



THE CENTRE  
FOR YOUNG  
MUSICIANS  
**HACKNEY**

SPRING 2009

# HANDBOOK





## INTRODUCTION

THE DIRECTOR OF MUSIC AND STAFF OF CYM WELCOME YOU TO THE CENTRE FOR YOUNG MUSICIANS – HACKNEY!

The purpose of this Handbook is to provide you and your children with an easy to use guide whilst studying at the Centre. This booklet should help to answer many of your questions throughout the year and provide you with some guidelines to help make your time at CYM as productive and as enjoyable as possible.

## CONTENTS

- 2 WHAT IS CYM HACKNEY?
- 3 CODE OF CONDUCT
- 5 RED PROGRAMME
- 6 YELLOW PROGRAMME
- 7 GREEN PROGRAMME
- 9 BLUE PROGRAMME
- 11 OTHER ACTIVITIES AT THE CENTRE
- 12 THE TUTORIAL STAFF
- 17 INSTRUMENTS, PRACTICE AND OTHER MATTERS
- 19 HEALTH AND SAFETY
- 20 FINANCING THE CENTRE
- 24 CYMH PARENT/CARER GROUP
- 25 CONTACT INFORMATION
- 26 HOW TO APPLY TO CYM HACKNEY
- 27 ARE YOU ELIGIBLE FOR A PLACE AT THE CENTRE
- 28 GIFT AID FORM



## WHAT IS CYM HACKNEY?

The Centre for Young Musicians Hackney is HMDT's Saturday Music School which aims to enrich the lives of young people through music making. Opened in November 1994, the Centre offers students aged 5 upwards an extensive curriculum including group and individual instrumental tuition, singing, musicianship and ensembles, as well as the Orchestra and Choirs of CYM Hackney. Its staff are all experienced music teachers and professional artists who foster a greater appreciation and understanding of different types of music.

CYM Hackney runs on 30 Saturday mornings during each academic year, at BSix Sixth Form College, Kenninghall Road, London E5 8BP. The Centre is open from 9.00am - 3.00pm, however, most students do not attend for the whole day. A typical programme ranges from 1-1½ hours for a Red programme student to as much as 4-4½ hours for the most advanced students.

**Students must be available to attend at any time between 9.00am and 3.00pm. The timetable is a complex one and individual requests for specific times cannot be taken into account. In addition, students' timetables may vary significantly from year to year.**



## CYMH GROUND RULES

Look after property

Be kind and helpful

Listen

Show respect

Don't discriminate

Be honest

- everyone attending the Centre must sign in and out at the desk near the main entrance. For health and safety reasons this is important so please remember to do so. (This includes all students registered at the Centre as well as parents, carers, siblings and other visitors.);
- no-one may enter any of the teaching rooms without a CYM Hackney tutor being present – this includes parents, carers, siblings and other visitors as well as registered students;
- no-one should touch or move any items in any classrooms unless expressly asked to do so by a member of CYM Hackney staff. Do not turn computers on;
- please treat the property and belongings of the school with respect at all times and leave them as found. Refrain from pranks, such as blocking toilets, writing on whiteboards etc;
- during break times students are not permitted to wander throughout the school and must wait in the canteen until the start of their next session;
- all playground facilities should be used in an appropriate and safe manner. The house of the college's Premises Manager is in the grounds, please respect his privacy and space;
- students will not be permitted in the playground area except during break times;
- all food and drink must be consumed either in the Canteen or in the playground and may not be taken into any of the classrooms or upstairs. Please do not discard litter in the college except in waste bins or designated areas; if you spill something, please wipe it up, or ask for assistance;
- parents/carers of Red programme students are expected to be present during break times to supervise their children and are expected to help them use the bathroom facilities;
- parents/carers using the Centre's facilities whilst waiting for students MUST take responsibility for supervising any other children in their care (including students' siblings who have different timetables) and NOT allow them to wander around the building or behave in a disruptive or inappropriate manner. Occasionally parents and carers wish to leave their children in the care of another adult. If such a situation occurs, you must ensure that the Centre's Administrator made aware of who is the nominated adult responsible for your child(ren);



- anyone under sixteen using the Centre's facilities whilst waiting for pupils MUST be accompanied by an adult;
- siblings of registered students (and other young visitors) must be supervised at all times and may not go into any of the classrooms or upstairs;
- look after your instrument, never leave it unattended – accidents can happen.
- all those waiting for students at the Centre should remain in the Canteen or, if they wish, in the playground.

## SUMMARY OF ACTIVITIES:

### RED PROGRAMME

The **Red** programme is for students aged 5 and 6 years who wish to begin learning music. It is a two-year programme in which students take part in sessions of musicianship and singing, which are structured carefully in order to develop essential musical skills and an understanding of basic musical concepts.

#### Year 1:

All students in Year 1 have two lessons: Musicianship and Choir.

**Musicianship** lessons cover basic rhythm and pitch work. Students will learn as part of a large group, singing, clapping, playing percussion instruments and becoming involved as musical participants.

**Choir** lessons focus on developing singing skills, breathing, posture, intonation, timbre and learning to sing.

#### Year 2:

All students in Year 2 have three lessons: **Recorder, Musicianship and Choir.**

**Recorder** lessons represent a child's first introduction to an instrument. They also learn how to read basic notation and will be prepared to enter Year 3 and their instrumental choice.

**Musicianship** lessons cover basic rhythm and pitch work. Students will learn as part of a large group, singing, clapping, playing percussion instruments and becoming involved as musical participants.

**Choir** lessons focus on developing singing skills, breathing, posture, intonation, timbre and learning to sing as part of a large group.

**NB: In the final term of Year 2, students take part in a 'taster' scheme, in which they are introduced to a variety of instruments before choosing an instrument they may wish to study from Year 3.**

At CYMH, all students are encouraged to participate in informal **monthly concerts** to which all students, parents and carers are invited. Not only does this give students something to work towards, it is also a good opportunity to find out what else is happening at the Centre!



## YELLOW PROGRAMME

All students in the **Yellow** programme have three lessons: **Instrumental, Choir and Musicianship**.

**Instrumental** lessons in Years 3 and 4 take place in large groups. The string group is the largest at about 20, whilst the wind and brass groups are about half that size. The large group environment allows students to play in parts, together and to each other. It is also possible to give each student musical material suitable to their stage of learning. A pianist will be present to accompany the student at some of these sessions. The Centre currently offers tuition on flute, recorder, clarinet, violin, cello, guitar and a range of brass instruments.

**Choir** lessons focus on developing singing skills, breathing, posture, intonation, timbre and learning to sing as part of a large group.

**Musicianship** lessons integrate aspects of the musical curriculum that enable greater progress in other lessons. The lessons will aim to develop musical literacy and understanding through a series of exercises based on, amongst others, the educational principles of Kodaly, Self and Hindemith. Students at this stage of learning will be encouraged to develop their listening skills and sight-singing and will be expected to attain basic rhythmic fluency and a good level of understanding of the notes they will encounter whilst playing their instrument.

At CYMH, all students are encouraged to participate in informal **monthly concerts** to which all students, parents and carers are invited. Not only does this give students something to work towards, it is also a good opportunity to find out what else is happening at the Centre!

## GREEN PROGRAMME

The **Green** programme is divided into two groups: Green Instrumental and Green Ensemble.

### Green Instrumental

All students in the Green Instrumental programme have four lessons: **Instrumental, Choir, Ensemble** and **Musicianship**.

This programme is for students who wish to continue their instrumental studies at CYMH and have been learning the instrument they wish to study at CYMH for at least two years.

**Instrumental** lessons take place in small groups.

**Choir** lessons focus on developing singing skills, breathing, posture, intonation, timbre and learning to sing as part of a large group.

**Ensemble** lessons continue the practice of encouraging students to play/learn together. Teachers design special arrangements, tailored not only to the particular group of instruments, but also to the particular instrumentalists on many occasions.

**Musicianship** lessons integrate aspects of the musical curriculum that enable greater progress in other lessons. The lessons will aim to develop musical literacy and understanding through a series of exercises based on, amongst others, the educational principles of Kodaly, Self and Hindemith. Students at this stage of learning will be encouraged to develop their listening skills and sight-singing and will be expected to attain a good level of rhythmic fluency, a good level of understanding of the notes they will encounter whilst playing their instrument and a detailed understanding of the musical instructions on the page.

### Green Ensemble

All students in the Green Ensemble programme have at least three lessons: **Choir, Ensemble** and **Musicianship** (no instrumental lesson).

This programme is for students who already play an instrument and are receiving tuition elsewhere (e.g. at school or with a teacher) who wish to broaden their musical experience through participation in a range of music-making activities.

**Choir** lessons focus on developing singing skills, breathing, posture, intonation, timbre and learning to sing as part of a large group.

**Ensemble** lessons continue the practice of encouraging students to play/learn together. Teachers design special arrangements, tailored not only to the particular group of



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**Musicianship** lessons integrate aspects of the musical curriculum that enable greater progress in other lessons. The lessons will aim to develop musical literacy and understanding through a series of exercises based on, amongst others, the educational principles of Kodaly, Self and Hindemith. Students at this stage of learning will be encouraged to develop their listening skills and sight-singing and will be expected to attain a good level of rhythmic fluency, a good level of understanding of the notes they will encounter whilst playing their instrument and a detailed understanding of the musical instructions on the page.

At CYMH, all students are encouraged to participate in informal **monthly concerts** to which all students, parents and carers are invited. Not only does this give students something to work towards, it is also a good opportunity to find out what else is happening at the Centre!

**NB: Students in Year 6 will be asked to take an audition to progress to the Blue Senior programme.**

**For students applying to the Instrumental Green programme, the applicant must have been learning the instrument they wish to study at CYMH for at least two years.**



## BLUE PROGRAMME

The **Blue** Senior programme is divided into two groups: Blue Instrumental and Blue Ensemble. Applicants will need to take an audition to gain entry into the Blue programme. (Requirements and criteria for the audition are available upon request).

### Blue Instrumental

Students may have up to five lessons: **Instrumental, Choir, Ensemble** and **Musicianship and Orchestra**.

This programme is for students who wish to develop their instrumental studies at CYMH and have been learning the instrument they wish to study at CYMH for at least two years.

**Instrumental** lessons in the Blue programme are individual lessons and last for half an hour.

**Choir** lessons focus on developing singing skills, breathing, posture, intonation, timbre and learning to sing as part of a large group.

**Ensemble** lessons continue the practice of encouraging students to play/learn together. Teachers design special arrangements, tailored not only to the particular group of instruments, but also to the particular instrumentalists on many occasions. Students may sometimes be split into Strings/Brass to develop particular aspects of each instrument family's technique or may play together as a whole.

**Musicianship** lessons integrate aspects of the musical curriculum that enable greater progress in other lessons. Students at this stage of learning will spend time listening to and discussing music, musical analysis, score-reading and aspects of musical history. They will be expected to have attained a detailed understanding of written music and may begin to explore more complex subjects such as harmony and counterpoint.

**Orchestra** lessons give students the chance to explore a wide range of repertoire, including contemporary music and occasionally new commissions. The orchestra may also accompany the choir or other performers both within the school and at outside engagements.

### Blue Ensemble

Students may have at least four lessons: **Choir, Ensemble** and **Musicianship and Orchestra** (no instrumental lesson).

This programme is for students who already play an instrument and are receiving tuition elsewhere (e.g. at school or with a teacher) who wish to broaden their musical experience through participation in a range of music-making activities.



**Choir** lessons focus on developing singing skills, breathing, posture, intonation, timbre and learning to sing as part of a large group.

**Ensemble** lessons continue the practice of encouraging students to play/learn together. Teachers design special arrangements, tailored not only to the particular group of instruments, but also to the particular instrumentalists on many occasions. Students may sometimes be split into Strings/Brass to develop particular aspects of each instrument family's technique or may play together as a whole.

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**Orchestra** lessons give students the chance to explore a wide range of repertoire, including contemporary music and occasionally new commissions. The orchestra may also accompany the choir both within the school and at outside engagements.

At CYMH, all students are encouraged to participate in informal **monthly concerts** to which all students, parents and carers are invited. Not only does this give students something to work towards, it is also a good opportunity to find out what else is happening at the Centre!

**N.B. Students receiving Blue instrumental tuition at the Centre must not have lessons on the same instrument with any other teacher and must have their own instrument.**

## OTHER ACTIVITIES AT THE CENTRE

Additional opportunities are also offered to pupils at CYM Hackney on an occasional basis. On some weeks performances are given by visiting musicians who are experts in many different areas of the musical world; when appropriate these performances are linked to special workshops. Sometimes such projects culminate in large-scale public performances like Matthew King's *Odyssean Variations* with Cellist Natalie Clein at LSO St Luke's and *The Palace in the Sky* and *On London Fields* at The Hackney Empire.

CYM also plays a prominent part in the community, with students frequently performing in public venues in Hackney and neighbouring boroughs. To date, the Centre has made more than 30 public appearances. These performances attract large audiences, giving students an enormous sense of achievement and pride in the contribution they have made to the community in which they live. CYM Hackney is particularly proud of its impressive record of involvement in new music having taken part in a number of first performances/world premièzes including:

- June 1997 – *A Charm of Blessings* by David Bedford with the choir and orchestra of Trinity College at the Spitalfields Festival;
- April 2000 – *World Upon World* by Daryl Runswick with the BBC Symphony Orchestra at Maida Vale Studios which was subsequently broadcast on BBC Radio 3;
- November 2000 – *The Palace in the Sky*, a joint community opera initiative between ENO Baylis and HMDT, written by Jonathan Dove and Nick Dear, and performed at the Hackney Empire Theatre with English National Opera and a variety of local community groups;
- April 2002 – *A Summa Caelo* by Paul Robinson with the London Schools' Symphony Orchestra at the Barbican;
- April 2003 – *Road Dahl's Cinderella* by Vladimir Tarnopolski with the London Schools' Symphony Orchestra at the Barbican;
- November 2004: *On London Fields* by composer Matthew King and librettist Alasdair Middleton, a new community opera as part of HMDT's OPERATION HACKNEY: Learning Through the Arts programme with the Academy of St Martin's in the Field.
- May 2005: *Apollo* by Phillip Cashian at the Royal Festival Hall
- May 2005: *Apollo* by Phillip Cashian during HMDT's 10th Anniversary Concert at the Hackney Empire Theatre
- June 2008: *Odyssean Variations* by Matthew King, with Cellist Natalie Clein at LSO St Luke's

### **Other highlights include:**

- June 1999 – Performance for the Prime Minister at Number 10, Downing Street to celebrate the launch of the National Foundation for Youth Music;
- May 1999 – London Guildhall University 150th anniversary concert with the London Symphony Orchestra at the Hackney Empire;
- December 1997 – Community Carol Concert at St. Andrew's Church, Holborn;
- December 1996 – HMDT's *Celebratory Concert* at the Hackney Empire;
- In addition, CYM Hackney has performed at the Spitalfields Summer and Winter Festivals every year since 1998 and has given an End-of-Year concert as part of the Hackney Music Service's Schools Music Festival involving all pupils from the Centre, every year since 1995.

## THE TUTORIAL STAFF

Tutors at the Centre include:

**Jeremy Birchall** – Director of Music

**Harry Blake** – Piano Accompanist

**Katy Denton** – Cello, General Musicianship and Ensembles

**Barry Edwards** – Centre Assistant

**Nicky Jenkins** – Clarinet

**Scott Johnson** – Head of Vocal

**Molly Nielsen** – Bassoons, Recorders, Musicianship

**Martyn Lewington** – Brass

**Dan Nash** – Guitars

**Theresa Nyandoro** – Centre Administrator

**Katherine Shave** – Violin

**Kate Wakeling** – Red Programme, Recorders, General Musicianship and Ensembles

**Caroline Welsh** – Flute

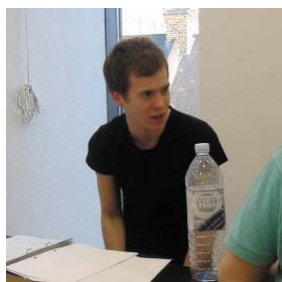
### Jeremy Birchall



Jeremy studied the violin at the Yehudi Menuhin School with Rosemary Furniss and continued his studies at the Guildhall School of Music and Drama with Pauline Scott. Since graduating in 1998, he has worked extensively as an arranger, and as an orchestrator for Tolga Kashif and Lesley Garrett among others. Earlier this year he was invited to become music co-ordinator at Sir John Cass's Foundation School.

Jeremy has also worked as a composer, providing music for two documentaries made by Archipelago TV and arranging music for *Venus*, a Peter O'Toole film released in August 2006. Many of his arrangements, from classical works to transcriptions of the big band charts of Frank Sinatra, are published by Chester Music, Faber Music and Wise Publications.

### Harry Blake



Harry Blake studied at Cambridge University and the Royal Academy of Music where he now teaches Analysis and Techniques of Composition. He works as a freelance oboist, composer, musical director and workshop leader with companies such as English Touring Opera and the Young Vic Theatre. Amongst other things, he is currently writing a musical about a Big Yellow Storage warehouse.

### **Barry Edwards**



Born in New Zealand, Barry now lives in Walthamstow with his wife Katherine and their two children. He is a keen scuba diver and also trains scuba diving instructors. He is at present completing his final year of a degree in English Language and Literature with the Open University.

### **Nicky Jenkins**



Nicky Jenkins was born and brought up in South East London and took up the clarinet at the age of 11. After leaving school she studied music at Liverpool University, followed by postgraduate study at the Royal Scottish Academy of Music and Drama. During these years in the North, she worked extensively in a variety of musical fields both teaching and performing. She returned to London in 1999 and since then, alongside teaching English as an additional language, has developed her musical work with a busy schedule as a performer and a teacher.

### **Scott Johnson**



Scott graduated from the GSMD in 1997. After completing a PGCE at London University he began teaching music at secondary level on a full-time basis. He is now on the professorial staff of the vocal department at GSMD but still spends part of the week teaching classroom music at an Essex secondary school. As part of his MA he is currently working on a research project that investigates links between pedagogical and performance practices in vocal work. He is organist and choirmaster at the parish church of St Mary-the-Virgin in Bulphan, Essex.

### **Molly Nielsen**



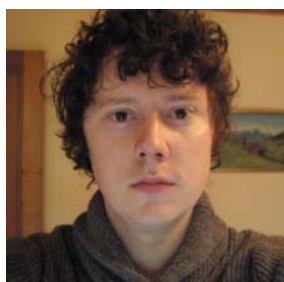
Bassoonist Molly Nielsen began her musical life as an oboist, but at the age of 19 inexplicably swapped her oboe for an instrument with thirteen thumb keys. Since then scholarships have enabled her to earn a BMus from the Eastman School of Music, a PgDip in Orchestral Performance from the Royal College of Music, and an MMus from Guildhall. Molly is a founder member of two wind quintets, The Vermillion Ensemble and Levanter Winds. She is one half of the bassoon section in the wind octet Octanphonie, and Molly's busy freelance orchestral and recording schedule includes work with the London Mozart Players, LPO, Endymion Ensemble, New Professionals, and Opera East. She plays principal bassoon for St. Paul's Sinfonia, the Bergamo Ensemble, and the Bombay Chamber Orchestra. Molly is also very proud to be a member of rock/folk/alternative band Paris Motel, whose latest album, in the Salpetriere, has just been released.

### **Martyn Lewington**



Martyn Lewington's musical career began, possibly, too early in life since his mother's assistance was required initially to enable him to support the trumpet. Once able to hold it unaided, he went on to gain a place at the Royal College of Music, graduating in 1987. His subsequent career has been diverse – performing at venues ranging from the Sydney Opera House to the back of a lorry and playing before the Queen and behind a donkey! Martyn has worked at CYM Hackney since 1999.

### **Dan Nash**



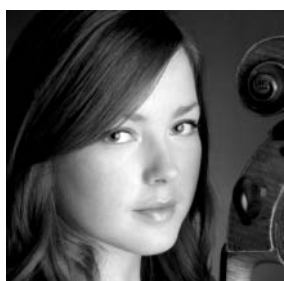
Dan started playing Jazz around the age of 16 and was a member of The Suffolk Youth Jazz Orchestra. He started teaching and playing in various bands in and around Ipswich until he began his studies at Middlesex University on a BMUS Jazz course. During this time he gained extensive performance experience with Stuart Hall's Guitar ensembles, Latin Bands and as a member of Niki Illes' Big Band. Dan has tutored a wide range of ages and capabilities in both London and Suffolk. His most recent projects include The Dan Nash Trio, a three piece Jazz standards band.

### **Theresa Nyandoro**



Born and raised in Islington Theresa was originally trained as a classical flautist and singer. She graduated from Leeds University with a BA (Hons) in Music in 2004. While at university she worked extensively with the Leeds University Big Band as the female lead singer. Subsequently she was bitten by the 'jazz bug' and upon completing her studies returned to London to study jazz at Trinity College of Music. Theresa now works as a peri-teacher at both Camden School for Girls and Maria Fidelis while gigging (when she can) with her samba band: Samba Corcovado and her jazz fusion band.

### **Lucy Railton**



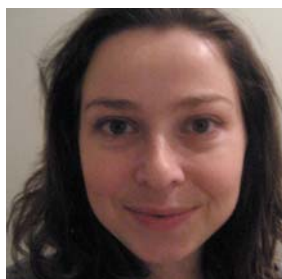
Lucy graduated with a first class Honours Degree and a teacher's Licentiate from the Royal Academy of Music. She has taken master classes with cellists such as Robert Cohen, Alexander Bailey and Raphael Wallfische and played for the London Sinfonietta and the London Philharmonic Future First Scheme. She has a passion for contemporary classical music and is as a member of the London Contemporary Orchestra and curates her concert series, Kammer Klang, which focuses on new compositions and electronic music. Lucy has been involved with many creative music projects including the experimental jazz collective, Jacob Wick Ensemble in New York, Senegalese kora player Kadialy Kouyate and Klezmer fusion band, Oi Va Voi. She records regularly for major record companies and has performed live with artists such as Jarvis Cocker, Damon Albarn, Scott Walker and Enya.

### **Katherine Shave**



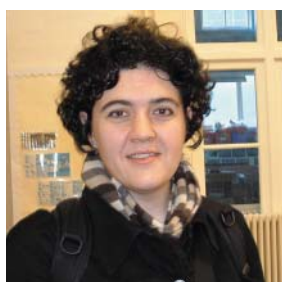
Katherine Shave's musical education began at the Centre for Young Musicians (then based at Pimlico School). She also studied violin and viola with Sheila Nelson and attended many holiday courses directed by Simon Foxley. After completing a degree at Cambridge University and a postgraduate performance course at the Royal Northern College of Music, Katherine began working in London both as a music teacher and as a freelance performer. She now performs regularly with the Bournemouth Symphony Orchestra, Opus 20 contemporary music group and the Carl Rosa Opera Company in addition to her teaching at CYM Hackney and in schools.

### **Kate Wakeling**



Kate was born in Yorkshire and took up the flute at age 10. She was a member of the National Youth Orchestra and studied music at Cambridge University, before discovering Indonesian gamelan music and taking an MA in ethnomusicology at SOAS. Kate is currently working on a PhD researching Balinese music and completing further studies in music education at Goldsmiths University.

### **Caroline Welsh**



Caroline Welsh is a flautist trained at Guildhall School of Music, as an AGSM, under the tuition of Edward Beckett, and as a Post Graduate on the Guildhall's Performance and Communication Skills course. Since then she has worked as a freelance performer in solo and orchestral work, with a particular interest in contemporary music and cross art-form collaborations, and in music education as a workshop leader and trainer in a vast array of different settings. Her work ranges from a long standing engagement as workshop leader and trainer for Music for Life, whose pioneering work with elderly dementia sufferers has attracted positive attention and plaudits including nomination for a Health and Social Care Award, and who are currently working in partnership with Wigmore Hall and Bridge House Trust training musicians to work in this specialised area, to freelance creative projects working with artists in different media including dance (with CanDoCo Dance Company on several projects where able bodied and disabled participants create music / dance performances together), theatre (as musical director for 1st Framework independent production company), and film (with ENO Baylis Programme and with filmmaker Lucy Lee). More recently her education work and interest in learning has led her to take on a school based role as specialist music teacher and co-ordinator in a primary school. Here she is responsible for the musical development of children throughout the school from age 3 to 11 through singing, class music lessons and performance. Alongside this, she is currently studying at Roehampton University for her MA in Music Education.



## INSTRUMENTS, PRACTICE AND OTHER MATTERS

### INSTRUMENTS

Students receiving tuition at the Centre are offered the loan of good quality instruments which have a potentially long life-span, provided that they are properly cared for.

All musical instruments are fragile and require great care both when being handled and when not in use. They should always be treated with respect and, please remember – **they are expensive.**

You may find the following points useful in order to optimise the potential benefits of this facility offered by the Centre.

### INSTRUMENT CARE

- **You will be responsible for the safe keeping of the instrument, and will be required to sign a “Instrumental Loan Form” provided by HMDT.**
- **Always** ensure that the instrument is packed away in its case when not in use.
- Do **NOT** allow anyone else (brothers, sisters, etc.) to play with the instrument.
- Do **NOT** expose the instrument to any extremes of temperature (e.g. storing it near to a radiator etc.).
- If anything appears to be wrong with the instrument, **do NOT attempt to repair it** – bring it back to the Instrumental Tutor concerned.

Parents/Carers will be asked to contribute to any necessary repairs caused by mistreatment or lack of care of instruments.

**Insurance** – given the high cost of musical instruments, it is well worth making sure that the instrument on loan to you is adequately covered by insurance. It is possible that a standard home insurance policy may give you cover (although, depending on the detail of your policy, this may not give cover outside your home). There are several companies that specialise in insurance for musical instruments (**e.g. Allianz Cornhill Musical Insurance (formerly British Reserve Insurance)**) from whom comprehensive cover can be obtained at a very reasonable cost. If you require advice about insurance, please contact the Head of Curriculum & Instrumental.

## PRACTICE (INSTRUMENT TUITION)

Practice is an essential element of learning a musical instrument right from the first lesson.

As students progress with their instrumental lessons, it becomes increasingly important that a pattern of regular and organised practice is firmly established. Musical progress is almost entirely dependent on this. In order to help your child(ren), it may be helpful to consider the following points:

- **Space** – a quiet space where your child can practise without being disturbed should be identified;
- **Time** – it is often a good idea to fix a regular time for practice so that it becomes part of your child's routine. Ideally, all students should do some practice **every day**;
- **Amount** – the amount of practice will vary according to age, stage of learning and the instrument being studied. If in doubt, please discuss this with your child's instrumental tutor(s);
- **Aims** – your child should have clear instructions from their instrumental tutor(s) as to what should be practised and how. If this does not appear to be the case, please discuss it with the tutor concerned. (A notebook can be a great aid to the memory from week to week!);
- **Support** – although students should be encouraged to learn to practise on their own, parents/carers can contribute a great deal through taking an interest in their child's progress and practice. If possible, try to listen to them from time to time – an occasional "performance" at home can be very beneficial;
- **Record-keeping** – it often helps (as a reminder) to keep a record of your child's practice. The Director of Music or HMDT can provide you with a practice chart which can be ticked daily and is a good visual aid for monitoring practice in both the short and long-term.

**If you have any queries about practice or wish to discuss it further, please contact the Director of Centre or talk to your child's Instrumental Tutor(s) on Saturdays.**

CYM Hackney does not have a policy of entering pupils for public music examinations. Students are sometimes entered on the recommendation of their Instrumental Tutor for public music examinations if it is deemed appropriate and relevant to their current course of study. If there is a particular reason that you may wish your child to be entered for an examination, this should, initially, be discussed with the Director of Music.



## HEALTH AND SAFETY

In order to ensure the safety and comfort of everyone at the Centre, the following points should be noted:

- parents/carers of Red programme students are expected to be present during break times to supervise their children;
- anyone under sixteen using the Centre's facilities whilst waiting for students MUST be accompanied by an adult;
- parents/carers using the Centre's facilities whilst waiting for pupils MUST take responsibility for supervising any other children in their care (including students' siblings who have different timetables) and NOT allow them to wander around the building or behave in a disruptive or inappropriate manner;
- all those waiting for students at the Centre should remain in the Canteen or, if they wish, in the playground.

HMDT operates a Child Protection Policy in connection with all of its activities, and a specific policy for CYM Hackney. A copy of this policy is available from the Director of Music, Centre Administrator or HMDT.

Although, at present, there are no special access arrangements for the disabled, it is hoped that no-one wishing to attend the Centre will be prevented from doing so for this reason. Please contact HMDT (020 8820 7410) to discuss your particular needs.



## FINANCING THE CENTRE

### **What is Hackney Music Development Trust (HMDT)?**

HMDT is a dynamic organisation which creates and develops a wide range of music projects involving many cultural traditions and talents. HMDT works closely with schools, the Hackney Music Service and many other organisations to sustain a high level of music education for people of all ages in the London Borough of Hackney.

HMDT is working to increase access to high quality musical experiences, raising achievement and nurturing local talent. We support music initiatives for all ages, from under fives to the elderly, from beginners to professionals, anyone already involved in music that wants to develop their full potential and those with little or no musical experience who just want to give it a try. We provide support for CYM Hackney and Young Jazz Hackney; provide in-school and community based music opportunities; and help to develop partnerships with many organisations in London which want to provide music projects in Hackney.

Our comprehensive approach to music education includes raising money to fund projects, helping people to plan music initiatives according to identified needs and bringing professional musicians and other music industry professionals to work with the local community and in Hackney schools. However, music is not our only emphasis. Our projects also explore new ways of using music as a platform for learning in many other areas; from history, science and maths, to language and literacy.

Since 1995, HMDT has been responsible for funding and administrating the CYM Hackney Centre. Currently, major funding for CYM Hackney is provided by:

- Hackney Music Service with funding from The Standards Fund for Music
- Hackney Music Development Trust
- CYMH Parents/Carers Group
- and private donations.

We are also grateful to the many past supporters of the Centre. Without them the Centre's development would have been impossible:

- Youth Music
- The Foyle Foundation
- The Paul Hamlyn Foundation
- Esmée Fairbairn Charitable Trust
- Morgan Stanley International Foundation
- The Foundation for Sport and the Arts
- Eidos, PLC
- Lankelly Charitable Trust
- The Drapers' Company
- Maurice Fry Charitable Trust
- HSBC Bank Trust
- The Worshipful Company of Information Technologists
- The London Borough of Hackney



It costs approximately £90,000 per year to run CYM Hackney. About one third of these costs are covered by the generous annual support of The Hackney Music Service with funding from The Standards Fund. For the past ten years, the majority of funding has been made possible through the fundraising efforts of Hackney Music Development Trust which contributes significant funds to CYM Hackney each year.

Parents and carers are asked to contribute to the costs of the Centre by paying a Fee. This contribution is essential to ensure the long term stability of CYM Hackney and, at £6-£8 per week, represents value for money.

HMDT is committed to ensuring that no student is placed in a position in which they cannot attend the Centre because they cannot afford to do so. With this in mind, a Bursary Scheme, Subsidiary Fees and Scholarships have been established to provide support for those students who genuinely cannot afford to pay their registration fee.

## FEES

There is a mandatory, non-refundable fee for all students attending CYMH. Students in Red, Yellow and Green programmes are charged £60 per student per term (£180 each year). Blue group students are charged £80 per student per term (£240 each year). Your fee helps to meet the increasing costs of the Centre and ensures that it continues to provide high quality musical tuition.

There are two ways to pay your registration fee this year:

- 1) Annually; £180 or £240 (Blue group) per student, paid within the first two weeks; **OR**
- 2) Termly; £60 or £80 (Blue group) per student per term paid before or within the first 2 weeks of term (before October 10, January 23 or May 8).

Please note, **all fees paid after the first 2 weeks of each term will be charged a Late Payment Fee** of £15.00.

Cheques should be made payable to **Hackney Music Development Trust** and sent to CYM Hackney, C/o Hackney Music Development Trust, Technology Learning Centre, 1 Reading Lane, London, E8 1GQ.

Please note that for bounced cheques there is a charge of £5.00 payable to HMDT, which includes fees to the bank and a small administrative charge.

## BURSARIES AND SUBSIDISED FEES

In order to ensure that every child has the opportunity to join CYM Hackney, we operate the following schemes to help you cover the costs of attending:

- Bursaries
- Subsidised fees
- Scholarships

Your child is eligible for a fee **bursary** (free tuition) if your household gets:

- Income support; OR
- Income-based Jobseeker's Allowance.



Alternatively, if you receive Child Tax Credits and your household has an income of £18,000 or less, your child may be eligible for a **subsidised fee** of £35 per student per term in Red, Yellow and Green programmes, and £45 per student per term for those in the Blue programme.

You must apply for a bursary or subsidised fee at least two weeks before the start of the Autumn term. **Bursaries and subsidised fees will not be awarded after the first two weeks. If you think your child is eligible to receive a bursary or subsidised fees** and you would like more information, please contact HMDT. (If you are not awarded a bursary, please note that you will be exempt from the £15 Late Payment Fee in the first term).

**Scholarships** are awarded to students who don't meet the criteria for a bursary or subsidised fees, but who may still face financial hardship of some kind. **Please note that applicants will need to return a completed Scholarship Request Form along with your completed application form and will need to demonstrate financial need.** Full or partial scholarships may be granted and are based upon the ability and potential of the student. Scholarship requests for existing students will be assessed by CYMH staff and new students will be asked to audition.

#### **How Gift Aid works**

Gift Aid donations are treated as if they have had basic rate tax deducted – which HMDT can reclaim. So for every £10 you give, HMDT will receive another £2.80 from the government.

In order for HMDT to claim this you have to:

- be a taxpayer yourself – you must have paid enough income tax, capital gains tax or both in that year to cover what HMDT claims on your donations;
- give HMDT a declaration which allows it to claim the tax. (**There is a form attached to this booklet**, or enquire at the Centre – a member of staff or a committee member of the Friends of CYM Hackney will be happy to give you a form.

If you pay higher rate tax, you can personally claim relief based on the difference between the basic and higher rates. For example, if you pay tax at 40%, and give £10 to HMDT, we can receive (as before) a further £2.80, making a total of £12.80. This £12.80 is called the "gross donation." You can claim relief for 18% of this which reduces the tax you pay by £2.30.

For more details log on to the Inland Revenue website:

**[www.inlandrevenue.gov.uk](http://www.inlandrevenue.gov.uk)**



## OTHER FORMS OF GIVING

### **Giving through the Self-Assessment Return**

From April 2004, people who complete a Self-Assessment tax return will be able to nominate a charity to receive all or part of any repayment due to them.

This new scheme has many advantages:

- The donation will be paid directly to HMDT's bank account;
- The form will incorporate a Gift Aid declaration;
- Gift Aid tax will be paid without HMDT having to make a claim – which cuts down on administration costs;
- Donations can be made by people who wish to give to CYM, but do not have children attending the Centre.

From April 2004, HMDT will appear in the listed charities on the Inland Revenue website.

Our unique charity code is: **ZAJ20EG**

### **Using the Internet**

You may also contribute online through **GiveNow.org**. Simply logon to the site, search for "Hackney" and select Hackney Music Development Trust from the list. Then follow the instructions for making your donation.

**If you choose to make a donation through your tax form or on GiveNow.org, please notify HMDT of your donation, so we they may track this with the Inland Revenue.**



## CYMH PARENT/CARER GROUP

The CYMH Parent/Carer Group is a voluntary group established to help support the activities of CYM by providing back up services to keep the Centre running smoothly and by organising fundraising activities.

**All Parents and Carers of students at CYM Hackney are automatically members.**

### What does the Group do?

The CYMH Parent/Carer Group:

- organise a weekly tuck shop which, as well as contributing to fundraising, is an important service to all those using the Centre on Saturday mornings;
- provide support for the external events especially for the annual End-of-Year Concert (including instrument transport, stewarding, supervision of children, refreshments, gifts for staff, etc.);
- hold a termly meeting to ensure that parents and carers can keep up to date with the Centre's activities;
- organise fundraising activities – past initiatives have included selling CYM Tee-shirts, book sales and social evenings;
- organise funding bids or appeals for donations using contacts suggested by parents and carers.

### What do we do with the funds we raise?

All profits are paid to HMDT for the exclusive use of CYM Hackney, except for a small float kept in the Group's account for immediate expenses such as:

- Instrument repairs;
- Purchase of new instruments;

### Meetings

The CYMH Parent/Carer Group's aim is to hold 3 meetings a year including an AGM in the summer term and all parents and carers are urged to attend.

### How can you get involved?

There is a regular need to recruit new support to take over from parents and carers of older children who have left. Everyone can help in some way, and any offers of time, ideas, moral support and enthusiasm or specialist skills would be greatly appreciated. Please contact a committee member if you would like to:

- take a job (or jobshare) in the committee – new members are always welcome;
- volunteer your help in the tuck shop (a good way to get to know other people);
- provide produce for the tuck shop;
- volunteer to help at the End-of-Year Concert or other public events;
- volunteer to help to organise a fundraising event;
- organise a funding bid or appeal;
- suggest any contacts you may have who might be happy to be approached for a donation.



## CONTACT INFORMATION

All of the day-to-day concerns about the Centre, as well as questions about Tuition, Practice, Instruments and Attendance, should be addressed to the Director of Music or the Saturday Administrator:

### **Jeremy Birchall**

Director of Music – CYM Hackney

### **Theresa Nyandoro**

Saturday Administrator – CYM Hackney

07917 758731 – CYMH Mobile

Please call this number to report absences. Although messages can be left on this number, it will usually only be answered on Saturdays.

All issues regarding the administration of the Centre, fundraising and the application process, should be addressed to:

### **Hackney Music Development Trust**

Technology Learning Centre

1 Reading Lane

London E8 1GQ

020 8820 7410

Info@hmdt.org.uk

### **For HMDT:**

#### **Adam S. Eisenberg**

Director

#### **Sarah Godfrey**

Manager

#### **Kate Hodson**

Projects Officer



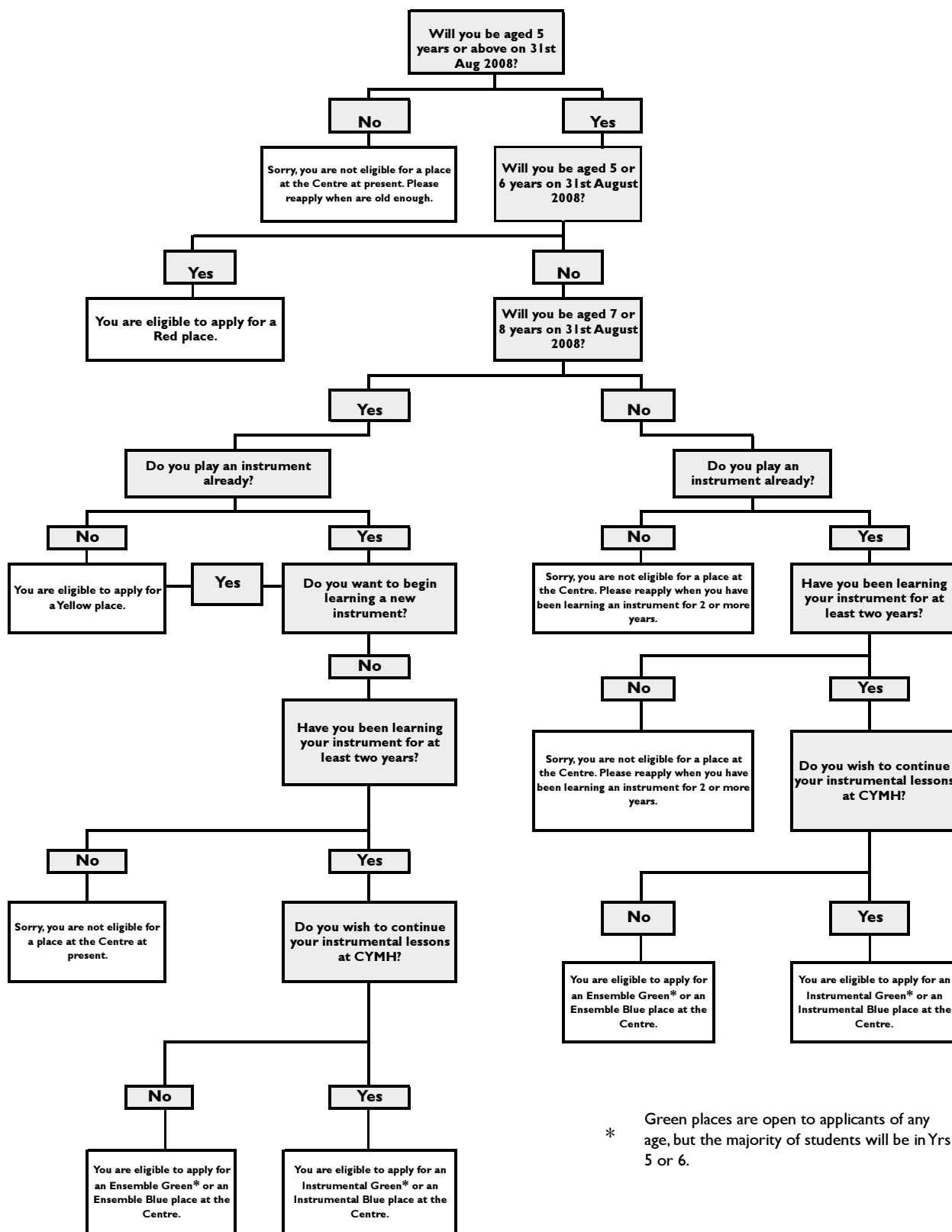
## HOW TO APPLY TO CYM HACKNEY

Application forms are available from HMDT between September and July EACH year. You must submit a completed application form, endorsed by the Headteacher of your child's school to be considered for entry to the Centre. Places in the Red Programme are selected in a **lottery draw** based upon the number of places available for the coming Autumn. All other students are placed on the CYM **waiting list** and given places at the Centre as they become available. Please see the application pack for the current year for further details.

Please note that a place on the waiting list is NOT a guarantee of a place at the Centre.

Please contact HMDT to request an application pack.

## ARE YOU ELIGIBLE FOR A PLACE AT THE CENTRE





## Gift Aid Declaration

Thank you for making a donation to the Hackney Music Development Trust (HMDT) – your generosity helps us to keep CYM Hackney a vital part of the community. If you would like your gift to work even harder, you might want to know that . . .

**...Gift Aid means we can claim back an extra 28p on every £1 you donate.**

If you pay Income or Capital Gains Tax, and would like HMDT to reclaim tax on your gift, please fill in the Gift Aid Declaration below, and send it back to us with your donation.

**All donations AND tax reclaimed goes directly to fund CYM Hackney and nothing else.**

### GIFT AID DECLARATION

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Postcode: \_\_\_\_\_

**“I pay Income Tax or Capital Gains Tax, and would like Hackney Music Development Trust to be able to reclaim tax on all donations I have made since 6th April 2000 and all donations hereafter.”**

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

NB: Only sign this Gift Aid Declaration if you are a taxpayer. You must pay an amount of income tax or capital gains tax at least equal to the amount of tax we reclaim on your gift (currently 28p on every £1 you give).

Please tick this box if you would like to know more about Hackney Music Development Trust.