary music. The work included an important

element of improvisation, and may be perceived to have been developing creative approaches in music through to their logical culmination - working in close collaboration with a professional contemporary composer.

#### 3.4.1. Popular culture and its influence on schools

Woolley Hall courses in secondary music evolved after 1962 under the strong creative and cultural influences on schools. Popular music - the Shadows, Rolling Stones: Buddy Holly, Elvis Presley, Beatles - was a growing influence on children of all ages. The alternative curriculum was a powerful force for teenagers. The popularity of the guitar, both acoustic and electric, was growing. Young people enjoyed forming folk, skiffle and pop groups out of school (128). Many music teachers failed to appreciate the implications of the rapidly-developing popular (Pop) teenage culture, and faced a gulf in communications. Teachers with an empathy for Pop music considered that in an age of electric guitars and drum kits, chime bars, xylophones and glockenspiels were instruments more appropriate for the infant school (129). Only a minority of teachers were able to relate the contemporary Pop culture and the creative revolution to schools.

Keith Swanwick (130) took part in two courses at Woolley Hall - Exploration of Teenage Culture (131), and Cultural Patterns Outside School (132). Swanwick suggested that popular music was not simply a style of music for listening to, but a complex synthesis of symbols and signals for action by young people. Each style had its own culture - environment and manner of dress - which was understood by young people. Swanwick considered that playing Pop music in an inappropriate environment might mean little to the adults who were not part of that culture, but for young people the cultural setting was often integral to the meaning (133). The purpose of music in the classroom was to evoke an enlightened and sensitive response, rather than provoke a reaction. The implications for music teaching were important, for there were potential problems in taking Pop music from its customary cultural environment and playing it in the clinical, an-aesthetic setting of the music room.

Gavall considered that music teachers should come to terms with popular music enjoyed by their pupils. In a lecture to Headteachers and Education Officers at Woolley Hall (134), he argued that music teachers were expecting children to make a conscious leap from their style of music to the classical culture of the music teacher, without any corresponding reciprocal effort on the part of the music teacher. He considered that music teachers would gain a psychological advantage by being seen to be making an effort to bridge the communication gap, and by trying to understand popular music. Pop music was a complex field, and under pressure to maintain the existing music provision, there was insufficient incentive or time for the County to give a lead.

### 3.4.2. Experimental approaches in the southern area

The development of comprehensive schools in the West Riding gave impetus to the evaluation of teaching styles, and influenced the development of new approaches, including combined arts programmes. When Adwick High School opened in 1966, creative approaches which the music teacher, Roy Cooper, had already established on conventional percussion instruments at Woodlands Secondary Modern School developed into more avant garde styles of composition, including musique concrete and electronic music. Ken Evans, the southern area Music Adviser, organised links with Daphne Oram (135) of the B.B.C. Radiophonic Workshop. The County agreed funds to purchase simple electronic equipment made by Oram to support the experimental work (136). H.M.I. and the County's Music Advisers monitored the work, which was perceived to be unusual at the time. The B.B.C. made recordings for the radio and television schools music broadcasts, Music Session Two and Making Music. Although there was interest in musique concrete and electronic music, children also worked with conventional classroom percussion instruments. The experimental music at Adwick illustrated the bi-directional nature of creative approaches. For some, it could lead directly into a study of avant garde contemporary music. Useful pioneering work was done in musique concrete and electronic music, and children gained fulfillment from this novel form of musical activity. However, it was a measure of the traditional perspective of the majority of music teachers at the time, that there were arguments about the experimental work at Adwick and the balance of the music curriculum there (137).

### 3.5. Contemporary music at music centre level

Evans was conscious of the largely traditional repertoire of the Wath Music Centre Symphony Orchestra (138). Although the orchestra played twentieth century music by composers such as Richard Rodney Bennett, Lennox Berkeley, Thea Musgrave and Alan Bush, this was largely tonal music. Evans determined to broaden the orchestra's experience to include textural music written down in graphic notation (139). Knowing that the County had agreed an annual sum of £150 for commissioning new music (140), Evans approached Bernard Rands (141) with a view to his writing a special work for the Wath orchestra. In collaboration with Evans and matching the music to the capabilities of the individual players, Rands composed Per Esemplio (For Example), a work which set out to demonstrate the textural potential of a good youth orchestra. The children received the work with enthusiasm but, as might be expected, some peripatetic instrumental teachers were less enthusiastic. However, other instrumental teachers showed an enlightened response to the work, and took part in subsequent performances of contemporary music in the County.

Per Esemplio received the first of several performances on Saturday, 18th March, 1967, at a concert of Contemporary British Music given by the Wath Area Music Centre Symphony Orchestra. The work was performed twice in the programme, with a detailed analysis by Evans between the two performances (142). Evans linked the performance with a secondary school music course at Woolley Hall on 17th-19th March; teachers on the course attended the concert (143). In 1968, Evans organised a course in the northern area at which teachers were able to explore the kind of compositional ideas and techniques which Rands had used in Per Esemplio. This was linked with drama and movement, and supported by several of the peripatetic instrumental teachers who had been involved in Per Esemplio.

The development of contemporary music raised fundamental issues about the relationship of technique to creativity. Mastery of techniques especially in new musical forms is important. However, there is a danger that in their novelty and excitement, new techniques can assume more importance than the music, and "instead of providing a vehicle for musical experience and ideas to develop, has the potential danger of

becoming the experience itself!" (144) Per Esempio gave children the opportunity of working in music of a more textural nature. Techniques are an important starting point in contemporary music, and there is little doubt that inspiration to create often derives from excitement felt for the medium in which the artist is working. This is an important issue, for the medium must present challenges to the artist.

### 3.6. The influence of the B.B.C. in propogating new approaches

B.B.C. schools music broadcasts had an impact and an immediacy which made them an effective means of propogating new approaches in the music curriculum. The fact that the B.B.C. focussed attention on the West Riding during the period 1965-70 suggests that it considered the West Riding an important pioneer of new developments in the music curriculum. Through B.B.C. schools music broadcasts, new approaches in the West Riding were propogated more widely. There was a reflexive relationship, for teachers in the West Riding adopted ideas they had heard on schools broadcasts, some of which had originated in their own Authority. In the Kodaly Pilot Scheme, it was only through the B.B.C.'s television broadcasts that the three teachers involved knew of each other's part in the project.

The B.B.C. presented a balanced approach to music education in schools, assimilating new ideas into more traditional approaches, and gradually extending teachers' educational horizons. In one important sense, this was characteristic of the approach adopted by most teachers, who preferred to allow new ideas to permeate their thinking gradually, evaluating them as they experimented. The broadcasts provided a music curriculum in which there was a balance of content and learning styles. The B.B.C. influenced thinking in the music curriculum at a grass roots level to an extent which few other bodies in the United Kingdom could have done, and in ways which were not possible in customary teacher in-service or teacher-training courses. Broadcasts were especially valuable in remote rural areas where teachers might have less access to residential and sessional courses. Whilst teachers might attend in-service courses, children would not. In listening to schools music broadcasts children and teachers learned together. Through its schools broadcasts, the B.B.C. encouraged good, balanced, modern practice in

music education. No single individual musician could have achieved this on the same scale through in-service courses or by contributing to music journals. For schools without a trained music specialist, broadcasts provided the only serious music making experienced by children, and were probably the single most important stimulus to experiment with new musical material and new teaching styles.

Singing Together, the radio programme introduced by William Appleby the Music Adviser to Doncaster, established a central role in B.B.C. schools music broadcasts. It gave schools without a music specialist an essential musical foundation (145). The majority of children in West Riding primary schools listened to Singing Together, and its influence was broad. The B.B.C. published several compilations of songs used in the programmes (146).

The growing influence of Orff-work on the schools of the United Kingdom was reflected in schools music programmes after 1963. Programmes encouraged children to explore rhythmic and melodic ideas for themselves in their own time. They encouraged teachers to set up "music corners" in their class-rooms, where children could explore musical sound on their own in their own time. Time and Tune, for infant and lower junior children, was an important source of new ideas. Singing formed an important foundation, and simple percussion instruments were used as an accompaniment to the songs. By Spring 1964, the programme was encouraging children to make up their own music using glockenspiels and xylophones (147). The pupil's booklets and teacher's notes for the B.B.C. schools music programme Time and Tune show that opportunities and encouragement were increasingly being given for children to explore their own accompaniments. Suggestions were given under the page title "We make our own music" of ways in which the children could accompany, on xylophones and glockenspiels, tunes they had made up. By 1965, there were suggestions of ways in which simple non-tuned percussion instruments could imitate the sounds of animals and insects depicted in the songs (148).

Although singing was a foundation of Time and Tune, less emphasis was being placed on musical literacy and more on listening and building up improvised melodic and rhythmic ostinati. Under Douglas Coombes and

John Emlyn Edwards (149), Time and Tune gradually reflected the more integrated approach which the B.B.C. propagated widely in the period after 1963. Coombes and Edwards ran courses throughout the country. In 1973, Coombes and Edwards led an important weekend course at Woolley Hall in which teachers improvised an integrated project in dance, verse and music, on the theme Let's Make an Opera (150). This course presaged the commission of The Robe of Gold by the West Riding Education Committee for performance in Selby Abbey in March, 1974 (151).

Making Music, introduced in 1963 by John Hosier, was one of the most influential schools music programmes of the decade. The B.B.C. broadened its existing formula to include a single musical work which integrated music, drama, narrative and visual work. The intention was that not only would the work be rehearsed and performed in the studio, but that children would be encouraged to perform the work for themselves in their own school. The broad aim of the series was "to get children involved in making music, utilising their various gifts and abilities to the full" (152).

For the programme, Making Music, the B.B.C. commissioned dramatic works from contemporary composers and writers, specially for performance by primary-age children. In 1963, responding to the B.B.C.'s commission, the writer, Ian Serraillier, and composer, Richard Rodney Bennett, wrote The Midnight Thief, an integrated work for children, drawing in movement, dance, singing, and playing, linked through a narrative. The Midnight Thief was popular, and was repeated in subsequent years. Some schools included performances of The Midnight Thief in their concerts to parents. The B.B.C. commissioned other dramatic works for children. Works like The Midnight Thief stimulated teachers to write their own dramatic musicals. There was a reflexive relationship between the B.B.C. and schools of the West Riding. Projects which integrated words, music, costume, movement by children in several West Riding schools was broadcast by the B.B.C.

The radio programmes, Music Session One and Music Session Two, introduced for secondary schools in 1966, had a strong pioneering style. Music Session One was intended as the first stage of a course which could continue into Music Session Two. The aim of the two programmes was

"to promote the all-round musical activity and enjoyment of the class - rhythmic improvisation, percussion playing, tune making and writing, and ... singing." (153). The programmes had a more fashionable image designed to appeal to teenagers. As in other schools programmes, music linked curriculum areas, and contemporary composers were commissioned to write works specially for the programmes.

Music Session Two broke new ground for the B.B.C., with a perspective far removed from the cosy atmosphere of Singing Together or Time and Tune. Pupils and teachers were thrust into the avant garde world of musique concrete and of contemporary composers such as Peter Dickinson and George Self. Instead of learning to read conventional notation, they were introduced to forms of graphic notation which were flexible enough to be used to record pupil's improvisatory work on instruments and their experiments with tape recorders, sine wave generators, tape loops etc. Through Ken Evans, and Daphne Oram of the B.B.C. Radiophonic Workshop, the B.B.C.'s interest was focussed on the work being done with tape recorders and musique concrete at Adwick High School; numerous recordings were made (154). The children's work was included in broadcasts of Music Session Two and Making Music during 1968 (155).

The B.B.C. propagated lively, modern practice within the broad context of Music in Education. The pupil's booklets and teacher's notes which accompanied them were an invaluable source of good, up-to-date, well-organised material for schools. In many cases the material contained in them was used as repertoire long after the programmes they accompanied had finished. In some cases, schools ordered B.B.C. booklets even though they did not follow the broadcasts. A significant part of the influence of broadcasts was that teachers and children shared the listening and learning experience, and discovered together. Through schools music broadcasts, teachers in schools and colleges throughout the United Kingdom became aware of important advances being made in music education.

#### 4. SYNTHESIS AND PROGRESS

In this chapter, a study has been made of ways in which traditional good practice evolved as a result of the influence of new approaches. Schools which had a foundation of traditional singing and playing as class activities broadened their approaches and assimilated new ideas which were being introduced into the County. A study has been made of traditional examinations in music, which, although taken by only a small proportion of children in the County, nevertheless had an important influence on the music curriculum for the majority. As new approaches were introduced into the music curriculum, they influenced attitudes towards examinations. After 1966, the development of the C.S.E. examination in its Mode 3 form was an important break-through in thinking and had a long-term influence on the music curriculum of secondary schools.

A detailed study has been made of ways in which approaches pioneered in the County by the art and movement specialists influenced the music curriculum, initially in primary and middle schools, and ultimately in secondary schools also. Some of the more important advances in Music Education were made by teachers who were not trained music specialists, but general class teachers in primary schools. Some of these regarded themselves as unmusical because they did not read musical notation fluently nor play a musical instrument. Their love of music as listeners was a foundation for fresh thinking in their approach to the exploration of musical sound. The hallmark of such teachers was that they explored music alongside their children, as enthusiastic discoverers (156). The evidence suggests that non-specialists had fewer pre-conceptions about the nature of music, enabling them to take a fresh perspective on music learning. What was happening in some schools was perceived by traditional teachers to be disregarding centuries of tradition:

New teaching strategies are extremely difficult to learn and to set oneself to learn, especially when they cut across old habits and assumptions and invalidate hard-won skills (157)

The new approaches strengthened what good music teachers had always practised, whether in a traditional or an avant garde style. Children's music-making was characterised by a vigour and vitality in which

understanding of music developed from an enactive foundation. This was a feature of the adult amateur model, in which knowing music through practical musical activity often led to the desire to know more about music. It was unfortunate that the issues became polarised, for there was common ground for agreement if only the protagonists could have seen it. It is, however, easy to perceive this with the benefit of hindsight.

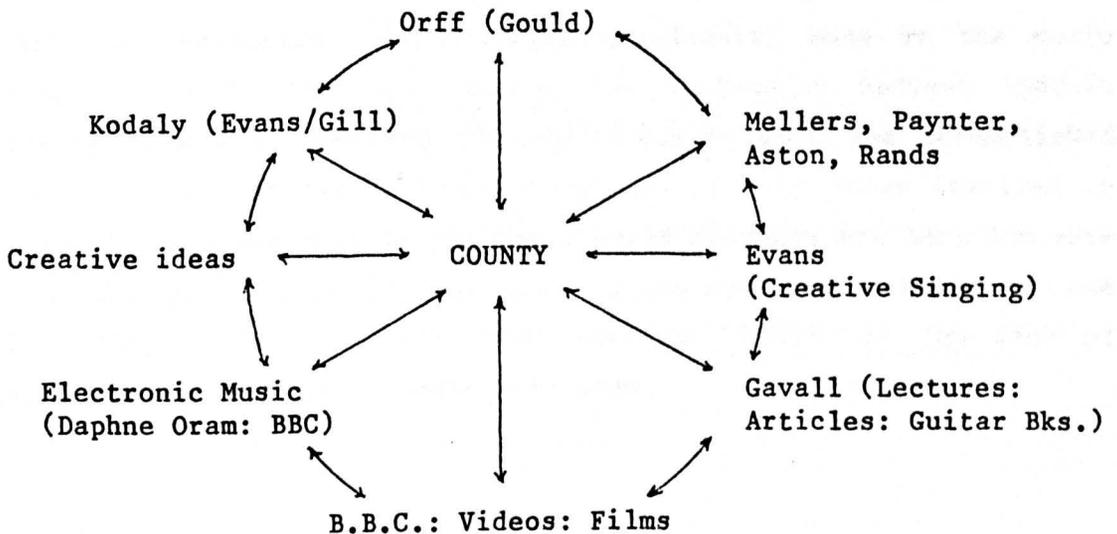
Practice later became codified for the benefit of others - evaluating and drawing theory from the practice. In the excitement of developing new ideas, teachers rarely had the time to record the action, nor evaluate it in extended written work. In many cases, notes and tape recordings made by the teacher at the time have since been lost or destroyed. Only a small minority of teachers in the period 1960-74 took in-service or sabbatical courses in Education. Had the curriculum development projects been done as part of an Advanced Diploma in Education or a Master's degree, there might have been incentive to write-up the work more fully. Some teachers contributed articles to educational journals (158), but much of the codifying was left to others who were in a position to synthesise the work of the teachers in an objective way. For example, in the southern area, the pioneering work of the three teachers in the Kodaly Pilot Scheme was published as Creative Singing (159), and was intended to help other teachers to develop similar approaches. Some of the creative work done at a village school in the northern area was drawn together in Sound and Silence (160).

It was the County's policy to invite teachers to take part as tutors in courses at Woolley Hall. The preparation necessary for such courses helped teachers to clarify their ideas and formulate a clearer philosophy which they could communicate to their colleagues. In some cases, the teacher was asked by an adviser to take a tutorial role in sessional courses, or even to take the initiative in organising and directing them. The influence of teachers themselves speaking at Woolley Hall and on sessional courses was an important factor in the propagation of new approaches in the County. Where a teaching colleague was leading sessions, there was often a less-distinct psychological barrier than might have been the case with a C.C.I., Adviser or visiting lecturer; it is possible that there was less sales-resistance to new ideas under such circumstances. Some teachers led in-service courses for teachers at

universities. In other cases, lively teachers worked at the Area Music Centres, linking curricular and extra-curricular activities; it was important for the peripatetic teachers and children to see that the music at Area Music Centres linked with music in schools. Some teachers visited other schools in the County to assist colleagues in developing new ideas - an early form of advisory teacher. In some cases, West Riding teachers were invited to run courses for other education authorities in England (161).

There was a reflexive relationship in Music Education between the West Riding Education Authority and the rest of the country. Pioneers from outside the County generated exciting, creative approaches which was assimilated into the existing broad music provision. In its turn, the West Riding had some degree of influence on developments in the music curriculum nationally. There were many visitors to the County, and some schools became focal points of interest in the period. There were notable examples where the pioneering work of teachers, often in small primary schools, attracted the attention of the B.B.C., publishers and the news media. College and university lecturers engaged in research projects used West Riding schools in their work. Her Majesty's Inspectors monitored the work. Contemporary composers and leading figures in Music Education were involved, both at Woolley Hall and in schools and Music Centres. The pioneering work in the County's schools was recorded and photographed for wider circulation by advisers, inspectors, publishers and the B.B.C.

Fig: 7.11: 1960-74: Expansion of ideas and pioneering influence



In this chapter, a study has been made of the styles and approaches adopted by different teachers to enable children to learn for themselves, and develop musical understanding. Many good teachers assimilated new ideas into the praxis of their teaching. It has long been a characteristic of English Education to strive for a balance of learning styles, rather than to pursue one teaching method rigidly. The development of new approaches in the schools of the West Riding was due, not to the rigid use of the methods of Orff, Kodaly, or Paynter, but to a fundamental shift in philosophy, in which teachers loosened the reigns of direction and gave the children the freedom to explore.

In the happy revolution in West Riding schools, teachers developed approaches to learning in music which led to a fundamental re-evaluation of the music curriculum in the following twenty years. John Gavall, in conversation with the writer, said that amongst all the impressive achievements of the West Riding as an Education Authority, he was proudest to have been able to implement the three fundamental elements in all Music - listening, performing, and composing. Children in the West Riding could listen to professional musicians giving concerts in their schools, perform as singers and instrumentalists in a broad range of musical ensembles both in schools and at the Area Music Centres, and compose music as a class activity in school. Surviving audio and video recordings of music by children who were involved in this happy revolution show the strength of the foundation which was established after 1960.

The West Riding gave a strong lead in pioneering new approaches in the Arts and Education. The significant advances made in the music curriculum both in the West Riding and nationally between 1960-74 eventually became a base-norm for the G.C.S.E. This was accomplished only after a further twenty years dialogue. If only those involved in educational administration in the 1990s would consider how hard won were some of the gains made in the music curriculum as a whole in the sixties, they would not throw them away so lightly in the face of transitory political and economic pressures.

VII CHAPTER NOTES AND REFERENCES:

1. Clegg: Questions to the new staff of Bretton Hall College at their first meeting in August, 1949.
2. Refer to Fig: 7.3: School H.
3. Gill: Oral evidence: 25.1.91.:  
Also Fletcher, P. [1988] op. cit. p. 191.
4. Copies of song books and class music books in use at this time in West Riding schools are in the writer's W.R.M.E.C.
5. Oral evidence: W.S.: 20.10.90.: op. cit.
6. Fisher, P. [1979] Ph.D. thesis, Leeds University: p. 402
7. Taylor, D. [1979]. Music Now: p.11.
8. Ministry of Education: 'Examinations and the Curriculum': Reports on Education No. 4, October, 1963.
9. Swanwick, K. & Taylor, D.: Discovering Music: Appendix pp. 135.
10. Fletcher, P. [1988] p. 190
11. Friend: Report to the Governors of Bretton Hall: 6.10.50.
12. Friend: extract from a letter from a sixth form pupil who had attended the 1952 course. Quoted in his report to the Governors: 29.9.52.
13. Table showing growth in numbers attending the sixth form course:

Year	Numbers
1952	32
1955	80
1962	115
1966	170

14. Friend: Report to the Governors of the College: 16.9.55.
15. Refer to Appendix No. 7.3.: G.C.E. O-level Music entries: Sample of thirty-four W.R.E.A. grammar schools: 1952.
16. J.M.B., G.C.E. O-level results broadsheets [1951-73]: J.M.B., Manchester.
17. Ministry of Education: Beloe Report: 1960: Secondary School Examinations other than the G.C.E.: H.M.S.O.
18. Ministry of Education: Examinations and the Curriculum: Reports on Education: No. 4. October, 1963. p.2.: op. cit.

19. Including:-
  1. Gosden and Sharpe [1978] p.176-177:
  2. Fisher, P: [1979]: op. cit.: p. 298.
20. Other authorities were Sheffield, Barnsley, Doncaster, Rotherham, and Lindsey. In this region there were 200,000 pupils in approx. 350 secondary schools. The West Riding Education Authority was the largest contributing authority.
21. Gosden and Sharpe [1978] p.176-177: op. cit.
22. Papers of the Music panel of the Airedale, Claro, Ripon, Wharfedale area: Meeting on 12.2.64: Brotherton Library: Special Collection: Ref. MS711.
23. Layfield, Howard. "C.S.E. in Music" in Music in Education; July, 1964: Volume 28, No. 308. pp. 173-174.
24. Brotherton Library, Special Collection: Ref. MS711: op. cit.
25. SSEC: 1964: Examinations Bulletin No. 1: Music, Sections 251-257.
26. Papers of the Music panel of the Airedale, Claro, Ripon, Wharfedale area: Meeting on 23.10.64: Brotherton Library: Special Collection: Ref. MS711.
27. Papers of the Music panel of the Airedale, Claro, Ripon, Wharfedale area: Meeting on 16.6.71: Brotherton Library: Special Collection: Ref. MS711: op. cit.
28. Refer to Section 3.3.2. of this chapter.
29. Hemsworth High School entered eleven candidates for the C.S.E. Mode 3 Music-Drama single-school syllabus: 1974.
30. Schools Council [1971]: SC71/118: 18.5.71: Report of the Working Party on a single system of Examining at 16 plus: Copy in Brotherton Library, Special Collection: Ref. MS711.
31. Refer to Appendices Nos. 7.3. & 7.4., for sample of W.R.E.A. schools entering pupils for C.S.E. Music examinations.
32. Analysis of broadsheets of the W.Y.L.R.E.B. at the Yorkshire and Humberside Regional Examining Board: March, 1991.
33. Oral evidence: A.M.: 14.2.91.
34. Oral evidence: B.S.: 13.2.91.
35. Also attributed to Clegg: quoted by a music teacher: A.M.: 14.2.91.
36. Oral evidence: M.D.: 15.4.88.
37. Oral evidence: E.M.G.: 1991.
38. W.R.C.C.: Ten Years of Change: 1963: Photographs: pp. 42-43.
39. Oral evidence: P.M.: 13.3.90.

40. Oral evidence: A.S.: 26.2.90.
41. Oral evidence: M.S.: 12.12.85.
42. Oral evidence: M.S.: 16.12.86.
43. Warden's report to Clegg on Courses 11 & 12: 20th-22nd June, 1952: This was noted in Chapter Four.
44. Oral evidence: E.W.: 1.11.89.
45. Oral evidence: M.S.: 12.12.85: op. cit.
46. Oral evidence: A.S.: 26.2.90: op. cit.
47. Gavall - Mann: Letter: 17.2.87.
48. Oral evidence: M.S.: 12.12.85: op. cit
49. Doris Gould was a former Music Adviser to Sussex Education Authority, and currently a Lecturer in the Department of Music of the London University Institute of Education.
- 50-52. Warden's report to Clegg: Course No. 353: 30th October-1st November, 1959.
53. Course No. 382: 8th-15th June, 1960.
54. Course No. 403: 29th October-1st November, 1960.
55. Warden's report to Clegg: Courses Nos. 382-383: November, 1960.
56. Warden's report to Clegg: Course No. 519: 25th-27th January, 1963
57. O.B.: Introduction to the creative work at Oatlands Junior School on the Music Advisers' video tape recording: 1970.
58. Recordings of the projects, The Land of Green Ginger, The Woodland Glade, and George and the Dragon, are in the W.R.M.E.C: also a video recording.
59. The Happy Revolution was not on general release in this country; efforts to trace a copy in Yorkshire have been unsuccessful; there is however a copy in the Central Office of Information National Film Archive in London.
60. Copy in the W.R.M.E.C.
61. Refer to Chapter Five, pp. 160 et seq.
62. An early video recording of Laura Bradshaw leading a session of creative singing and playing in her school is in the W.R.M.E.C.
63. Warden's report to Clegg on course No. 744: 7th-9th October, 1966.
64. Gavall - Mann: Letter: 19.2.87.
65. Oral evidence: P.M.: 13.3.90.: op. cit.

66. idem.
67. For example, Bartok was attracted by the mediaeval modes - such as the Mixolydian and the Aeolian; Bartok used contrapuntal movement in fifths and tenths. These were used by some children.
68. John Paynter, on hearing some of the children's compositions is reported to have said, "I can't face this! It's too good!" [Oral evidence: P.M.: 13.3.90.: op. cit.]. Audio recordings are in the W.R.M.E.C.
69. Morris had recently been appointed Deputy-Headteacher at Hookstone Chase Primary School, Harrogate. In Horton, J. [1972] are four photographs of the children improvising on instruments; a record which included some of the children's compositions accompanied the book. Copy in W.R.M.E.C.
70. Shipley, Wrose C.E. Junior School: Mrs. Merritt: Woolley course No. 1186: 27th-29th October, 1972.
71. Oral evidence: K.E.: 10.4.90.
72. Evans, K.: [1971] Creative Singing: London, O.U.P.
73. B.B.C. Camera scripts: 21.6.68. and 15.10.68.
74. 17th-23rd June, 1968: B.B.C. camera scripts.
75. Infra Chapter Two.
76. John Paynter was at that time a lecturer at Bishop Otter Training College, Chichester.
- 77-80. Oral evidence: E.B.: 12.3.90.
81. Walford Davies popularised this approach in his pre-war music broadcasts. Refer to Davies, W. [1933] pp. 14 et seq.
82. Barton, in conversation with the writer, expressed surprise that Paynter had used that particular piece, as, such was the quality of the creative work being done at that time at Burnt Yates, she considered that it "wasn't the most interesting piece of music".
83. Psalm 150 was composed for a BBC Schools Music Broadcast in November, 1967. Reference: Burnt Yates School Logbook: Entry: November 14th-16th, 1967.  
Stump Cross Caverns was composed for a B.B.C. televised schools music broadcast in December, 1968. Reference: Burnt Yates School Logbook: Entry: December 3rd, 1968.
84. Oral evidence: P.S.: 7.2.90.: Photographs in the W.R.M.E.C.
85. D.E.S.: The Newsom Report: Half Our Future: H.M.S.O.: 1963.
86. Idem: Paragraph 412-414.
87. Idem: Paragraph 416.

88. Idem: Paragraph 418.
89. Some teachers considered that Movement did not develop in secondary schools to the extent that it had in primary and middle schools. (P.S.: Oral evidence: 7.2.90)
90. Attributed to Mr. L. Horner, a Senior Adviser in the County: quoted by Clegg in About our schools [1980]: Blackwell. p. 97.
91. Oral evidence: E.M.G.
92. Course No. 504: 19th-21st October, 1962: The Music Club in the Secondary School.
93. Woolley Hall: Warden's report: 19th-21st October, 1962.
94. idem.
95. Course No. 568: 15th-16th November, 1963: Music in the Secondary School.
96. Professor Ian Parrott: Department of Music, University College of North Wales, Bangor.
97. Professor of Music at the University of York.
98. Peter Aston: Lecturer, Music Department, University of York.
99. Course No. 630: 4th-6th December, 1964: Music in the Secondary School.
100. Deputy-Warden's report for the C.E.O.; Course No. 630: 4th-6th December, 1964.
101. The York Project was set up in 1973, as a five year Schools Council project, to investigate new approaches in the secondary music curriculum.
102. Oral evidence: K.G.: 3.2.87.
103. J.M.B.: Broadsheets: By agreement with the J.M.B., the writer has not quoted exact numbers.
- 104-6. Oral evidence: B.S.: 13.2.91.
107. Three such projects were The Jackdaw of Reims, John Gilpin, and The Pied Piper of Hamelin.
108. Refer to Chapter VIII, Section 2.2. Also Appendix No. 8.1.
109. Oral evidence: B.S.: 13.2.91.: op. cit.
110. Don Valley High School was a Grammar school up to 1968, and the venue for the Don Valley Non-Competitive Music Festivals.
111. Oral evidence: K.E.: 10.4.90.

112. B.B.C. T.V. Making Music: Teacher's pamphlet: Autumn term, 1967: BBC Publications.
113. Broadcast on Sunday mornings in January, 1969.
114. Beal was appointed to Crofton Secondary School in 1965, after teaching music at Kinsley Secondary Modern School for two years; he also ran the Crofton youth club.
- 115-8. Oral evidence: A.B.: 16.5.90.
118. Course No. 1003: 12th-14th June, 1970.: The Exploration of Teenage Culture - Music and Poetry.
119. Warden's report: 12th-14th June, 1970.
120. Copy of video recording in the W.R.M.E.C.
121. Swanwick, K. [1979]: p.87.
122. Appleyard, W. et alia W.R.S.Q. Diaries: 1948-62: Ed. Paul Mann. op. cit.
123. Swanwick [1979]: op. cit. p. 9.
124. This approach was seen at Barugh Green, Burnt Yates, and Oatlands.
125. This approach characterised the work of Peter Morris at Western and Hookstone Chase Junior Schools, Laura Bradshaw at Morley Cross Hall Junior School, and David Street at Grimethorpe Junior School.
126. The work of Senior, Bolsover and Beal has already been examined in this section.
127. This has developed successfully in several Education Authorities. The writer attended two concerts by the Halle and the City of Birmingham Symphony Orchestras during the 1989-90 Huddersfield Town Hall season, in which pupils from Kirklees schools performed their G.C.S.E. compositions during the interval. Both orchestras have an 'adopt-a-player' scheme in which members of the orchestra work with children in local primary and secondary schools before their concerts. The two orchestras extended the idea to Kirklees schools. The two concerts involved G.C.S.E. compositions performed by the children, followed by contemporary pieces by Harrison Birtwhistle and Webern, performed by the professional orchestras.
128. Minutes: P. & F. S-C: 10.5.60: W.Y.A.S.: RC 13/459/vol. 14. p.33
129. For example: Oral evidence: P.M.: 13.3.90.
130. Keith Swanwick became the first Professor of Music Education in the country at the London University Institute of Education. Author of Popular Music and the Teacher [1968]
131. Course No. 1003: 12th-14th June, 1970.: Exploration of Teenage Culture.

132. Course No. 1161: 16th-18th June, 1972.: Cultural patterns outside school.
133. Swanwick: The Cultural Exclusiveness of Music: Lecture to M.A. students: London University: 16.6.86.
134. Gavall: Address to Headteachers and Education Officers: 1974
135. Daphne Oram was a leading authority on musique concrete at the time; she established links with several Secondary schools. An Individual Note [1972], was based on her research and development work in electronic music, including work with children in schools.
136. Minutes: P. & F. S-C: 5.4.66.: W.Y.A.S.: RC/13/466/Vol. 20/p.4
137. Oral evidence: B.C.: 4.4.90. See note 144.
138. Oral evidence: K.E.: 10.4.90.: op. cit.
139. idem.
140. Minutes: P. & F. S-C: 8.9.64: W.R.A.S.: RC/13/464/vol. 18: p. 106:
141. Rands was born in Sheffield in 1935, and educated at Woodhouse Grammar School, where he was taught music by Muriel Gill. He studied at Bangor University, where Ken Evans was a fellow student. He became a pupil of Dallapiccola and Berio in Italy.
142. Programme in W.R.M.E.C.
143. Woolley Hall: Report of Warden to C.E.O.: 6.4.67.
144. Miss E. Phillips: Warden's report: Course No. 1133: 16th-23rd February, 1972.
145. Hosier and Grey: Broadcast Music Lessons, in Handbook for Music Teachers: Vol. I: 1964: London; Novello. p. 131.
146. Appleby & Fowler: Sing Together: [1969]: O.U.P.  
Coombes, D.: Songs for Singing Together [1973] B.B.C. publications.  
Coombes, D.: More Songs for Singing Together [1976]: B.B.C. publications  
Coombes, D.: arrangements in Come and Praise [1978].
147. B.B.C. Time and Tune: Spring, 1964: Pupil's booklets: pp. 4-5.
148. B.B.C. Time and Tune: Spring term, 1965; pp. 4-5.
149. John Emlyn Edwards was a tutor in English at Bretton Hall College for a short period.
150. Woolley Hall: Course No. 1225: 27th-29th March, 1973. Let's Make an Opera. An early video recording shows Coombes and Edwards working with teachers during the course (Copy in POM: W.R.M.E.C.)
151. Refer to Chapter VIII, Section 2.5.
152. B.B.C. Music Workshop: Summer, 1963: Teacher's notes: p. 1.

153. B.B.C. Radio for Schools: Music Session One: Spring, 1967:  
Teacher's notes: p.1.
154. Although the B.B.C. made many recordings in West Riding schools in  
the period 1966-74, none have survived.
155. Camera Scripts: B.B.C.:  
17.6.68: Adwick-le-Street: Roy Cooper  
18.6.68: Don Valley High School: Raymond Bolsover  
18.6.68: Grimethorpe Junior School: David Street  
21.6.68: Rawmarsh Junior School: Mrs. Simpkins  
21.6.68: Darton Barugh Junior School: Mary Froggett
156. M.D.: Prospectus for Lady Mabel College Annex: 1967.
157. Stenhouse [1975]: p.25.
158. For example: Cooper: [1969]: "What's all that noise about?" In  
Music in Education: May & June, 1969.
159. Evans, K.: Creative Singing: O.U.P. 1972.
160. Paynter, J. & Aston, P.: 1970: op. cit.
161. For example, (1) David Street: Oral evidence: 3.4.90. (2) Roy  
Cooper: Oral evidence: 5.6.90.

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## CHAPTER EIGHT

### THE FINAL TWO YEARS: 1972-74

Throughout the period from 1935-62, Music Education in the West Riding Education Authority had developed on a broad foundation of good practice in performing and listening. After 1960 teachers in some schools had started to pioneer new creative approaches in music which had a growing influence in the County. Under John Gavall, the music provision advanced on three fronts - performing, listening and composing. By 1971, the signs were that under the proposed local government re-organisation, the West Riding Education Authority would cease to exist. Gavall, recognising the implications at an early stage, took up an appointment as Professor of Guitar at Moray House College, Edinburgh (1), and left the County on 31st December, 1971 (2). The period of ten years in which he was the Senior Music Adviser had been one of stability and growth in the music provision.

#### 1. THE INFLUENCE OF ROY RIMMER

In January 1972, Roy Rimmer was appointed to the post of Senior Music Adviser in succession to Gavall (3), taking up his appointment in April. Rimmer had been the Music Adviser to Bedfordshire, and brought with him a reputation as a fine practical musician, particularly as a singer and choral conductor. He was an energetic and popular personality, with broad interests. Such was his status as a choral conductor that he was invited to take over as the Chorus Master of the Bradford Festival Choral Society. Rimmer was already familiar with the educational ideals of the West Riding Education Authority having been an early one-year student at Bretton Hall (4). Rimmer took up his appointment at a time of increasing unease in the County, when there seemed to be little prospect of further development in the music provision. However, he did not regard his appointment as "circumscribed or hand-tied" (5).

Although Rimmer was the Senior Music Adviser for a period of only two years, he was substantially more than a caretaker-adviser. He was an active, practical musician, and organised a vigorous programme of

musical activities in the County. He was determined that there should be no anticlimax, even though the County's Music Centres, the Music Advisers, youth orchestras and instrumental teachers would pass to the new Authorities in April, 1974. The knowledge that the West Riding would cease to exist as an education authority after 31st March, 1974 stimulated the Music Advisers to plan ambitious musical events which combined the resources of the County, and resulted in some of the most spectacular festivals and concert performances in the whole period from 1935-74 - a culmination of achievement and a rich harvest for the County.

## 2. A RICH HARVEST OF FINE MUSIC: FESTIVALS AND CONCERTS

### 2.1. Noyes Fludde: 1972

In May, 1972, Maisie Spence, the northern area Music Adviser staged a production of Benjamin Britten's setting of the Chester Miracle Play, Noyes Fludde, by Benjamin Britten, to celebrate the 1300th anniversary of the founding of Ripon Cathedral. The production drew in children and teachers in the northern area, with the combined resources of the Northern Area Schools Symphony Orchestra, the Ripon Youth String Orchestra, the Ripon and District Schools Children's Recorder Ensemble, the Ripon Grammar School Bugles, Hand Bells and Timpani, and the Ripon Junior Schools Percussion Ensemble. Children from Ripon schools sang in the chorus. The County String Quartet and many of the peripatetic instrumental teachers in the northern area took part. A congregation of over a thousand was involved in each of the performances. Ripon Cathedral was a natural, dramatic setting for the production. There was an imaginative stage set, including a spectacular rainbow, designed by the Senior Art Adviser. The characters were in costumes made by the staff and students of Ripon and district schools. The Harrogate College of Art and Further Education was involved in the festival. The production marked the willing and friendly co-operation which had always characterised local schools music festivals in the West Riding. It paved the way for the production of The Robe of Gold in Selby Abbey in March, 1974, in which children and teachers from the northern area took the major part.

## 2.2. The National Music Council of Great Britain's award: 1972

In January, 1971, the National Music Council of Great Britain wrote to all local authorities in the United Kingdom announcing the institution of a new annual award "for the Local Authority showing the most originality in conception and vigour of execution in the field of music" (6). The judges were to be Sir Robert Mayer, Yehudi Menuhin and Colin Davis, who were Vice-Presidents of the National Music Council. John Gavall, as the incumbent Senior Music Adviser, drew up the West Riding's submission (7), which illustrated the breadth and quality of the music provision, in performing, listening and composing. The development of instrumental teaching and the Area Music Centres were described in detail. Included with the submission was a video recording of outstanding musical ensembles, including the Ripon Centre String Orchestra, the Queensbury Centre Brass Band, the Whitwood Centre Wind Band. The submission described the County's pioneering work in Early Music, composition, and experimental electronic music in schools, with the avant garde music at the Wath Area Music Centre. The contribution of the Institutes of Further Education to the development of the music provision in the County was considered important. The submission noted the influence of the County's musicians at both a regional and national level, and the Authority's support for the Yorkshire Arts Association.

Drawing up the submission was one of Gavall's last duties as Senior Music Adviser (8). It was not until the autumn term 1972, after Gavall had left the West Riding, that the National Music Council announced that, out of the forty-one local authorities in the United Kingdom who had competed, the West Riding Education Authority had won the award. The judges were reported to be unanimous (9). It was appropriate that the award (10) should be received at a celebration concert held in the Great Hall of the University of Leeds on the 4th November, 1972. The links between the University and the West Riding Education Authority had always been good; the new Professor of Music, Alexander Goehr, was keen to strengthen the relationships between the West Riding Education Authority and the University.

Few authorities in the country could have assembled such a broad spectrum of musical talent. Taking part were ensembles representing

musical activities throughout the County - the Northern Area Schools Symphony Orchestra, the Wath Grammar School Choir, two Early Music groups, a solo harpist, the White Rose Consort, and the West Riding Wind Quintet. Although twentieth century music was well represented in the programme, there were no improvisations or compositions by children nor was there any experimental electronic music (11). The programme was organised by the County's Music Advisers (12) for an elite audience, and reflected their intention to present a concert by the most skilled performers in the County. Few could disagree with that perspective, for there is a place in Education for both process and product.

### 2.3. Plans for a West Riding Music Festival

At the end of the summer term, 1972, the Music Advisers held a preliminary meeting to discuss a co-ordinated plan for concerts and festivals for the final Spring term, 1974. Their wish was "to show all that was best in West Riding music making... a gesture towards the excellence of standards reached by teachers and pupils alike - a rich harvest of fine music." (13) The plan was that each of the Area Music Advisers would organise local schools activities and schools music festivals such as the Matinees Musicales, which were a feature of the northern area. It was envisaged that there would be concerts by all the main musical ensembles from the County's Area Music Centres (14). The full-time performing groups - the String Quartet, the Wind Quintet and the County Pianist - would give four recitals in each of the administrative areas of the Authority.

It was suggested that there might also be concerts by adult musicians in the County, drawing on the links with the Institutes of Further Education - a combined brass bands and male voice choir concert in Wakefield Cathedral, and a similar concert in Sheffield Cathedral by combined adult choirs and the West Riding Occasional Orchestra. At this stage it was proposed that there should be a final concert in Leeds Town Hall by the West Riding teachers' choir - The White Rose Consort - and a Concert Orchestra made up of peripatetic teachers and the members of the full time performing ensembles. Rimmer was keen to initiate a combined music-drama project in Selby Abbey (15). In the event, no major West Riding Music Festival took place. The evidence suggests that by January,

1974, the Music Advisers and the instrumental teachers were pre-occupied with planning the music provisions in the new authorities to which they had been appointed. However, each of the Area Music Centres staged ambitious concerts in the months preceeding the re-organisation.

#### 2.4. Let's make an Opera: 1973

In Autumn, 1972, Rimmer discussed with Alec Clegg the idea of a combined music-drama project to take place in Selby Abbey in the spring term, 1974 (16). He suggested that the "Riding should go out with a bang rather than a whimper" (17). He proposed a project combining music, dance, drama, art and costume, with which Clegg readily agreed. As a student at Bretton Hall, Rimmer had taken part in the first production of The Wakefield Cycle of Mystery Plays in 1958, a production which he said "was remarkable and memorable - a true fusion of the Arts" (18). Many former students and staff of Bretton Hall refer to the long-term influence of this experience on their educational philosophy. Rimmer commissioned John Emlyn Edwards and Douglas Coombes, who were well known as the writers of the B.B.C. schools music programme Time and Tune (19), to write a work which would "rejoice in the West Riding's achievements" (20). Despite the fact that a grant of £150 per annum for commissioning new compositions had been agreed in 1964 (21), this was only the second occasion on which it was used (22). Edwards was on the staff of Bretton Hall, and had recently collaborated with the composer David Lord in the commission of a children's cantata, The World Makers, for the 1900th anniversary of York Minster.

It was decided that, because of the pioneering nature of the project, Edwards and Coombes would lead a preliminary course for teachers at Woolley Hall, in which opportunities for linking the main creative elements of music, movement, drama and dance could be explored before work on the main project itself began. Recognising Edward's eminence in the field of educational music-drama, and his commitment to the project, the Governors of Bretton Hall gave him some remission from his teaching duties at the College during this period (23). The Principal of Bretton Hall was interested in the project and took part in the subsequent course at Woolley Hall.

Let's Make an Opera was designed as a course for teachers of children in the age range 7-13, and was held at Woolley Hall at the end of March, 1973 (24). The course was intended to be a practical fusion of the creative elements of drama, dance and music into classroom opera or music drama. The course was intensive, attempting to compose and stage in a weekend an improvised music-drama which would normally be a full term's work in school. Edwards chose the Chinese Flood Legend as a theme, as there was an opportunity for singing, dancing, instrumental playing and movement. The project was split into sections, with individual groups of teachers working on each section. Adopting an improvisatory style of working enabled the members of the course to become variously composers, librettists, choreographers, designers and producers.

It was surprising that, even at this late stage in the growth of understanding between music teachers and other arts specialists, the Warden of Woolley Hall should take a stance towards teacher-directed approaches in music which was as critical as that adopted by the Wardens in the early years the College. Douglas Coombes was a popular presenter of B.B.C. schools music programmes, adopting a vigorous manner characteristic of good music teachers. In his report to the Chief Education Officer, the Warden criticised Coombes' approach, considering that he dominated every session, driving everyone to work beyond what were considered reasonable limits (25). However, in the report to the Governors of the College, this criticism was softened to the extent that it seemed that a different course was being described (26). The Warden's criticisms showed that despite the important advances that had been made in drawing the Arts in Education closer together in the County, there were still differences in perspective between musicians and other specialists in the education service. There still seemed to be little realisation by non-musicians that there was a time and place for a skilled and stimulating teacher to give a strong lead.

Whatever the perspective of the Warden, the course gave to teachers who were interested in creative music and drama in school, but who lacked knowledge and skill, the encouragement and confidence to begin working in this style with their children (27). This, as has already

been noted (28), had been the experience of primary school teachers who pioneered new approaches in music in the period after 1960.

## 2.5. The Robe of Gold: 1974

The practical work on the course Let's Make an Opera in March, 1973, laid a foundation for the ambitious project, The Robe of Gold (29). Edwards conceived The Robe of Gold as a portrayal of the lives of the West Riding people and their children (30). By October, 1973, Edwards and Coombes had finished writing the work (31). Rimmer asked Margaret Dunn, one of the County's early Movement pioneers (32) whom he knew well, to undertake the Production, and Anna Sutcliffe the Design and Costume (33). The children who took part as actors, dancers, singers and instrumentalists came from twelve primary and secondary schools in the northern area. Rimmer lived in Wetherby and used instrumental players from the Wetherby Area Music Centre in the orchestra. There was a chamber orchestra of peripatetic instrumental teachers from the northern area. The choristers and hand bell ringers of Selby Abbey also took part. As in the performance of Noyes Fludde in Ripon Cathedral in 1972, the Harrogate College of Art and Further Education was involved in the production. The robe of gold itself was made by Anna Sutcliffe.

The Robe of Gold was a culmination of nearly thirty years of endeavour, marking a confluence of perspectives in the West Riding. Although it was rooted firmly in the traditional musical activities of the West Riding, the work drew on the strong influences introduced into the County through Woolley Hall, and through B.B.C. schools music programmes. It is symbolic that the producer was Margaret Dunn, who as one of the early movement pioneers had done so much to advance the cause of the Arts in Education in the County. Both Dunn and Rimmer had also been involved, as tutor and student respectively, in the first production of The Wakefield Cycle of Mystery Plays at Bretton Hall (34). Such a combined production as The Robe of Gold could not have happened at County level fifteen years earlier. Although, in 1959, only six months separated the performance of The Dream of Gerontius in Leeds Town Hall from Doris Gould's creative music course at Woolley Hall, the two events were, seemingly, light-years apart in philosophy. Educational thinking in the County had broadened significantly since 1959.

The final two years showed the philosophy of music-making in the County in its broadest proportions. It was significant that the final period began with a performance of Noyes Fludde, the architypal music-drama which influenced many composers of dramatic musicals for children. The performances after Noyes Fludde ranged from the sophisticated concert for a musical elite at Leeds University, through the numerous concerts at Area Music Centres, to the final integrated music-drama-dance production of The Robe of Gold. In one sense, The Robe of Gold was a culmination of artistic endeavour in the County, marking a confluence of ideas, a marriage of minds in which each became an equal partner in the performance - children, adults, further education, the church. The Robe of Gold was a one-off event, but it was a poignant pointer to what might have been had this line of development begun earlier in the County and had been able to continue after 1974. However, the triumph was that it happened before the West Riding disbanded when such ideals and dreams became more difficult to realise. The great achievement of the West Riding Education Authority was that it had the vision to be able to make dreams a reality not only in Education as a whole, but for individual children and teachers in schools.

### 3. SYNTHESIS AND PROGRESS: PHILSOPHY IN A NEW KEY.

The events of the final two years could not have taken place without the significant developments which had occurred in the County. Over the period of nearly forty years considered in this thesis, it was increasingly recognised that the most effective way of developing musical understanding was through practical involvement in music-making. This philosophy was the key to music in the community and in schools. The thesis has shown how the philosophy of music in schools broadened under the influence of more exploratory ideas and approaches. In a sense, it was a philosophy transposed into a new key which gave it greater excitement and intensity. Teachers assimilated fresh ideas into the broad praxis of their teaching, and children were involved not only in listening and performing, but in improvising and composing.

Music, as well as being a specialist subject in schools, was also gradually drawn into conjunction with the other arts in school. In some schools, combined music and drama projects were produced which drew on

music, movement, dance, puppetry and costume. Teachers gradually evolved methods of team teaching which suited this approach. Although the projects often featured in performances to pupils and parents, they arose out of a philosophy of music in the classroom which had evolved over a number of years. In an important sense, they combined a foundation of traditional interpretative skills with a freedom which grew out of improvisation. Let's Make an Opera and The Robe of Gold, showed what was possible when the same principles used in schools were applied on a larger scale. They were "growing points" for new skills and concepts, as well as being a "wrapping-up" of existing ones.

Such approaches in the classroom developed more widely in the period after 1974, reinforcing the value of music in the social and educational development of children. In the period after 1974, there was a considerable development of combined and creative arts departments in secondary schools, rather than separate music, art, drama departments. There were advantages and disadvantages for music in this arrangement. There were dangers that Music might become merely a servant of the other arts, rather a significant form in its own right. The growth in popularity of rock operas and popular musicals in schools was a feature of this period. Religious music-dramas such as Joseph and the Amazing Technicolour Dreamcoat (35), and Jesus Christ Superstar (36) were used in class, and often as a basis for dramatic productions involving stage, costume and lighting.

During the period of nearly forty years from 1935-74, children had become increasingly involved in practical musical activities in the classroom both as performers and composers. In some schools, exploratory approaches became modes of working which permeated the whole music curriculum. Handling the materials of music enabled children to widen their range of musical vocabulary, just as exploring descriptive words broadened their English vocabulary. Such listening, observation and exploration involved the selection of sounds, relating them in such a way that they could grow into musical compositions. The evidence suggested that children who had been involved in such compositional work developed a more perceptive understanding of music in general, whether as listeners, singers or members of bands or orchestras. In some schools, children and teachers wrote their own Pop music-dramas for

performance. Working together on productions of this nature was an important education for the children.

Music, like team games and drama, is a socialising activity. Making music with others develops many human qualities. Children who take part in musical activities - in choirs, orchestras and bands - often have a more developed sense of self-discipline and self-motivation. They often have more self-confidence, and are more integrated as personalities. Musical activities can be socially integrating. There is an intensity of purpose which demands concentration from the individual, working toward the common goal of musical performance. In many schools, singing and playing in ensembles was perceived to be important in the overall education of the children, helping them to develop a sense of mastery and achievement. Performing in ensembles gave children a sense of fulfilment which transferred to their other skills in school. These are life skills. Although new approaches were developed which focussed on individual children's exploration of musical elements, nevertheless making music with others, as a concerted teacher-directed activity, was still valued. There was an important balance between stylistic interpretation of existing music, and the composition of new music.

During the whole period, 1935-74, teachers assimilated many new ideas and approaches into the broad base of their educational philosophy. An important stage in curriculum development in the West Riding was reached when teachers realised that there was no longer a single, authorised method of teaching, and that every teacher taught through a combination of personal enthusiasm, expertise and experience. This was a vast advance on the former prescribed Codes of the Board of Education, which were rigorously inspected. From the Chief Education Officer downwards, the County dispelled the fear of being criticised for teaching in an unauthorised way, and encouraged an open-minded and experimental approach to teaching. Arthur Stone related to the writer a conversation with Alec Clegg shortly before his death, in which they were discussing what they felt they had done for the West Riding. Stone considered the banishment of fear as one of their most important contributions to Education - fear of trying out new ideas in schools, fear of interpreting things in different ways, fear of visits by an adviser, an inspector (37). Once barriers of fear were dissolved, a

constructive dialogue could develop between teachers and advisers. When teachers, advisers and inspectors were prepared to work alongside each other as colleagues, a new, working relationship was established in the County. Once teachers recognised that good new ideas could develop inside the classroom, and were not the prerogative of visiting lecturers at Woolley Hall, their confidence as a link in the research chain grew.

Challenges to cherished traditions can stimulate thought and sharpen perceptions. Intelligent discussion can lead to a clarification of important issues. This was true of the development of the Arts in Education in the West Riding throughout this period. Music in the schools of the West Riding evolved under the influence of differing approaches, growing until the music provision became as large and as vigorous as in any authority in the country. The three main elements of music in schools - performance, listening and composition - form a foundation for music learning in 1991, as they did in the period from 1935-74. Many of the issues and arguments examined in this thesis recurred in the discussions about the G.C.S.E. and the National Curriculum. The thesis shows what was possible in one education authority which valued the importance of Music and the Arts in Education in the emotional and educational development of children.

#### 4. TRANSFERRING STAFF AND MUSICAL FACILITIES TO NEW AUTHORITIES

Throughout the final two years, detailed plans were being made to transfer staff and musical facilities to the new authorities. In effect, Rimmer presided over the dismemberment of one of the largest music provisions in the United Kingdom, but went to great lengths to ensure that staff gained satisfactory appointments with new authorities. The Music Advisers and the administrative staff of County Hall implemented the smooth transfer of musical resources to the new metropolitan authorities. The musical triumphs of the West Riding's music provision being celebrated in festivals and concerts, were overshadowed by the Music Advisers' over-riding concern for their own future and that of the instrumental teachers. After 1972, much of the Advisers' administrative time was spent on ensuring a smooth handover of resources, rather than in developing the music provision further. In one sense, the period from

1972-74 was a holding operation, but within it there were musical achievements.

Although the Music Advisers and instrumental teachers had assurances that they would all be appointed to one of the new metropolitan authorities, they were, naturally, concerned for their professional future. Maisie Spence, who was due to retire in August, 1973, agreed to continue in a part-time capacity to ensure a smooth transition of staff and musical facilities from the northern area to new authorities (38). The instrumental staff could choose which new authority they wished to teach in. The situation was complicated by the fact that many staff taught in districts which would lie across the boundaries of two of the new authorities. For example, the instrumental staff and Music Centres in the former central area of the West Riding Education Authority lay within the boundaries of five new metropolitan boroughs - Bradford, Calderdale, Kirklees, Leeds, and Wakefield. It was difficult in situations like this to ensure continuity of musical tuition for all pupils in schools. For a time, some of the instrumental teachers worked for several authorities on a consortium basis. Most of the Music Centres continued as before, but under the administration of new authorities. In some cases, teachers continued at their existing Music Centres, and taught their existing pupils.

By the beginning of 1974, the Music Advisers and instrumental staff had been appointed to new authorities from April (39). "Authorities which were to access the Music Centres, instrumental staff, etc., were uniformly delighted... when they realised the quality of their gain" (40). The fact that many of the West Riding's experienced Advisers and teachers were appointed as Senior Advisers and Heads of Instrumental Services in the new authorities ensured that the musical policies of the West Riding were propagated more broadly throughout the north of England. Many of the new authorities established music provisions which were based on a foundation of former West Riding practice. As a direct result of re-organisation, children in some former county boroughs with little existing instrumental teaching gained benefit from an expanded music provision; this included new Music Centres (41). Three former West Riding music centres, Harrogate, Ripon and Wetherby, passed to North Yorkshire, along with the prestigious Northern Area Schools Symphony

Orchestra - a jewel in the West Riding's crown. There were gains for more isolated communities in the upper Pennine valleys which had previously been remote from existing music centres (42). New music centres were opened at Todmorden, Sowerby Bridge and at the Colne Valley and Holmfirth High Schools.

As soon as they were appointed to the new authorities, the Music Advisers had a dual responsibility not only to maintain the music provision of the West Riding in its final months, but at the same time to plan the music provision of their new authorities. They tried to appoint the most able instrumental teachers to their new authority before they were appointed elsewhere. They were involved in setting up the music centres in their new authorities, and transferring resources from former authorities. Understandably, the Music Advisers were concerned more to plan for the future than to lament the passing of the West Riding as an Education Authority. There is no evidence to suggest that they made provision for preserving centralised records and documents which related to the administration of music in the West Riding's schools. In consequence, many detailed records which were kept in the Music Advisers' office in County Hall were lost.

The greatest threat to the County's education provision under re-organisation was to the central resources which served the whole administrative area of the West Riding Education Authority - including the Woolley Hall, Grantley Hall, the County Library Music and Drama Collection, the School Museum Service, and the West Riding String Quartet and Wind Quintet. It was a measure of their effectiveness that these proved to be the most difficult to deal with in the transition. At an early stage, there was a serious danger that the facilities offered by the County Library Headquarters Music and Drama Collection would be dispersed amongst the new metropolitan boroughs. At the initiative of Daphne Bird, the Head of the Music Department of Bretton Hall College, the Academic Board of the College passed a motion that "the County Library provides a unique and comprehensive range of facilities, therefore every effort should be made to preserve the present organisation intact" (43). It was noted that the West Riding County Library was the only library in the country which would disappear under local government re-organisation. A letter was sent to all interested

parties in the locality including Members of Parliament and members of H.M.I. In the event, an administrative arrangement similar to that devised for Woolley Hall was formulated, and the Music and Drama Collection of the County Library became the Yorkshire Libraries Joint Music and Drama Collection, funded by a consortium of new metropolitan boroughs in the north of England.

The County's full-time professional performing units, the String Quartet and the Wind Quintet, who were already resident at Leeds University as instrumental consultants, were taken over by the new Leeds Metropolitan Borough, where Roy Rimmer had been appointed as a Senior Adviser. This was a decision which had been encouraged by Lord Boyle, Professor Alexander Goehr, and the new Education Officer to the Leeds Metropolitan Borough (44). They were funded on a pro rata basis by metropolitan boroughs who had taken over the districts which had previously received concerts by the performing groups.

On 1st April, 1974, the West Riding as a County was re-organised out of existence. With it, went its unified educational policy, and the finance to back it. Its material resources were divided between the new metropolitan authorities. Whilst many of the new metropolitan boroughs were based on existing county boroughs, some of the areas which had previously been on the borders between the West Riding and neighbouring counties were absorbed into new Metropolitan Counties outside the West Riding boundaries. Harrogate, Knaresborough, Ripon and Selby, four of the towns which had been early pioneers of string playing in the northern area, became part of North Yorkshire. It was symbolic that Brian Cryer, the Music Adviser for the southern area of the West Riding, should be appointed as the Music Adviser to the new metropolitan borough of Bradford, for it was from Bradford that Edmund Priestley, the West Riding Education Authority's first Music Organiser, was appointed in 1935. As has frequently been the case in Education, the wheel hath come full circle.....

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VIII CHAPTER NOTES AND REFERENCES:

1. Gavall - Mann: Letter: 18.11.86.: Oral evidence: J.G.: 12.1.87.
2. Minutes: P.&F.S-C.: 7.12.71.: W.Y.A.S.: RC/13/471/vol. 25/p. 236.
3. Minutes: P.& F.S-C: 11.1.72.: W.Y.A.S.: RC/13/471/vol.25/ p. 275.
4. Rimmer - Mann: Letter: 13.3.90.
5. Rimmer - Mann: Letter: 13.3.90.: op. cit.
6. Tooley, J., Chairman of N.M.C.G.B.: Letter to all Local Authorities: 25.1.71.
7. Neither the original nor a copy of the West Riding's submission can be traced, either in the National Music Council's archive, or in Yorkshire. The writer has reconstructed the main contents of the submission, based on surviving papers, and the evidence of the Music Advisers and teachers who contributed to it at the time, including contemporary video recordings.
8. Gavall - Mann: Letter: 18.11.86.: op. cit.
9. (1) Minutes: P.& F.S-C.: 3.10.72.: W.Y.A.S.: RC/13/472/vol.26/  
p. 172.  
(2) Parry, Mark: Education Correspondent: "County's musical vigour": The Yorkshire Post: 6.10.72.
10. A special trophy was designed by Rory McEwan, and was displayed the following year at Woolley Hall.
11. Programme in the W.R.M.E.C.
12. Rimmer - Mann: Letter: 13.3.90: op. cit.
13. 311/RR.: Rimmer, R.: Letter to Music Advisers: 8.8.72.
14. Names put forward were the Queensbury Music Centre Brass Band, the Whitwood Centre Wind Band, the Wath Centre Ensembles, the Ripon String Orchestra, the Northern Area Schools Symphony Orchestra, the County Youth Orchestra and the County Wind Band.
15. 311/RR.: Rimmer, R.: Letter to Music Advisers: 8.8.72.: op. cit.
- 16-18. Rimmer - Mann: Letter: 13.3.90.: op. cit.
19. Infra Chapter VII, Section 3.6.
20. Rimmer - Mann: Letter: 13.3.90.: op. cit.
21. Minutes: P.& F.S-C.: 8.9.64.: W.Y.A.S.: RC/13/464/vol. 18/p. 106.
22. The first occasion was for Per Esemplio by Bernard Rands, in 1967.
23. Minutes: Bretton Hall Governors: 9.11.73.

24. Woolley Hall: Course No. 1225: 27th-29th March, 1973: Lets Make an Opera.
25. Woolley Hall: Warden's report to the Chief Education Officer on Course No. 1225: 24th-27th March, 1973.
- 26-27. Warden's report to Governors: Course No. 1225: March, 1973.
28. Infra Chapter VII, Section 3.1.
29. An early monochrome video recording shows Coombes and Edwards working with the members of the course. Copy in the W.R.M.E.C.
30. John Emlyn Edwards: The Quest for the Robe: Programme note: 22.3.74.: Refer to Appendix No. 8.1.
31. Minutes: P.&F.S-C.: 2.10.73: W.Y.A.S.: RC/13/473/vol.27/p. 127.
32. Infra Chapter III, Section 4.1.
33. Anna Sutcliffe was a well known northern artist and textile designer. A tapestry by Anna Sutcliffe hung in Woolley Hall.
34. Bretton Hall: Infra Chapter III, Section 4.1.
35. Lloyd Webber, A. & Rice, T.: [1969] Joseph and the Amazing Technicolour Dreamcoat: London, Novello & Co. Ltd.
36. Lloyd Webber, A. & Rice, T.: [1969] Jesus Christ Superstar: London, Novello & Co. Ltd.
37. Oral evidence: A.S.: 26.2.90.: op. cit.
38. Minutes: P & F.S-C.: 4.9.73.: W.Y.A.: RC/13/473/vol.27/p.112.
39. Senior appointments as Music Advisers:  
Gill: Music Adviser to Kirklees  
Rimmer: Senior Adviser to Leeds  
Cryer: Music Adviser to Bradford.  
Gentry: Music Adviser to Doncaster.
40. Rimmer - Mann: Letter: 13.3.90.: op. cit.
41. For example, two former West Riding instrumental peripatetic teachers were appointed as the Music Adviser and the Head of Instrumental Services to the new Barnsley Metropolitan Borough.
42. Oral evidence: D.M-T.: 8.10.90.
43. Bretton Hall Academic Board: Letter from the Chairman of the Board to the D.E.S., Department of the Environment, local M.P.s, education authorities, and district councils: 21.6.72.: The writer of this thesis, as a member of the Bretton Hall College Academic Board, was present at this meeting. This was noted in Chapter Six.
44. Rimmer - Mann: Letter: 13.3.90.: op. cit.

**SOURCES AND BIBLIOGRAPHY**

INDEX TO SOURCES

1.	Primary sources	310
	1.1. School logbooks	
	1.2. Documents and tape recordings	
	1.3. H.M.I. Reports	312
	1.4. Oral evidence: listed alphabetically by contributors	313
2.	Secondary sources and bibliography	317
	2.1. Books used directly and referred to in chapter references	
	2.2. Books used for background information	319
	2.3. Music books	321
	2.4. Journals	

1. PRIMARY SOURCES:

1.1. SCHOOL LOGBOOKS:

Burnt Yates Endowed School, Harrogate: 1960-70.  
Cudworth Secondary Modern Girls and Boys Schools: 1948-62  
Darton, Barugh Green County Primary School: 1966-72.  
Emley County Primary School, Huddersfield: 1964-75.  
Knaresborough Secondary Modern School: 1936-63.  
Knaresborough Castle Boys Junior School: 1946-50.  
Ripon, Holy Trinity Junior School: 1946-69.

1.2. DOCUMENTS AND TAPE RECORDINGS:

Miscellaneous letters and correspondence are cited individually in the chapter notes and references. In some cases, these are in private possession, and copies are retained by the holder. Cited here are notable pieces of primary source material.

Adams, S.: Memorandum: Statement on the purpose and value of the West Riding Orchestra by Mr. Adams, Senior Music Adviser: Included in Clegg: Report: 6.3.62.(q.v.) Leeds University, Brotherton Library Special Collection: West Riding papers.

Appleyard, W. et alia: West Riding String Quartet Diaries; 1948-62: Edited Paul Mann, 1988.

Associated Board of the Royal Schools of Music: Syllabuses, Specimen Tests, Examination copies, Annual Reports, 1955-74.

Bradford, Grange Secondary School for Boys:  
School Magazines: 1926-33: Speech Day Programmes: 1926-33.

Bradford Education Authority: Minutes cited in chapter references: In the Bradford Central Library, Local History Collection.

Bradford School Board Reports:  
1889-1891, 1894-97, 1897-1900, 1900-1903: In the Bradford Central Library, Local History Collection

Bretton Hall College: Minutes, agenda papers, memoranda, of Governors' meetings: 1949-74: Located at Bretton Hall College.

- Clegg, A.B.: Memorandum: Training of Teachers: Provision of additional training colleges in the County: 19.2.46.: Agendum 3A.: Leeds University, Brotherton Library Special Collection: Ref. E.2.
- Clegg, A.B.: Memorandum: Bretton Hall: Training College for Teachers of Music, Art and Drama: 25.5.48.: Leeds University, Brotherton Library Special Collection: E.38.
- Clegg, A.B.: Memorandum to P. & F. S-C.: 6.3.62. A critical survey by the Education Officer of Music Teaching in the Riding: Leeds University, Brotherton Library Special Collection: W.R. papers.
- Cryer, B. [1972] 311/BC: Report: Music in the West Riding: 1972.
- Dyson, N. Engagement Diaries: 1957-65
- Gavall to Gill: Memorandum: Staffing for Music at Secondary Level: 23.1.67: Ref. S.G.: 108/D.H.
- Gavall, J. [1969] Memorandum for Schools Council Concerning their letter dated 26th February, 1969, referring to problems of Teacher Apathy towards Music: Section quoted in Music and the young school leaver: problems and opportunities: Schools Council Working Paper No. 35: [1971] Evans Brothers Ltd. London: pp. 15-16.
- Gavall, J. [1971] Memorandum on Music Centres in:- Music and the young school leaver: problems and opportunities: Schools Council Working Paper No. 35: Evans Methuan Educational; 1971. pp. 15-16.
- Gavall, J.: Miscellaneous other papers and correspondence cited in chapter references.
- Gill, E.M.: Miscellaneous papers, diaries etc. not cited in chapter references.
- Joint Matriculation Board: Annual Reports: 1951-74: Brotherton Library: Education: Ref. 371.27P.
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- Jordan, D.: Memorandum to Clegg: Thoughts on Woolley Hall: 9.5.48.: Private collection.
- Jordan, D.: Memorandum to Clegg; Educational Research: 29.11.48.: Private Collection.
- Mann, P.O. [1990] Collected Oral Evidence: Four volumes. Edited transcripts of recorded interviews with HMI, CCI, Advisers, Teachers (1985-90): Unpublished.
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- Mason, F. & Spence, M.A.: Memorandum: A note on the present position of the Music Advisory Staff: 22.12.53.
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Priestley, E.: [1942] M.Ed Thesis: Percussion Playing and Recorder Playing in Schools: Leeds University: 30.4.42

Priestley, E.: [1946] Memorandum: A Training College for Specialist Teachers: 14.1.46.: (Brotherton Library Special Collection: West Riding Education: miscellaneous papers accompanying committee meetings. Box 26A, E1.

Priestley, E.: [1950] The Scheme: Instrumental Concerts for Schools: March, 1950.: Private collection: Copy retained by holder.

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West Riding Education Authority: Timetables, reports, memoranda relating to the instrumental provision: 1962-74. Located in the W.R.M.E.C.

West Riding Education Authority [1969-73] Audio and video recordings made by the Senior Music Adviser and teachers in schools. Located in the W.R.M.E.C.

West Yorkshire and Lindsey Regional Examining Board, Airedale, Claro, Ripon and Wharfedale areas: Letters, Correspondence, Minutes and Reports of Group and Music Meetings: Papers in Leeds University, Brotherton Library Special Collection: Ref. MS711.

West Yorkshire and Lindsey Regional Examining Board: Broadsheets of results for years 1966-74: Located at the Yorkshire and Humberside Regional Examinations Board, Sheffield.

Woolley Hall: Reports of the Warden to the C.E.O.: located at Woolley Hall. Miscellaneous papers, course programmes not available to the public.

### 1.3. H.M.I. REPORTS

Ministry of Education [1957] Report by H.M.I. on Bretton Hall Training College, Bretton, Yorkshire (West Riding): Inspected during the week ending 1st June, 1957. London, Ministry of Education: H.M.S.O.

D.E.S. [1966] A Survey of Instrumental Music in the County Borough of Halifax: Conducted between 25th June and 1st July, 1966: London, D.E.S./H.M.S.O.

D.E.S.: [1968] A Survey of Instrumental Music in the Wath-upon-Deerne Area of the West Riding of Yorkshire: H.M.I. report carried out 5th-9th March, 1968: London: D.E.S./H.M.S.O.

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1.4. ORAL EVIDENCE:

Those who gave evidence to the writer (with the exception of A.B.C.), cited by initials. In most cases the evidence was tape recorded, and transcribed.

G.A. Gerald Arran: Lecturer in Music at Bretton Hall College, 1961-82. Specialist in Music in the Primary School.

M.A. Maurice Ashworth: Former professional bassoon player. 1963-74, Peripatetic brass teacher in the central area of the W.R.E.A.; established the Elland and Hebden Bridge Music Centres.

S.A. Stanley Adams: b. 1910. 1954-62, Senior Music Adviser to the W.R.E.A. 1962-75, Music Adviser to Birmingham Education Authority.

W.A. Walter Appleyard: Founder-Leader of the West Riding String Quartet, 1948-62. Adviser in Instrumental Music to the Authority.

A.B. Alan Beal: Music teacher and Lecturer: 1965-68, Crofton Secondary School: 1968-72, Don Valley High School. 1972, Scawsby Training C.

C.B. Christine Brown: Piano teacher: A pioneer of piano classes for beginners. A specialist in Bartok's piano music.

D.B. Dorothy Barnes: as a girl in Batley in 1943-46, she knew Edmund Priestley and heard early concerts by the Demonstration Orchestra.

D.M.B. Daphne Bird: Mus.B., M. Litt., F.R.S.A., L.R.A.M.: Foundation Head of the Music Department of Bretton Hall College: 1949-79.

E.B. Eleanor Barton: Headmistress of Burnt Yates Endowed School, Pateley Bridge during the period 1960-74. Early pioneer of creative approaches to music. School liaison with John Paynter.

G.B. George Bradshaw: Professional trombone player and teacher: Principal trombone, Yorkshire Symphony & West Riding Orchestras. 1960-65, Peripatetic brass teacher for central area of W.R.E.A.

G.Br. George Brook: class teacher at R.M. Grylls Primary School, Cleckheaton, and an early pioneer of creative approaches in Music.

L.B. Laura Bradshaw: Headteacher at Cross Hall Junior School, Morley. An early pioneer of creative approaches to Music in primary schools.

O.B. Owen Brown: Headmaster of Oatlands Junior School, Harrogate. Oatlands was an early pioneer of creative approaches.

P.B. Peter Binns: former junior school headmaster in the W.R.E.A. A pupil at Wath Grammar School, 1943-48.

A.B.C. Sir Alec Clegg: 1945-74, Chief Education Officer, W.R.E.A. (Transcribed excerpts from an interview with John Dixon, 1968)

A.C. Audrey Crowther: class teacher, and Deputy-Headteacher at Oatlands Junior School, Harrogate. (See Owen Brown)

B.C. Brian Cryer: 1969-74, Music Adviser to the southern area of W.R.E.A. 1974, appointed Music Adviser to Bradford.

- C.C. Charles Cocks: Headmaster of Holmfirth Secondary Modern School during the Secondary Modern Schools Music Festivals, 1958-62.
- H.C. Horace Crowther: 1949-59, Music Master at Cudworth Boys Secondary Modern School. 1959, Headmaster, Holywell Green Secondary Modern School. Chairman, Secondary Modern Schools Music Festival, 1959-62.
- J.C. Lady Jessie Clegg: wife of Sir Alec Clegg (q.v.).
- N.C. Nancy Crowther (Nee Priestley): See N.P. and M.P.
- R.C. Roy Cooper: Music teacher at Adwick High School. A pioneer of musique concrete and electronic music in the County.
- R.Cr. Raymond Crossley: West Riding teacher, and former headmaster of Woolley Primary School.
- M.D. Margaret Dunn: 1946-50, P.E. Adviser to the West Riding Education Authority. 1950-67, first Vice-Principal Bretton Hall T.C. Producer of The Robe of Gold in Selby Abbey; March, 1974
- N.D. Norman Dyson: b. 1922.: Professional trombone player and teacher. Yorkshire Symphony & West Riding Orchestras: 1963-74, peripatetic brass teacher to the W.R.E.A.: 1974-87, Head of Brass, Kirklees.
- K.E. Ken Evans: 1965-69, Music Adviser to the southern area of W.R.E.A. 1969, appointed H.M.I. for Music in Wales.
- M.F. Mary Froggett: Infant teacher at Barugh Green County Primary School, Barnsley. One of the three teachers involved in the Kodaly Pilot Scheme: 1967-68.
- J.G. John Gavall, M.A.: b. 1920. 1955-62, Assistant Music Adviser for southern area of W.R.E.A. 1962-71, Senior Music Adviser. 1972, Professor of Guitar and Music in Education at Moray House College.
- K.G. Kenneth Glaves: b. 1931. 1957-65, Head of Music Department of Whitcliffe Mount Grammar School, Cleckheaton.
- M.G. Muriel Gill: b. 1926: Conductor and teacher. 1964-74, Assistant Music Adviser for the central area of W.R.E.A. 1974-88, Music Adviser to Kirklees. 1964-89, Conductor, White Rose Consort.
- A.H. Alan Haydock: 1963-74, Leader (clarinet) of the West Riding Wind Quintet. Member of the Borean Ensemble.
- D.H. David Hoddle: Music Master, Cudworth Secondary School, 1959-62. Chorus master of County schools festivals, 1962.
- F.H. Frank Horner: Professional violinist and string teacher. Attended string courses run by Shore in the W.R.E.A.
- M.H. Margaret Harrison: Music Mistress, Cudworth Girls Secondary School during period of Secondary Modern Schools Music Festivals: 1958-62.
- B.I. Ben Ibberson: b. 1898. Headmaster of Darton Junior School: 1937-62: Conductor of male voice choirs, choral societies and chapel choirs.

- E.J. Edmund Jones: 1970-74, Leader of the W.R.S.Q. Continued as Leader when the Quartet became the Leeds Quartet, 1974-91.
- K.J. Katharine Jeans: Early Music specialist; 1970-74, peripatetic instrumental teacher in the northern area of W.R.E.A.
- R.I.J. Iris Johnson: 1944-87, Music Librarian, West Riding County Library Headquarters, Music and Drama Collection.
- E.K. Eric Kelsey: Maths master at Ripon Grammar School. An important influence on string playing in the Ripon area.
- P.K. Peter Kitson: Music teacher at Woodkirk Secondary School, 1970-Specialist in youth brass bands.
- A.L. Arthur Levick: 1907-88: 1948-74, 2nd violinist in the W.R.S.Q. throughout its life. 1948-62, Adviser in Instrumental Music.
- M.L. Muriel Lee: Retired Sheffield artist and art teacher: A member of the Lincoln "school" of art/movement pioneers in 1940.
- A.M. Alan Mattinson: Music teacher at Woodkirk Secondary Modern School, 1960-70. Established outstanding musical reputation in the school.
- F.M. Frederick Mason: 1948-54: Assistant Music Adviser for southern area of W.R.E.A. 1954, Lecturer in Music, Alsager Training College.
- F.Mu. Frank Mumby: Born Bradford. Pupil at Grange Secondary School for Boys under Edmund Priestley: 1946, appointed Lecturer in Music: Leeds University. Contemporary of Harold Watkins Shaw.
- M.M. Michael McKenna: professional oboe player; Member of the Borean Ensemble, and a former W.R.E.A. peripatetic instrumental teacher.
- P.M. Peter Morris: class teacher at Western Junior School, Harrogate, and later Deputy-Headteacher at Hookstone Chase Primary School. Early pioneer of creative approaches to Music in Primary School.
- R.M. Rae Milne: 1950-56: Lecturer in Primary Education at Bretton Hall Training College: 1957-74, C.C.I. to the W.R.E.A.
- D.M-T. Donald Maxwell-Timmins: 1962-74, Music Adviser to Halifax Borough. Author of several class music books.
- A.O. Andrew Orton: b. 1946, Ripon. Professional violinist and Co-Leader of the BBC Philharmonic Orchestra. Pupil of Liza Lawrence and Gilbert Shufflebotham at Ripon, Holy Trinity Junior School.
- M.O. Mary Oxley, O.B.E.: Headmistress of Cudworth Girls Secondary Modern School, and Secretary of the Secondary Modern Schools Music Festivals, 1958-62. Friend of Stanley Adams.
- S.O. Stephen Orton: b. 1949, Ripon. Brother of A.O.. Professional solo cellist; Principal cellist in the "Academie of St. Martin-in-the-Fields" Orchestra, London. Pupil of Gilbert Shufflebotham at Ripon.
- G.P. Grace Pacey: former music teacher in Racecommon Road Secondary Modern School, Barnsley. A professional contralto singer.

- J.P. Jack Pilgrim: former Lecturer in Music Education at the L.U.I.E., and Chief Examiner, Music A-level. J.M.B.
- M.P. Margaret Priestley (nee Wilkinson): Married Edmund Priestley's son, Raymond, in October, 1942.
- N.P. Nancy Priestley (now Crowther): born 1951. Edmund Priestley's grand-daughter.
- R.P. Raymond Pigott: 1962-68, Leader of the West Riding String Quartet. In 1970, appointed to Bretton Hall College.
- R.R. Roy Rimmer: -1972, Music Adviser, Bedfordshire. 1972-74, Senior Music Adviser, W.R.E.A. 1974, Senior Adviser to Leeds E.A.
- A.S. Arthur Stone: Former Headmaster of Stewart St. Junior School, Birmingham. 1947-74, C.C.I. for Primary Education to W.R.E.A. Pioneer of exploratory approaches in schools.
- B.S. Barbara Senior: Head of Music Department at Wath Grammar School, 1963-91.
- D.S. David Street: 1966-68, class teacher at Grimethorpe Junior School. 1968-74, Milefield Middle School.
- I.P.S. Patrick Salisbury, M.A.: Teacher and organist. 1961-68, District H.M.I. West Riding. Became Senior Staff H.M.I. for Music.
- J.S. James Shepherd: 1962-63: Trumpet player in the W.R.O. 1963-74, peripatetic brass teacher in central area W.R.E.A.
- J.Su. Jack Sutcliffe: born 1916. 1927-33, pupil at Grange Secondary School for Boys, Bradford. Trustee of Wibsey Wesleyan Reform Chapel. Personal friend of Edmund Priestley and family.
- P.S. Paul Shepherd: 1968-74, Conductor of the Northern Area Schools Symphony Orchestra. Conductor of the West Riding Singers.
- R.S. Ronald Sharpe: Teacher and composer. Music teacher at Ryburn Secondary Modern School, Sowerby Bridge.
- W.S. Watkins Shaw, O.B.E., D.Litt., F.R.C.M.: Born Bradford, 1911: Musicologist: Editor of numerous performing editions of the music of Purcell and Handel, incl. Messiah. Attended Grange Secondary School for Boys, Bradford, 1923-29.
- D.W. David Want: 1960-74, Peripatetic brass teacher for the southern area of the W.R.E.A. Former member of the Halle Orchestra.
- D.Wi. David Wise: Professional horn player and teacher: Former member of the W.R.E.A. Wind Quintet; in 1991 member of Leeds Wind Quintet.
- R.W. Ronald Walton: 1954-74, Headmaster, Emley County Primary School. Chairman: Kirkburton and Denby Dale Junior Schools Festival.
- E.W. Eric Woodward, O.B.E.: 1956-74, Director of the West Riding Education Authority's School Museum Service.

## 2. SECONDARY SOURCES AND BIBLIOGRAPHY

### 2.1. BOOKS AND MATERIAL USED DIRECTLY AND REFERRED TO IN CHAPTER NOTES

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APPENDIX NO. 0.1

**TIMELINE: MUSIC EDUCATION IN THE W.R.E.A. 1935-74**

Year	Date	Event
1935	12.2.35	Arnold Goldsbrough appointed Organiser of Music to WREA
	18.6.35	Withdraws his acceptance of the post.
1936	1.2.36.	Edmund Priestley appointed Organiser of Music to WREA
1938		Growth of non-competitive festivals & percussion bands
1940		Recorder gradually introduced into WREA schools: courses
1942	1.9.42.	Priestley and Fowler's <u>School Recorder Books</u> published
		John Grayson appointed Assistant Organiser of Music for the southern area.
1943	2.2.43.	Scheme for instrumental classes approved [S.M. S-C.]
	2.11.43.	Scheme for concerts in schools approved [S.M. S-C.]
1945	1.1.45	Alec Clegg appointed Deputy Education Officer
		Maisie Spence appointed Assistant Organiser of Music for the northern area.
	1.9.45	Alec Clegg promoted to Chief Education Officer.
1946	1.7.46.	Diana Jordan appointed P.E. Adviser
1947		Arthur Stone appointed C.C.I. for Primary Schools
1947	30.9.47.	John Grayson leaves W.R.E.A. on being appointed Music Adviser to Portsmouth.
1948	1.4.48.	Frederick Mason appointed southern area Music Adviser.
	August	First post-war Bingley Vacation Course: Junior Schools.
	1.9.48.	West Riding String Quartet established
1949	May	Grantley Hall opened as an adult residential college.
1949	1.9.49.	Bretton Hall Training College opened
1950	31.12.50.	Priestley retires as Senior Music Adviser; Successor not appointed until September, 1954.
1951	2.3.51.	Kathleen Rushforth, the first full time peripatetic instrumental teacher in the W.R.E.A. appointed.
1952	19.6.52.	Woolley Hall opened as teachers residential college
1954	31.8.54.	Mason leaves to become Music Lecturer at Alsager College
1954	1.9.54.	Stanley Adams appointed Senior Music Adviser
		Expansion of the peripatetic instrumental provision
		Upgrading of the West Riding Orchestra.
1955	29.8.55.	John Gavall appointed southern area Music Adviser
1957	19.3.57	First County Grammar Schools Music Festival held in Leeds Town Hall; performance of <u>Elijah</u> "
1959	12.11.59.	First Secondary Modern Schools Music Festival: Leeds.
1959	30.10.59	First Orff course at Woolley Hall run by Doris Gould
1960	1.11.60.	Because of demand, the Secondary Modern Schools held in both Leeds Town Hall and Sheffield City Hall.
	March	Final County Grammar Schools Music Festival in Leeds: performance of Vaughan Williams' <u>Sea Symphony</u> .
1961	7.11.61.	Policy & Finance Sub-Committee request detailed report on the whole of the music provision for schools.
1962	6.3.62.	P. & F. S-C. receive memos. from Clegg & Adams: decide to set up Special Sub-Committee to investigate Music in Schools of the W.R.E.A.
1962	1.9.62.	Adams appointed Music Adviser to City of Birmingham.
	Nov.	Final Secondary Modern Schools Music Festivals in Leeds & Sheffield: performances of <u>Elijah</u> conducted by Adams.

EVENTS OF SIGNIFICANCE IN THE MUSIC PROVISION FOR SCHOOLS  
1936-74 (continued)

Year	Date	Event
1962	1.11.62.	Gavall promoted to Senior Music Adviser.
	4.12.62.	P. & F. S-C. make detailed recommendations on the future policy for Music in the schools of the W.R.E.A.
1963	31.3.63	West Riding Orchestra disbanded.
	April	New peripatetic teachers appointed with varied role New permanent wind ensemble and pianist established New Area Music Centres established:- Southern area: Wath-upon-Deerne Northern area: Guiseley
1964	1.1.64.	Muriel Gill appointed central area Music Adviser
	June	Crofton Music Centre established: first in central area
	Sept.	York University: Music Department formed under Professor Wilfred Mellers.
	4.12.64	Secondary Music Course: Woolley Hall: Mellers & Aston
1965	1.4.65.	Gerald Gentry appointed Instrumental Adviser
1965	1.9.65	Ken Evans appointed southern area Music Adviser
1966	Sept.	Crofton Centre re-located as Whitwood Area Music Centre
1967	March	Bernard Rands commissioned to write <u>Per Esemplio</u> , for the Wath Music Centre Senior Orchestra.
1968	31.12.68.	Evans leaves to become H.M.I. (Wales)
1969	1.1.69.	Brian Cryer appointed southern area Music Adviser
	11.10.69	Queensbury Music Centre Youth Band become National Youth Brass Band Champions: also again in October, 1971
1970		Music Advisers make use of the County's new video unit
1971	31.12.71	Gavall appointed to Moray House College, Edinburgh.
1972	17.4.72.	Roy Rimmer appointed Senior Music Adviser
	16.5.72	<u>Noye's Fludde</u> : Ripon Cathedral: 1300th Anniversary: Northern area combined activity; children and teachers.
	4.11.72.	County wins the National Music Council's first award made to an education authority for music in schools: Celebration concert in the Great Hall of Leeds University
1973	27.3.73	<u>Let's Make an Opera</u> : Course at Woolley Hall; run by Rimmer in conjunction with Douglas Coombes and John Edwards. Prelude to the composition of <u>The Robe of Gold</u>
1974	23.3.74	<u>The Robe of Gold</u> : Selby Abbey: Production of a Music-Drama by Coombes/Edwards
	31.3.74	West Riding County Council disbanded:- Rimmer: Music Adviser to Leeds Spence: retired Gill: Music Adviser to Kirklees Cryer: Music Adviser to Bradford Gentry: Music Adviser to Doncaster Most instrumental teachers remain in their former areas and taken over by the new metropolitan authorities.

APPENDIX NO. 4.1.

FESTIVAL: "MUSIC AND DANCE IN THE DALES": 1951

ANALYSIS

Schools involved: Bolton-by-Bowland, Slaidburn, Thorneyholme, Newton Sawley, Lane Ends, Tosside, Wigglesworth

	Bolt	Slai	Thor	Newt	Sawl	Lane	Toss	Wigg	Total
<b>Singing</b>									
Junior Singing	+	+	+	+	+	+	+		7
Massed Singing	+	+	+	+	+	+	+		7
Infant Singing		+	+	+	+				4
Singing Games	+	+	+	+		+			5
<b>Instrumental Music</b>									
Percussion	+	+	+						3
Infant Percussion		+							1
Recorders		+	+	+					3
Violins	+		+						2
School Orchestra	+								1
Brass Band		+							1
<b>Puppetry</b>	+				+				2
<b>Poetry</b>									
Juniors	+	+	+	+	+	+			6
Infants		+		+	+				2
<b>Mime or Play</b>		+	+	+					3
<b>Folk Dancing</b>	+	+	+	+			+	+	6
<b>Sword Dancing</b>		+							1
<b>Massed Dancing</b>	+	+	+	+			+	+(?)	6 (?)

Comment:

1. Singing: all the schools except Wigglesworth.
2. Poetry and folk dancing: six schools took part.
3. Bolton and Thorneyholme had excellent violin classes, noted in the diaries of the West Riding String Quartet.

APPENDIX NO. 4.2.

ANALYSIS: GRAMMAR SCHOOLS FESTIVALS: 1957-60

School	Years			
	1957	1958	1959	1960*
Aireborough Grammar School		+		
Batley Boys Grammar School	+	+	+	
Batley Girls Grammar School	+	+	+	
Bingley Grammar School		+		
Brighouse Girls Grammar School	+	+	+	
Calder High School		+	+	
Castleford Grammar School		+	+	
Goole Grammar School	+		+	
Heckmondwike Grammar School	+	+		
Hemsworth Grammar School	+	+		
Ilkley Grammar School		+		
Keighley Boys Grammar School			+	
Keighley Girls Grammar School	+	+	+	
Mirfield Grammar School	+	+	+	
Morley Grammar School	+	+	+	
Normanton Boys Grammar School	+	+		
Normanton Girls Grammar School	+	+	+	
Ossett Grammar School	+	+	+	
The Percy Jackson Grammar School	+	+		
Pontefract Girls High School	+	+	+	
Pudsey Grammar School		+	+	
Rastrick Grammar School	+	+	+	
Ripon Grammar School	+	+	+	
Ripon Girls High School	+	+		
Rothwell Grammar School	+	+	+	
Salt High School	+		+	
Selby Girls High (Grammar)School	+	+	+	
Sowerby Bridge Grammar School	+	+	+	
Todmorden Grammar School	+	+		
Whitcliffe Mount Grammar School	+	+		

1957: twenty-five schools took part.

1958: twenty-eight schools took part.

1959: twenty schools took part (a total of 400 pupils).

1960: \* No records discovered yet for this festival.

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APPENDIX NO. 4.3.

**SECONDARY (MODERN) SCHOOLS MUSIC FESTIVALS**

Schools taking part:  
(L= Leeds; S= Sheffield)

School	1958	1959	1960	1961	1962
Airedale (Castleford) County Sec.Sch.		L	L	L	L
Aireville (Skipton) County Sec.Mixed Sch.			L		
Ashton Rd.(Castleford) County Sec.Sch.			L	L	L
Batley Boys High School					L
Bingley County Secondary Mixed Sch.		L	L		
Birkenshaw County Sec.Sch,Gomersal,Nr.Leeds				L	
Castleford County Secondary Boys' School	L	L	L	L	L
Castleford County Secondary Girls School		L	L		
Cleckheaton County Secondary School	L			L	L
Crigglestone County Secondary Mixed School		L			
Crawshaw County Secondary School				L	
Cudworth County Secondary Girls' School	L	L	LS	LS	LS
Cudworth County Secondary Boys' School	L	L	LS	LS	LS
Darfield Foulstone County Secondary School			S	S	
Dearnside County Sec.Girls' Sch,Goldthorpe			S	S	
Darton Hall County Secondary Girls' Sch.	L	L	L	L	L
Edlington County Secondary Girls' School				S	
Edlington County Secondary Boys' School			S	S	
Edlington Comprehensive School					S
Farsley County Secondary School, Pudsey	L		L	L	L
Felkirk (Hemsworth) County Secondary					S
Foxcroft (Batley) County Secondary School			L	L	L
Garforth County Secondary School	L	L		L	
Guiseley County Secondary School			L	L	L
Hemsworth County Secondary Mixed Sch.			S		
Highfield County Secondary Girls, Keighley					L
Holmfirth County Secondary School	L	L	LS	LS	LS
Holywell Green County Secondary School			LS	L	L
Horbury County Secondary School					L
Horsforth, Benton Park County Sec.Mixed.		L			L
Hoyland Kirk Balk County Sec. Boys' Sch.		L	S	S	S
Hoyland Kirk Balk County Sec. Girls' Sch.		L	S	S	S
Knottingley, Ropewalk County Secondary Sch.					L
Mexborough, Dolcliffe Rd.County Secondary					S
Morley Woodkirk County Secondary School					L
Normanton County Secondary School			L	L	L
Northcliffe, Conisbrough County Sec. Girls.			S		
Ossett County Secondary Mixed School		L	S		
Otley County Secondary Mixed School		L	L		
Outwood County Secondary School		L	L	S	
Pontefract C.of E. Girls' School			S	L	L
Pontefract C.of E. Boys School					L
Princess Royal Batley Girls' School	L	L		L	L

(continued on next page)

APPENDIX NO. 4.3. (Continued)

**SECONDARY (MODERN) SCHOOLS MUSIC FESTIVALS**

Schools taking part:  
(L= Leeds; S= Sheffield)

School	1958	1959	1960	1961	1962
Royston County Secondary School (Girls)	L	L	S	S	S
Royston County Secondary School (Boys)					S
Ryburn County Sec. Sch, Sowerby Bridge	L	L	LS	LS	L
Silkstone County Secondary School					S
Skelmanthorpe County Secondary Mixed Sch.		L			
South Featherstone County Secondary Mixed		L			L
Stanley County Secondary Sch., Wakefield	L	L	L	L	
Starbeck County Secondary Mixed School	L	L			
Thrybergh County Secondary School			S	S	S
Thurnscoe, The Hill County Sec. Girls' Sch.	L		S	S	S
Thurnscoe, The Hill County Sec. Boys' Sch.			S	S	S
South Kirby Moorthorpe County Sec. Girls' Sch.				S	S
Wombwell County Secondary School		L	S	S	S

1958: 23 schools took part in the single festival in Leeds  
 1959: 26 schools took part in the single festival in Leeds  
 1960: 33 schools in total took part in one of other of the festivals:-  
     19 at Leeds  
     19 at Sheffield  
     5 at both Leeds and Sheffield:  
 1961: 33 schools in total took part in one or other of the festivals:-  
     20 at Leeds  
     17 at Sheffield  
     4 at both Leeds and Sheffield  
 1962: 37 schools in total took part in one or other of the festivals:-  
     24 at Leeds  
     16 at Sheffield  
     3 at both Leeds and Sheffield

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APPENDIX NO. 4.4.

Comparison of choral works performed at Grammar Schools and Secondary Modern Schools County Music Festivals:

1. Grammar Schools Festivals:		
1957:	Elijah - Part I	Mendelssohn
1958:	Dona Nobis Pacem	Vaughan Williams
1959:	The Dream of Gerontius	Elgar
1960:	A Sea Symphony	Vaughan Williams
2. Secondary Modern Schools Festivals:		
1958:	Glorious is thy name (12th Mass) The Revenge	Mozart Stanford
1959:	Festival Te Deum Flocks in Pastures Green Abiding (Girls' Choir only) Hiawatha's Wedding Feast	Vaughan Williams Bach Coleridge-Taylor
1960:	Hallelujah Chorus (Mount of Olives) Men and Angels now adore Thee (Cantata: Sleepers Awake) The Banner of St. George	Beethoven Bach Elgar
1961:	Turn back O Man O Father whose Almighty Power Unaccompanied Songs: Steal Away to Jesus Men of Harlech Zadok the Priest The Sons of Light	arr. Holst Handel arr. Stanley Adams  Handel Vaughan Williams
1962	Unaccompanied Songs: I'll go no more A'Roving Ho-ro my Nut-brown Maiden Lord, Who hast made us for Thine own Elijah (Part I)	arr. Stanley Adams  arr. Holst Mendelssohn

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APPENDIX NO. 4.5.

EXTRACT FROM ADAMS: MEMORANDUM: 6.3.62.: pp. 7-8

"I have set out below three separate schemes showing in detail how the orchestra could be variously organised, and what the cost would be in each case. The cost of the quartet's salaries, £4,250, is not an additional expense as this is already provided for.

1. Present form. 20 players

	Strings	Woodwind	Horns	Brass	Percussion	Cost
	11	4	2	2	1	£9,905
Add	4 (West Riding Quartet)			(£4870)		£4,870
	<u>15</u>					<u>£14,775</u>

2. Suggested increase to 26 players

	Strings	Woodwind	Horns	Brass	Percussion	Cost
	14	6	2	3	1	£12,635
Add	4 (West Riding Quartet)			(£4,870)		£4,870
	<u>18</u>					<u>£17,505</u>

3. Suggested increase to 29 players

	Strings	Woodwind	Horns	Brass	Percussion	Cost
	14	8	2	4	1	£14,000
Add	4 (West Riding Quartet)			(£4870)		£4,870
	<u>18</u>					<u>£18,870</u>

The cost quoted above are based on 100 days engagements, but to implement the scheme in the most effective manner the Committee might be willing to extend the period of engagements to 120 or even to 130 days. This being so I give the relevant costs for each scheme.

120 days Scheme 1 - £11,890 + £4,870 = £16,760  
 Scheme 2 - £15,150 + £4,870 = £20,020  
 Scheme 3 - £16,773 + £4,870 = £21,643

130 days Scheme 1 - £12,880 + £4,870 = £17,750  
 Scheme 2 - £16,425 + £4,870 = £21,295  
 Scheme 3 - £18,138 + £4,870 = £23,008

The cost of the quartet's salaries would of course remain constant throughout. No additional expense is involved.

(Continued)

APPENDIX NO. 4.5. (Continued)

A specimen week's work might be shown as follows:-

	Secondary Schools	Junior Schools
Tuesday (only occasionally and providing Committee agree to more than a 100 days engagement)	3 concerts Full orchestra	Nil
Wednesday	3 concerts Full orchestra	Nil
Thursday	3 concerts String Quartet 3 concerts Brass ensemble	3 concerts Small orchestra 3 concerts Woodwind ensemble
Friday	3 concerts String Quartet 3 concerts Brass ensemble	3 concerts Small orchestra 3 concerts Woodwind ensemble

These arrangements are quite easily interchangeable. We could for instance have two days for full orchestra concerts and one only for small sections. The whole point is that the scheme is entirely flexible.

NOTE. The quartet would play concerts to schools on Tuesdays when no orchestral concerts were arranged. They would of course rehearse on Mondays.

By this means some 200 concerts would be given each year by the full orchestra to secondary schools as at present. Similarly 200 concerts by the quartet and 200 by each of the other sections as indicated. These figures include a few performances given by the orchestra at music festivals, but not concerts for F.E. Institutes. These latter are provided for separately from F.E. funds.

We should in consequence have a flexible and fully comprehensive scheme of concert programmes for so many more schools than is possible at present. By implementing these proposals I feel the Education Committee would be contributing a great service to the cause of music generally by sponsoring an orchestral group which could indeed be available for work with choral societies, some of whom are affiliated to our Further Education scheme, and public concerts generally."

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APPENDIX NO. 5.1.

Extracts from the recommendations of the Policy and Finance Sub-Committee: 4.12.62.:-

- (a) that notice be given to the players in the West Riding Orchestra that regular engagements in schools will cease from the end of the Spring term, 1963.
- (b) that five additional full-time players be engaged to give concerts in schools on the same scale of salary as the members of the String Quartet, namely: Leader - Burnham Primary and Secondary plus £100; remainder - Burnham Primary and Secondary plus £50.
- (c) that a sum of £1000 per annum be utilised to promote a pilot series of musical recitals to be organised in conjunction with institutes of further education.
- (d) that the Education Officer be authorised to engage additional peripatetic teachers of instrumental music for service in the Authority's schools, as and when suitably qualified persons become available and that appropriate provision be made in the estimates under the Head "Salaries of Teachers".
- (e) that provision be made in the Budget Estimates for the purchase of instruments for loan, to be increased in 1963-1964 from £3000 to £4000.

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APPENDIX NO. 5.2.

**SAMPLING ANALYSIS OF PERIPATETIC INSTRUMENTAL TEACHER NUMBERS: 1963-73.**

Inst.	SOUTHERN AREA				CENTRAL AREA				NORTHERN AREA			
	1963	1964	1966	1973	1963	1964	1966	1973	1963	1964	1966	1973
Strings	5 31%	7 32%	7 35%	8 30%	6 40%	10 50%	9 43%	11 38%	8 50%	8 47%	9 53%	12 43%
Woodwind	4 25%	4 18%	4 20%	5 19%	5 33%	5 25%	5 24%	8 28%	3 19%	3 18%	3 18%	6 21%
Brass	4 25%	4 18%	3 15%	6 22%	4 27%	4 20%	5 24%	6 21%	4 25%	5 29%	4 23%	5 18%
Perc'ssn.	1 6%	1 5%	-	1 4%	?	?	1 5%	1 3%	1 6%	1 6%	1 6%	1 3%
Guitar	2 13%	4 18%	4 20%	4 15%	-	-	-	2 7%	-	-	-	3 11%
Recorder	-	2 9%	2 10%	2 7%	-	1 5%	1 4%	1 3%	-	-	-	1 4%
Voice	-	-	-	1 3%	-	-	-	-	-	-	-	-
Total	16	22	20	27	15	20	21	29	16	17	17	28

- (1) Figures for 1963 are unreliable for a number of reasons: several teachers from the central area taught in schools in the southern area and at the Wath Area Music Centre, and might have been counted twice.
- (2) In northern area schools, especially, the recorder was taught as a classroom instrument, rather than by a visiting peripatetic teacher.
- (3) A cello teacher in the northern area also taught the harp and the recorder; figures for the harp are included in "Strings".

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APPENDIX NO. 5.3.

**TUITION BY FULL TIME INSTRUMENTAL TEACHERS IN CENTRAL AREA: 1963-72  
SUMMARY**

Number of schools and hours: Number of pupils in brackets:  
\* Indicates writer's estimate: documents incomplete.

Instruments/ Teachers	1963 May	1963 Nov.	1964 Nov.	1966 April	1968 Jan.	1969 Jan.	1972 June
<b>STRINGS</b>							
Grammar Hours	23	30* 40*	28(257) 62½	28(275) 64½	23 50	26 48½	27 50½
Sec./High Hours	20	23* 38½*	26(268) 53	21(233) 51¾	15 38	18 34	21 46
Jun/Mid Hours:	21 21¾*	25* 26½*	38 52(276)	44 60½(350)	48* 67*	54 77½	54* 71½
<b>Totals:</b>							
Teachers	6	6	10	9	7	9	10
Schools	64	78*	92	93	86*	98	102
Hours		104¾*	167½	176½	155*	159½	167½
<b>WOODWIND</b>							
Grammar Hours	30	34(101) 36¾	35(114) 46¾	36(155) 53½	28 38½	33 47	29 52
Sec./High Hours	14	20(72) 29	16(76) 25½	15 30	10 17¾	14 24½	17 22¾
Jun/Mid Hours:	2 2¾*	5(20) 5¼	5(20) 7½	8(24) 9	9 9¾	10 11½	18 24¼
<b>Totals</b>							
Teachers	5	5	6	5	4	5	6
Schools	46	60	56	59	47	57	64
Hours		71	79¾	92½	65¾	82¾	99
<b>BRASS</b>							
Grammar Hours	4	11(71) 16¾	11(70) 15½	8(50) 9½	8 17	10 20	10 19
Sec./High Hours	23	28(321) 60	21(298) 56½	26(321) 57¾	24 68	22 63	21 53¾
Jun/Mid Hours:	0 0	5(24*) 3¾*	6(28*) 4¼	6(46) 7¾	10 16½	12½ 21	18 36
<b>Totals</b>							
Teachers	3	4½	4½	5½	5½	5½	6
School	27	44	38	40	42	44½	49
Hours		80½	76¼	75	101½	104	108¾

APPENDIX NO. 5.3. (Continued)

**TUITION BY FULL TIME INSTRUMENTAL TEACHERS IN CENTRAL AREA: 1963-72**  
SUMMARY (CONTINUED)

Number of schools and hours: Number of pupils in brackets:  
\* Indicates writer's estimate: documents incomplete.

Instruments/ Teachers	1963 May	1963 Nov.	1964 Nov.	1966 April	1968 Jan.	1969 Jan.	1972 June
<b>RECORDER</b>							
Grammar Hours	-	-	1 $\frac{1}{2}$	1(18) 1		0	0
Sec./High Hours	-	-	1 1	0 0		0	0
Jun/Mid Hours:	-	-	10(244) 13	11(208) 12 $\frac{3}{4}$	11*	11 15	12 15 $\frac{3}{4}$
<b>Totals</b>							
Teachers	-	-	1	1	1*	1	1
Schools			12	12	11*	11	12
Hours			14 $\frac{1}{2}$	12 $\frac{3}{4}$		15	15 $\frac{3}{4}$
<b>PERCUSSION</b>							
Grammar Hours	-	-	-	-	-	-	6(26) 8 $\frac{1}{4}$
Sec./High Hours	-	-	-	-	-	-	3(27) 4 $\frac{1}{4}$
Jun/Mid Hours:	-	-	-	-	-	-	2(15) 2 $\frac{1}{2}$
<b>Total</b>							
Teachers	-	-	-	-	-	-	1
Schools							11
Hours							15
<b>GUITAR</b>							
Grammar Hours	-	-	-	-	-	-	2 2
Sec./High Hours	-	-	-	-	-	-	5 10
Jun/Mid Hours:	-	-	-	-	-	-	15 19 $\frac{1}{2}$
<b>Total</b>							
Teachers	-	-	-	-	-	-	2
Schools							22
Hours							31 $\frac{1}{2}$

APPENDIX NO. 5.3. (Continued)

GROWTH OF INSTRUMENTAL TUITION IN SCHOOLS OF CENTRAL AREA

Instruments/ Teachers	1963 May	1963 Nov.	1964 Nov.	1966 April	1968 Jan.	1969 Jan.	1972 June
Strings: Teachers Schools Hours	6 64	6 78* 104 $\frac{3}{4}$ *	10 92 167 $\frac{1}{4}$	9 93 176 $\frac{1}{2}$	7 86* 155*	9 98 159 $\frac{1}{2}$	10 102 167 $\frac{1}{2}$
Woodwind: Teachers Schools Hours	5 46	5 60 71	6 56 79 $\frac{3}{4}$	5 59 92 $\frac{1}{2}$	4 47 65 $\frac{3}{4}$	5 57 82 $\frac{3}{4}$	6 64 99
Brass: Teachers School Hours	3 27	4 $\frac{1}{2}$ 44 80 $\frac{1}{2}$	4 $\frac{1}{2}$ 38 76 $\frac{1}{4}$	5 $\frac{1}{2}$ 40 75	5 $\frac{1}{2}$ 42 101 $\frac{1}{2}$	5 $\frac{1}{2}$ 44 $\frac{1}{2}$ 104	6 49 108 $\frac{3}{4}$
Recorders: Teachers Schools Hours	-	-	1 12 14 $\frac{1}{2}$	1 12 12 $\frac{3}{4}$	1* 11*	1 11 15	1 12 15 $\frac{3}{4}$
Percussion: Teachers Schools Hours	-	-	-	-	-	-	1 11 15
Guitar: Teachers Schools Hours	-	-	-	-	-	-	2 22 31 $\frac{1}{2}$

APPENDIX NO. 5.4.

**GROWTH IN THE NUMBER OF JUNIOR SCHOOLS IN THE CENTRAL AREA WITH VISITING INSTRUMENTAL TEACHERS: 1963-72**

SUMMARY

Number of schools and hours per teacher: Number of pupils in brackets:  
\* indicates writer's estimate: documents were incomplete.

Teachers/ Instruments	1963 May	1963 Nov.	1964	1966	1967 Dec.	1969	1972 June
Strings: Nos.pupils Hours:	21 22½*	25* 26½*	38 276 52	44 350 60¼	48* 67*	54 77¼	54* 71¼
Woodwind: No.pupils Hours:	2 2¾*	5 20 5¼	5 20 7½	8 24 9	9 9¾	10 11¼	18 24¼
Brass: No.pupils Hours:	0	5 3¾	6 4¼	6 (46) 7¾	10 16½	12½ 21	18 36
Recorder: No.pupils Hours:	0	0	10 267 13	11 208 12¾	11* 14*	11 15	12 15¾
Percussion: Hours:	0	0	0	0	0	0	2 2½
Guitar: Hours:	0	0	0	0	0	0	15 19½
GRAND TOTALS Nos.pupils Hours	23 25¼*	35* 35½*	59 563 76¾	69 628 89¾	78* 107¼*	87½ 124½	119 169¼

APPENDIX NO. 5.5.

**TOTAL NUMBER OF SCHOOLS AND HOURS PER WEEK  
SUMMARY**

Instruments/ Teachers	1963 May	1963 Nov.	1964 Nov.	1966 April	1968 Jan.	1969 Jan.	1972 June
<b>SUB-TOTALS</b>							
Grammar	57	75	75	73	59	69	75
% of total	36%	41%	37%	35%	32%	33%	29%
Hours	-	93½	125½	128½	105½	115½	131½
% of total		36%	37%	36%	31%	32%	30%
Sec./High	77	71	64	62	49	54	67
% of total	49%	39%	32%	30%	26%	26%	26%
Hours	-	127½	136	139½	123½	121½	137
% of total		50%	40%	39%	37%	34%	31%
Jun/Mid	23	35*	59	69	78*	87½	119
% of total	15%	19%	30%	34%	42%	41%	46%
Hours	25½*	35½*	76½	89½	107½*	124½	169½
% of total		14%	23%	25%	32%	34%	39%
<b>GRAND TOTALS</b>							
Schools	157	181*	198	204	186	211	261
Hours	-	257*	339	358	336	361	438

\* Indicates writer's estimate: documents incomplete.

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APPENDIX NO. 5.6.

ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC  
ANALYSIS OF ENTRIES: 1955-74

[Compiled from the annual reports of the Associated Board]

A. TOTAL NUMBER EXAMINED IN MAIN CATEGORIES

Year	Piano	Strings	Guitar +	Wd/wind	Brass	Singing	Total No * all entries
1955	72,182 [74%]	4,974 [5%]	-	520 [0.05%]	98 [0.01%]	1,081 [1%]	97,269
1956	78,524	5,635	-	511	114	1,159	105,487
1957	75,968	6,457	-	725	118	1,153	105,264
1958	82,378	7,134	-	836	147	1,187	114,460
1959	85,250	7,239	-	1,161	327	1,243	119,495
1960	81,219	8,218	-	1,541	330	1,260	118,316
1961	80,722	9,268	-	1,847	430	1,321	120,165
1962	80,318	9,905	-	2,260	445	1,554	121,304
1963	73,852	9,608	-	2,670	545	1,643	115,519
1964	73,551	10,617	-	2,773	664	1,738	115,076
1965	73,732	11,840	-	3,524	737	1,833	117,297
1966	76,436	12,633	-	4,578	910	1,654	122,800
1967	78,372	12,646	67	5,431	1,292	1,892	128,319
1968	80,631	14,087	166	5,785	1,716	1,922	134,840
1969	87,530	17,925	236	8,698	3,002	2,237	152,268
1970	92,653	20,174	271	10,454	4,044	2,450	164,776
1971	101,868	21,527	368	12,302	4,974	2,203	179,935
1972	101,295	24,988	538	14,691	6,328	2,271	193,062
1973	105,418	28,258	1,033	16,540	7,535	2,428	205,604
1974	102,141 [48%]	30,715 [15%]	1,388 [0.7%]	19,180 [9%]	7,667 [3%]	2,504 [1%]	211,446

- \* The total figures include entries for theory examinations
- + There were no guitar examinations before 1967  
No percussion examinations were listed during this period.

B. FACTORS OF INCREASE: 1955-74

Increase	Piano	Strings	Guitar +	Wd/wind	Brass	Singing	Total No
Actual	1.4	5.4	20.7	36.8	78.2	2.37	2.2
Real terms	0.6	2.5	9.4	16.7	35.5	1.05	-

- + Factor over the period of eight years only

APPENDIX NO. 5.7.

1974: NUMBERS OF INSTRUMENTALISTS TRANSFERRED TO NEW AUTHORITIES  
FROM THE WEST RIDING EDUCATION AUTHORITY

Instrument	North Yorks	West Yorks	South Yorks	Total
<b>WOODWIND</b>				
Flute	64	132	102	262
Oboe	42	77	30	149
Clarinet	183	495	209	887
Bassoon	10	17	8	35
				<u>1333</u>
<b>BRASS</b>				
Eb Tenor H.	24	116	65	205
Double Horn	9	18	17	44
Cornet	67	339	237	643
Trumpet	154	290	134	1221
Trombone	36	144	82	262
Baritone	7	47	21	75
Euphonium	6	72	30	108
Eb Bass	3	22	14	39
Bb Bass	6	13	7	26
Flugal Horn	2	17	7	26
				<u>2649</u>
<b>STRINGS</b>				
Violin	483	1194	806	2483
Viola	28	33	61	96
Cello	107	212	123	442
Double Bass	17	32	21	70
				<u>3116</u>
Harp	25	-	-	25
Guitar	262	1275	1148	2685
Recorder	2783	10206	6723	19712
Percussion	-	-	-	-

SUMMARIES OF TOTALS OF ORCHESTRAL INSTRUMENTS (EXCLUDING RECORDER)

Woodwind	1333	= 14%
Brass	2649	= 27%
Strings	3116	= 32%
Harp	25	= 0.26%
Guitar	2685	= 27%

9808

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APPENDIX NO. 7.1.

STATISTICS TAKEN FROM JOINT MATRICULATION BOARD ANNUAL REPORTS: 1954-75  
(Reference: Leeds University, Brotherton Library: 371.27P)

Annual Report	Date	O-level §			A-level/H.S.C. +		
		Music	%	Total	Music	%	Total
S.C.	1920	-		-	-		986
	1930	-		-	3	(0.1%)	3,480
	1940	-		-	36	(0.8%)	4,750
	1950	1,476		-	145	(1.2%)	12,278
G.C.E.	* 1951	1,217	(3.1%)	37,474	-		11,988
	* 1952	1,531	(3.4%)	44,612	-		11,780
	* 1953	1,711	(3.2%)	53,981	-		12,152
	51st 1954	1,744	(3.1%)	56,172	249	(1.8%)	13,053
	52nd 1955	1,912	(3.2%)	58,132	265	(1.7%)	14,232
	53rd 1956	1,959	(3.2%)	60,774	317	(2.1%)	15,229
	54th 1957	1,897	(3.0%)	63,030	305	(1.9%)	16,444
	55th 1958	2,097	(3.1%)	67,808	288	(1.6%)	17,742
	56th 1959	2,052	(2.6%)	77,436	289	(1.5%)	18,982
	57th 1960	2,323	(2.7%)	86,707	348	(1.6%)	21,302
	58th 1961	2,303	(2.5%)	91,875	357	(1.6%)	24,292
	59th 1962	2,596	(2.3%)	101,665	482	(1.8%)	26,833
	60th 1963	3,169	(2.4%)	120,948	446	(1.6%)	28,252
	61st 1964	3,117	(2.3%)	125,121	528	(1.7%)	31,212
	62nd 1965	3,099	(2.2%)	125,438	633	(1.7%)	37,068
	63rd 1966	2,952	(2.2%)	122,963	594	(1.5%)	38,207
	64th 1967	3,030	(2.2%)	124,143	613	(1.5%)	40,807
	65th 1968	3,088	(2.2%)	127,693	644	(1.5%)	44,180
	66th 1969	3,189	(2.2%)	130,814	737	(1.6%)	45,474
	67th 1970	3,485	(2.4%)	131,391	733	(1.6%)	46,721
	68th 1971	3,542	(2.5%)	129,831	811	(1.7%)	48,031
	69th 1972	3,881	(2.6%)	136,180	885	(1.8%)	48,565
	70th 1973	3,842	(2.5%)	138,958	967	(2.0%)	48,444
				@			
	71st 1974	3,659	(2.1%)	145,265	1,005	(2.1%)	48,906
	72nd 1975	3,990	(2.2%)	157,303	1,061	(2.1%)	49,834

§ O-level figures: only those candidates entering only O-level  
+ A-level figures: some A-level candidates were entering O-level subjects at the same session.

\* Figures supplied by the J.M.B. on request; no annual reports.

@ Includes 1,703 trial entries for the new 16+ examination.

APPENDIX NO. 7.2

JMB: GCE O-LEVEL MUSIC: SUMMER, 1952  
SAMPLE OF WEST RIDING EDUCATION AUTHORITY GRAMMAR SCHOOLS  
[Figures reproduced by permission of the JMB]

School	Numbers
1. A	0
2. B	0
3. C	0
4. D	2
5. E	4
6. G	1
7. H	15
8.	0
9.	1
10.	6
11.	1
12.	0
13.	7
14.	4
15.	0
16.	4
17.	5
18.	5
19.	1
20.	0
21.	1
22.	1
23.	2
24.	5
25.	7
26.	3
27.	1
28.	0
29.	3
30.	0
31.	0
32.	2
33.	16
34.	2
	<hr/> 99

APPENDIX NO. 7.3.

WEST YORKSHIRE AND LINDSEY REGIONAL EXAMINING BOARD  
 SAMPLE OF TWENTY-FOUR WREA SCHOOLS ENTERING PUPILS FOR CSE: 1966-74

School	66	67	68	69	70	71	72	1973			1974		
								1	2	3	1	2	3
A	8	1	8	9	6	9	4	0	0	10S	0	0	11S
B	1	0	0	1	5	1	3	0	0	7LG	0	0	0
C	0	0	0	0	0	0	0	0	0	17S	0	0	15S
D	0	0	0	0	0	0	1	0	0	2LG	0	0	0
E	0	0	0	0	1	6	0	3	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	11	0	0
G	0	12	10	4	6	7	2	3	0	0	14	0	0
H	0	5	7	0	5	2	7	0	0	9LG	0	0	8LG
I	0	0	0	12	8	5	8	0	0	17LG	0	0	12S
J	0	0	0	0	0	0	0	0	0	0	6	0	0
K\$	0	0	0	0	0	0	0	0	0	0	0	0	0
L	0	0	0	0	0	0	4	0	0	5LG	0	0	4LG
M	0	7	5	20	9	8	8	0	0	0	0	0	0
N	0	1	0	0	0	3	12	0	0	0	0	0	0
O+	0	0	0	0	0	0	0	0	0	0	0	0	0
P	2	4	1	4	6	6	2	0	0	3LG	0	0	2LG
Q	0	0	0	6	1	12	2	0	0	0	0	0	2LG
R	0	6	1	5	3	4	5	0	0	6S	0	0	0
S	0	0	5	11	0	0	3	0	0	1LG	0	0	0
T	0	0	0	6	0	9	9	0	0	1LG	0	0	0
U	0	0	1	0	0	1	0	0	0	0	0	0	6S
V	0	0	3	5	5	3	6	0	0	2S	0	0	4S
W	1	3	0	0	2	4	0	0	0	3S	0	0	16S
X	5	10	8	6	*	3	7	0	0	4S	0	0	14S
Sub-T.								6 (6.5%)	0 (93.5%)	87 (21%)	25	0	94 (76%)
Total	17	49	49	89	57*	83	83	93			119		

1. Codes:
  - S = Syllabus agreed for a single school
  - LG = Syllabus agreed for local group of schools
  - \$ = Grammar school (F) [See O-level entries], of which there is no record of any entries of candidates for the CSE Music exams.
  - + = Former grammar school, of which there is no record of any entries of CSE candidates during this period.
2. Details of modes for individual schools for 1966-72 not known.
- 3\*. Uncertainty in figures.



APPENDIX NO. 8.1.: John Emlyn Edwards: Programme note.

## THE ROBE OF GOLD

### The Quest for the Robe

The myths of olden times are not fairy tales. They are epic narratives, giant allegories, they depict the constant urge of mankind to find the truth about our world. They tell of mystery, conflict, and the quest in heroic terms, but the first truth they reveal is that their mighty heroes only personify ordinary people like ourselves.

We are the heroes of our own myths. Our lifetimes are our own legends. We too seek the truth about our world. Such thoughts moved my mind when I began to compose the libretto for a work that would portray, with some kind of meaning, the lives of the West Riding people and their children.

History revealed three strands, the lifetimes of the Shepherd, the Weaver, the Miner. They were woven together but how and for what purpose? Here was the mystery. The conflict lay in their struggles against hardship, adversity and danger. But where lay their quest? It had to be the search for the true meaning of their lifetimes, whose weave makes The Robe of Gold. The strands of the Robe are the lifetimes of the Shepherd, the Weaver and the Miner, and the gold of the Robe is their human faith, and the glory of the Robe is the future happiness of their children.

Ancient legend told how the Argonauts sought and found a legendary treasure called the Golden Fleece. The Middle Ages created the order of the Golden Fleece. The Fleece came from England, and the best part of it from the West Riding. Our story tells how new Argonauts, the eternal Seekers, quest through passing ages to the present day and discover the Robe of Gold.

Roy Rimmer.. discerned a timely element. Under reorganisation, the West Riding as we know it would disappear in nineteen seventy four. There would be no better time in which to enact its history. Douglas Coombes.. was invited to make our drama sing; he has composed music for 'The Robe of Gold' which will never disappear.

But as with all true myths, the real heroes are the West Riding children, parents and teachers who have created 'The Robe of Gold'.

John Emlyn Edwards

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