

## 6 ACHIEVING IN THE LOCAL COMPREHENSIVE SCHOOL

DEBBIE POTTER 14 years old, is a partially hearing student at Wade Deacon County High School, Widnes, Cheshire. Spent one term learning violin then changed to the clarinet on which she passed Grade IV with merit in the summer. Plays with the School Concert Band and Orchestra and in chamber groups.

KEITH ROBINSON is Head of Music at Wade Deacon County High School and Chairman of Halton Youth Orchestra and Concert Band. Has a particular interest in early keyboard and contemporary music.

At Wade Deacon High School the Partially Hearing Unit pupils have the same basic timetable as everyone else but they are withdrawn for tuition by teachers in the unit.

The first and second years have two 35 minute periods of class music a week. Music is optional from the third year.

The class lessons are very practical sessions with everyone required to play recorder or percussion. Pupils may also opt to learn an orchestral instrument for which they receive tuition in small groups. If they do so they are expected to play their instrument in class and attend beginners band in the lunch time. We have a Stage Band, Concert Band, Orchestra, Guitar Group, Choir and Chamber Groups of various kinds.

I find partially hearing pupils to be just as enthusiastic about music as everyone else.

One fifth year girl has always enjoyed being in the choir right from the first year and has gone on to join her local church choir. A very bright second year boy has made such progress on the trumpet that he is already in the Stage Band and has the ability and confidence to stand up and play an improvised solo. Another girl is a promising guitarist.

Debbie will now play.

'VOI CHE SAPETE' by MOZART and 'CAROL' by FINZI

Clarinet - Debbie Potter  
Piano - Keith Robinson

## 7 MUSIC AT SECONDARY LEVEL

BILL FAWKES has taught deaf children for 28 years with a growing involvement in music over the past 11 years. In 1985 retired as Deputy Principal of Mary Hare Grammar School for the Deaf, Newbury, Berkshire, and is now a free lance Music Consultant with special reference to Music and Deaf People. Has lectured and led concerts and demonstrations in London, Oxford, Northampton, Germany and Austria as well as around Newbury. Recently contacts have been made with Israel, Argentina, South Africa and the USA. The Mary Hare musicians have made several appearances on TV and Radio.

Our Senior band at the Mary Hare Grammar School for the Deaf is somewhat depleted after the summer holidays, when six members left school, leaving us with only nine. However, we still meet for our half-hour per week practice

7 MUSIC AT SECONDARY LEVEL (continued)

and today we would like to play you two numbers.

THE BEATLES - MAXWELL'S SILVER HAMMER

ROCK'N ROLL - OH BOY

Quite often, when new pupils arrive at the Mary Hare School at eleven years old, they have had little experience of music. Though this is gradually changing as more and more schools for the deaf and partially hearing units incorporate music into their curricula.

In order that all pupils may have the opportunity to try music for themselves, all first and second year members have one fifty-minute period on their timetable. It is during these periods that I attempt to bring out any musical ability that is laying dormant inside these youngsters.

We begin with rhythm and the body, no instruments at first, since in order to play any instrument, percussion or pitched, it is necessary to feel rhythm with the body. Hence our clapping, marching, swaying activities during the first few lessons.

As it becomes apparent that the pupils are beginning to exercise rhythmic control over their bodies, we then move on to percussion instruments - tambourines, triangles, maracas and small drums. Using the wall-board I indicate rhythmic patterns in 4-beat time by non-pitched crotchets and minims. By non-pitched crotchets I mean without the use of the staff.

At first all the group play the same rhythm in unison. Next we use two-part rhythms, then three, then four, all on non-pitched crotchets, minims and by now dotted minims and semibreves. We have not yet used triple time since this is a more complex rhythm which comes later.

Interspersed with these exercises we learn songs, such as 'She'll be coming round the mountain', 'On top of old Smoky', 'Joshua fought the battle of Jericho', and so on. These songs are often accompanied by body movements, clapping, swaying as the mood of the moment indicates.

Eventually, after about a term generally, we arrive at pitched instruments - recorders, melodicas, glockenspiels; and again, very gradually, and interspersed with songs and movement, we progress in pitched instrument playing.

Out of all these activities there begin to emerge some who are obviously more musical than the rest. This is what we would expect in any school, hearing or handicapped. In the case of Mary Hare School, with its emphasis mainly on the recorder, I form a Junior Recorder Group with the best of the first and second year players. Such a group is with me today.

We usually begin with a few pieces from Steven Rosenberg's excellent "The Recorder Book". But, like all books of music, there are rarely enough pieces of the standard required to consolidate the technique of the players. It was for this reason that I approached Professor Margaret Hubicki of the Royal Academy of Music with the idea of a corporate attempt to remedy this situation. If I provide the necessary technical information regarding notations, keys and so on, I asked, would she compose pieces to fit the model. She readily agreed. Today, for the first time the Mary Hare Grammar School for the Deaf Junior Recorder Group will play two pieces.

JUNIOR RECORDER GROUP : 1 and 2 from the NEWBURY CONSORT by MARGARET HUBICKI



7 MUSIC AT SECONDARY LEVEL Questions (continued)

at our disposal and with their particular handicaps ..... Following those two ideas you will arrive in the right direction and the future will come to you and will become apparent as you intuitively go forward".

8 VISUAL EXPRESSION OF MUSIC

*PAUL GOUGE Started out playing the 'cello and saxophone but his travels in India and the Far East have considerably influenced the music he now performs and teaches. At present he is head of the Music Department at Newham School for the Deaf, London, where he teaches keyboards and drums. He is also Music Director of the National Youth Theatre of the Deaf, exploring musical ideas through workshops and productions. In 1985 a Winston Churchill Travel Fellowship enabled him to experience music created by deaf communities in the USA.*

*DAPHNE PAYNE Profoundly deaf from aged 4 years. Attended full-time Drama School prior to University, and later qualified as teacher of the deaf, specialising in drama. Currently employed as a Lecturer in Drama in the Film and Drama Division at Bulmershe College of Higher Education, Reading. Also Artistic Director of the National Youth Theatre of the Deaf, and together with Paul Gouge, she has staged a number of musical plays with members of this company for the general public.*

*GRAHAM BANKS has taken part in the productions staged by Daphne Payne and Paul Gouge. He comes from a musical family - his father was conductor of the Royal Air Force Band and is now a music teacher. Graham attended schools for deaf children at Ewing Nottingham, Woodford London and Mary Hare. He cannot play any instrument, but does have a sense of rhythm. His idol is Billie Holliday and obviously he's a blues and jazz man.*

*SARAH SCOTT is hard of hearing. Having trained at Ballet and Drama School and at the National Theatre of the Deaf in Connecticut, USA, joined Interim Theatre Company. Then worked with the 'Children of a Lesser God' production for three years, during which time she performed several sign songs on the 'See Hear' Christmas shows. After a sponsored trip to USA to study sign songs with 'Musign', performed in Unicorn Theatre's production 'Thumbs Up' for deaf and hearing audience. Since then, whilst taking workshops for deaf children and others with mixed abilities, is slowly developing sign songs.*

DAPHNE PAYNE

Those of you who attended the conference on music and deaf people in 1984 will remember that our group had just staged West Side Story in London. Its success was proof that even the most complex of musicals was no barrier for young deaf people. We explained that the show was not just one seamless package of musical ideas imposed on us from above and all neatly tied up and ready to present. In fact we tried to show how we had spent eight months of very hard work explaining and discarding ideas and slowly moving towards what we all agreed were practicable forms of music that would involve all on an equal basis.

I had better explain a little bit about what we are trying to do. The National Youth Theatre of the Deaf (NYTD) was formed in 1984 after West Side Story. It grew out of members of the 66 Club for young deaf adults which had a drama section, and the two musical shows they did were with members of that club. Some of them wanted more specific training than was possible within the context