



The EMFS Newsletter

September 2021 Issue 15

Message from our EMFS Chair

Dear EMFS members and friends,

Live indoor music-making returns!

Isn't it great that we can now sing and play indoors with others, and attend live concerts? We were delighted to welcome almost 40 people to **our first in-person EMFS post-lockdown event** on Saturday 21st August - a morning **singing workshop** in Edinburgh, led by Matthew O' Donovan. On 27th and 28th August, we welcome Ali Kinder back to Edinburgh for 2 days of **viol coaching**; and an email has just arrived from Lynne Hope in Dollar, advertising a **Recorder Playing Day** on 11th September, organised by Hillfoots SRP. Many choirs, orchestras and ensembles - including the EMFS Early Music Choir - are planning to restart regular rehearsals in September. Understandably, though, some people still feel very cautious about indoor events and are not ready to return to "approaching normal" straight away. If the weather smiles, outdoor playing and singing can be fun and inclusive - just make sure you dress appropriately (and take clothes pegs for your music stand!).

Membership renewal

You should now have had an **EMFS membership renewal email**. The renewal process is straightforward, but if you have any problems, please email membership@emfscotland.org.uk. We really appreciate your support - thank you!

New website

After a lot of effort on the part of our freelance Administrator, Susan White, our new website is live at www.emfscotland.org.uk. The website is now hosted by Making Music, and uses a template supplied by them. There is still work to do on the website content, including adding in events info and sending out member page passwords. We are sorry that EMFS email addresses were out of action for some time during the switch-over of domain name management.

Many thanks to Susan for persevering with what proved to be a much more difficult and time-consuming process than anticipated. As a result of these difficulties, we will continue to use Membermojo for membership records and renewal for the time being.

If any EMFS member has the skills and time to help with the website and/or with our social media presence in future, please do get in touch - we would be delighted to hear from you.

Proposed new EMFS structure

Some time ago, I asked for your views on what you value about EMFS and how you think we can continue as a thriving organisation. Thank you to those of you who replied and my apologies for not being able to reply individually. It was heartening to hear that the choir, choral and instrumental workshops, Newsletter and email updates are widely appreciated. As expected, though, very few people felt they had time or energy to help with the event organisation which is core to EMFS activities. While Susan White is willing to continue to deal with membership and website issues on a paid freelance basis for the time being, she no longer has time to organise events.

I am therefore proposing that EMFS should appoint **a freelance, paid Events organiser, with overall responsibility for organising EMFS events**. I suggest an initial annual fee of £2k, for a total annual commitment of 130 hrs. This cost would be met from existing EMFS funds, membership renewals and event fees. While we have not increased EMFS membership fees this year, it is likely that both membership and event fees would need to be increased in the future.

I am also proposing that we trial a regular “early music band”, on a monthly basis, for A440 instrumentalists. Like the choir, the band would work on set music each term, with no formal concert or requirement to attend every session. This would allow strings and wind players to play a range of renaissance and baroque music in a relaxed environment. We would need to appoint a freelance Band Director to lead these sessions.

A summary of the proposed new structure is included in the Appendix to this Newsletter and will be emailed to all members for comment before we submit a formal proposal to the AGM. One EMFS member has already indicated interest in the proposed Events Organiser role, from October onwards.

AGM

We did not hold an AGM in 2020. We will let you have a date for a **2021 AGM** as soon as possible - this will probably be on Zoom, to allow as many people as possible to take part.

All best wishes,

Alison

Message from the editor

I didn't think this Newsletter Issue 15 was going to make an appearance. The problems with the EMFS email system described by Alison affected several committee members enormously at an increasingly busy time. All credit to Susan White for hanging on in there and getting it sorted. It's the stuff of nightmares, which certainly wasn't in the nightmare repertoire of our Early Musicians. But I imagine they had their own equivalent frustrations - constantly breaking quills, and dried up inkpots. Not to mention their own plagues and pestilences.

Before the great email blackout, I was also concerned that we had very few offerings this time, but somehow, as always, we have a very interesting and varied issue. Many thanks to everyone who offered articles, anecdotes and photographs.

As we approach autumn and winter, I'm sure we're all hoping for more "normality" in our lives. Whatever happens, I hope you enjoy lots of music making and stay healthy!

Sue

sue@emfscotland.org.uk

Page 4

EMFS committee

Pages 5-7

Events,
Workshops, Diary
Dates, Websites

Page 7

Vignettes! A link

Page 9

"If"
A poem

Pages 10-12

Book Review

Page 13

ERB on demand
at the Fringe

Pages 13-15

Sacred Music for
Voice and
Instruments in
Inverness

Pages 16 - 21

Memories of an
early NORVIS

Pages 22 - 23

Muse in a Garden

Pages 24 - 31

Scottish
Education
System

Pages 32 - 34

And we're off!
EMFS choirs
return

Page 35

2020!

Your EMFS committee



Your EMFS committee:

From left to right starting at the top: Alison Tollick (chair); Sue Owen (news editor and EMFS choir administrator); Lynne Hope (recorders coordinator and viols); Philip Redfern (EMFS choir music director); Susan White (EMFS administrator); Vickie Hobson (EMFS viols coordinator); Kate Morss (EMFS treasurer); Patsy Campbell (viols).

Events, workshops and other treats for your diary

In real life! (subject to cancellation due to lockdown restrictions - please check; Scottish events in **bold font**)

SEPTEMBER 2021

Tue 7 - Mon 20 Lammermuir Festival, East Lothian

<https://www.lammermuirfestival.co.uk/>

Mon 13 - Thu 16 Benslow Music

Consorting Viols. Tutors: Alison Crum, Roy Marks, Peter Wendland *<https://benslowmusic.org/?PageID=2933>*

Mon 20 - Thu 23 Benslow Music

The Grandeur of St Mark's: Venetian Sacred Music by Cavalli from his "Musiche Sacre" of 1656. Tutors: Theresa Caudle, William Carslake. *<https://benslowmusic.org/?PageID=2778>*

Fri 17 - Sun 19

Medieval Music in the Dales at Bolton Castle
<https://www.medievalmusicinthedales.co.uk/>

**Sat 18 Sep
2 - 4pm**

Coronach

Sacred Music Workshop (vocal and instrumental)

Inverness Cathedral on Saturday 2-4pm

New participants welcome to the FREE taster session.

Contact Sue Lightman at *suelightman@gmail.com*

Sun 19 - Sat 25

Lacock. Lucca Consort Week – Frescobaldi et al. in small groups (Robert Hollingworth). *http://www.lacock.org/html/body_lucca_info.html*

Mon 20 - Thu 23 Benslow Music

The Grandeur of St Mark's: Venetian Sacred Music by Cavalli from his "Musiche Sacre" of 1656

Tutors: Theresa Caudle, William Carslake

<https://benslowmusic.org/?PageID=2778>

**Sun 26
3 - 4pm**

Music of the Golden Age from The Musick Fyne Soloists

St Duthus Collegiate Church, Tain, IV19 1AJ

Dir D James Ross with Bill Taylor (harp) present choral and instrumental music from 16th-century Scotland as it might have been performed in the golden age of the Collegiate Church of St Duthus.

Tickets £10 online at *www.stduthacbookfest.com* or at

TDDT Hub, 20 Stafford St, Tain IV19 1AZ 01862 857182

Events, workshops and other treats for your diary

In real life! (subject to cancellation due to lockdown restrictions - please check; Scottish events in **bold font**)

NOVEMBER 2021

Thu 18 - Sun 21 Benslow Music
Consorting Viols: 2 and 3 night options
Tutors: Alison Crum, Ibi Aziz, Peter Wendland
<https://benslowmusic.org/?PageID=2825>

Thu 25 - Sun 28 Benslow Music
Baroque Chamber Music at A=415: 2 and 3 night options
Tutors: Theresa Caudle, Mark Caudle, Stephen Preston, Claire Williams
<https://benslowmusic.org/?PageID=2936>

DECEMBER 2021

Fri 3 - Sat 11 York Early Music Christmas Festival
<https://www.ncem.co.uk/york-early-music-christmas-festival/>

Sun 12
3pm **The Edinburgh Renaissance Band**
Christmas Concert 2021
St Cecilia's Hall, Niddry Street

JANUARY 2022

Thu 13 - Sun 16 Benslow Music
Baroque Chamber Music at A=415: 2 and 3 night options
Tutors: Theresa Caudle, Mark Caudle, Claire Williams, Stephen Preston
<https://benslowmusic.org/?PageID=2471>

Mon 17 - Thu Benslow Music
English Lute Songs: Old and New
Tutors: Clare Wilkinson, Michael Solomon Williams, Jacob Heringman
<https://benslowmusic.org/?PageID=3169>

Mon 24 - Thu Benslow Music
Consorting Viols
Tutors: Alison Crum, Peter Wendland
<https://benslowmusic.org/?PageID=2473>

Events, workshops and other treats for your diary

In real life! (subject to cancellation due to lockdown restrictions - please check; Scottish events in **bold font**)

MARCH 2022

Fri 4 - Sun Benslow Music
Consort Singing and Original Sources: The Iberian Golden Age
Tutors: Rory McCleery and Members of The Marian Consort
<https://benslowmusic.org/?PageID=2983>

Mon 14 - Wed 16 Benslow Music
The Fortepiano in Historical Context
Tutors: Dan Tidhar and friends
<https://benslowmusic.org/?PageID=2982>

Thurs 24 - Sun 27 Benslow Music
Lutefest: 2 and 3 night options
Tutors: Fred Jacobs, Bor Zuljan, Lynda Sayce, Sara Stowe
<https://benslowmusic.org/?PageID=2968>

MAY 2022

Fri 27 - Mon 30 Beverley and East Riding Early Music Festival
<https://www.ncem.co.uk/whats-on/bemf-2022/>

JULY 2022

Sun 10- Fri 15 Edinburgh Early Music Summer School
A course for choral singers led by Rory McCleery
http://www.lacock.org/html/body_edinburgh.html

Vignettes and other Early Music Forums

For those who've enjoyed the vignettes from other Early Music Forums during lockdown, the Eastern Early Music Forum has a webpage with a long list of vignettes to enjoy

http://www.eemf.org.uk/lockdown_vignettes.html

I recommend the Midlands Early Music Forum website for many other online music treats:

<http://memf.org.uk/online-early-music/>

Organisations offering Early Music events, courses etc outside Scotland

For details of events in the north of England which may be of interest and within reasonable reach:

North East Early Music Forum (<http://www.neemf.org.uk/>;
and <https://www.neemf.org.uk/other-events.html> for a long list of Early Music events in northern England.

North West Early Music Forum (<https://nwemf.org/>)

The National Early Music Centre in York presents a wonderful programme of concerts and events. <http://www.ncem.co.uk/>

Benslow Music runs several Early Music courses in Hitchin, Hertfordshire:
(<https://www.benslowmusic.org/>)

The Rondo Viol academy runs courses throughout the year for players of different standards. For details of all courses please see (<http://www.rondoviolaacademy.co.uk/>)

Venues are The Hayes in Swanwick, Derbyshire
(<https://www.cct.org.uk/the-hayes/the-hayes-conference-centre>).

High Leigh in Hoddesdon, Hertfordshire
(<https://www.cct.org.uk/high-leigh/high-leigh-conference-centre>).

Hothorpe Hall in Theddingworth, Leicestershire
(<https://www.hothorpe.co.uk/>).

The Beeches in Bournville, Birmingham
(<https://chartridgevenues.com/the-beeches/>)

“If”

shared by Louise Guy

If you can keep the beat when all about you
 Are losing theirs and blaming it on you,
If you can stay in tune when all men doubt you,
 But make allowance for their doubting too;
If you can wait and not lose count by waiting,
 Or being glared at, do not deal in glares,
Or, missing notes, yet don't give way to faking,
 And yet don't play too good or put on airs:

If you can hold your own with a viola,
 If you can trill, and not make trills a bane,
If you can meet with mighty hemiola
 And play that jaunty villain and stay sane;
If you can bear to hear the phrase you've just played
 Twisted by knaves to make a trap for fools
Who play a fugue, all eager and undismayed,
 While sitting, tin ears flapping, on their stools:

If you can make a guess at where you come in
 And risk it all on one loud shrilling note
And lose; yet keep on playing without run-in
 With your “conductor” (quote, unquote);
If you can force your breath and lungs and eyeballs
 To hold a note for twenty lento counts
(So that you care not whether earth or sky falls)
 And still begin the next bar with a bounce:

If you can play along with raw beginners,
 Or play, with pros, a virtuoso bass,
If neither sharps not flats will freeze your inners
 And eighth note runs don't make you start to race;
If you can switch from alto back to tenor
 And not play D as A or C as G,
Yours is the world, and you're its very centre
 And – which is more – you'll be a recorder player eagerly sought
after by a good many amateur consorts.

By Alfred Spalding, Gopher One Director, Gopher Baroque Renaissance Ensemble from an inspired first two lines suggested by Margaret Greene, Gopher Four, during a chaotic rehearsal of the ensemble (Toby Rin, Gopher Two, Don Baldwin, Gopher Three. Acknowledgement to R. Kipling, not a member.) In “Recorder and Music Magazine” June 1972, pp. 74-75.

Book Review

Michael Graham

The Marks of a Maestro – Annotating Mozart’s ‘Jupiter’ Symphony

Raymond Holden and Stephen Mould

Cambridge University Press, 2021

ISBN: 978-1-108-82244-2 (available as an e-book and in print)

Raymond Holden, Professor of Public Engagement and member of the conducting faculty at the Royal Academy of Music, argues the significance of the conductors’ scores and performance materials as containing a wealth of experience and scholarship. Reading into these sources, Holden feels these provide key insight, not only to a conductor’s personal approach or decisions, but presents well-considered solutions to challenging issues throughout the orchestral repertoire. It is largely an untapped musical source for scholars, young conductors and performers active today. Unfortunately, the personal libraries of many performers have rarely survived following their owner’s death. Thanks to the research of Holden and his colleagues, more conservatoires, orchestras and collections have started to recognise the importance of scores and orchestral sets and making them more available, both physically and online. *The Marks of a Maestro* is written in collaboration with Stephen Mould from the Sydney Conservatorium of Music.

Focusing on the landmark work of W.A. Mozart’s Symphony No. 41 ‘Jupiter’ K. 551, Holden and Mould examine surviving scores and orchestral parts of ten notable conductors spanning the late-nineteenth century through to the twenty-first century. Discussed in detail are the annotations of Mahler, Weingartner, Richard Strauss, Walter, Klemperer, Beecham, Leinsdorf and Solti. Of possible Scottish interest, the performances and scores of Sir Charles Mackerras also form a large part of this study. He made several Mozart recordings on Linn records with the Scottish Chamber Orchestra which had notable use of period instruments. Each of these conductors were known for their interpretations of Mozart with many making enduring recordings of the ‘Jupiter’ symphony which are analysed alongside their performance markings in a cross-comparison.

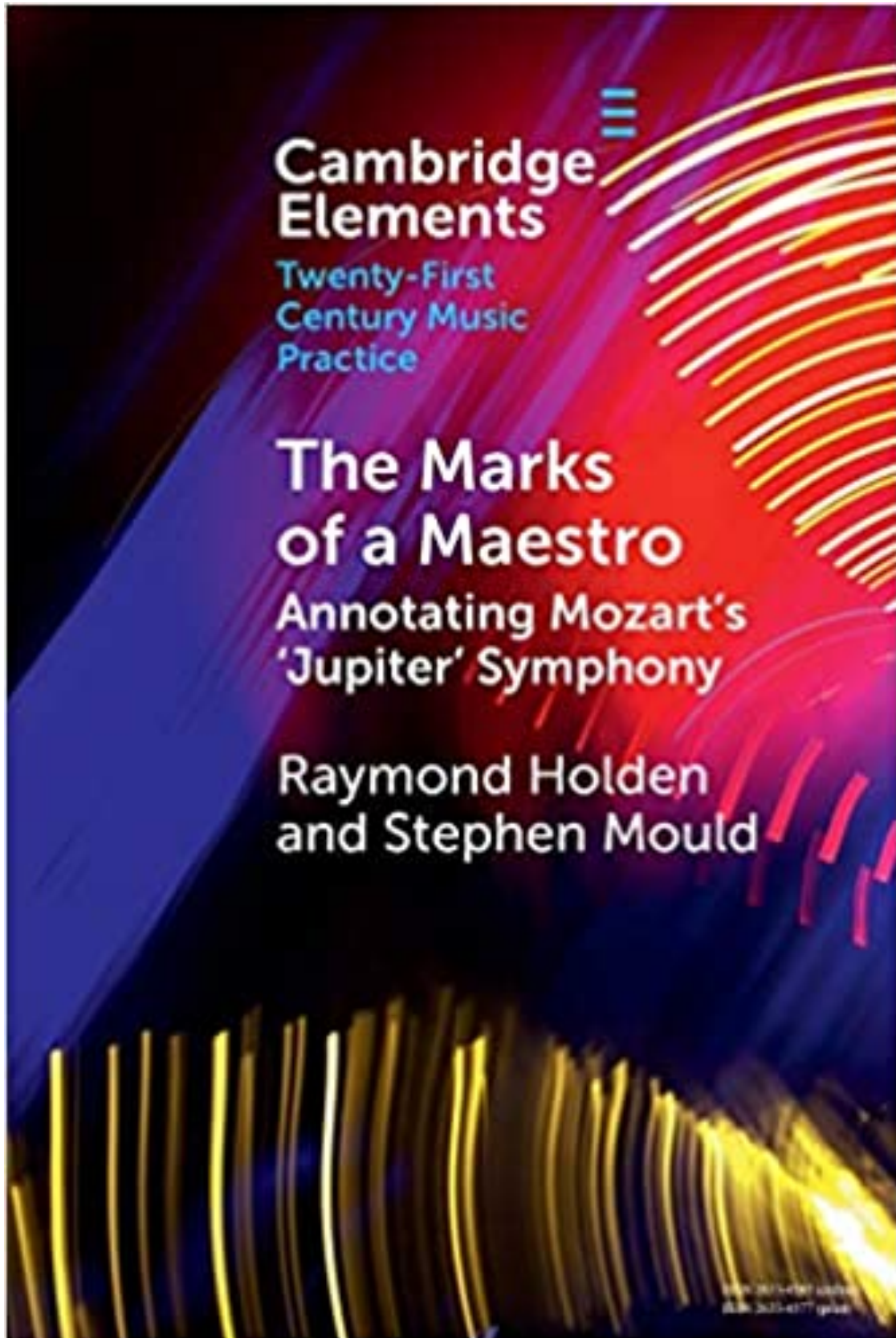
Largely this study compares various *Retuschen* or ‘rewritings’ – how a conductor adapts a work to reflect developments in performance conventions and their own interpretative ideals. While this may cause many in the historically informed movement to shudder, these conductors believed they were better realising Mozart’s ideas for modern instruments, orchestral forces and concert hall acoustics.

Orchestra size and layout, re-orchestrations and re-voicings, string bowing, tempo structure, and the expansion of Mozart’s original dynamic and expression markings are dissected. Ever present in these interpretations is the shadow of Richard Wagner whose cornerstone 1869 essays *Über das Dirigieren* (On Conducting) demonstrated his preference for re-orchestrating and adapting Beethoven’s orchestral repertoire and other classical-period works to preserve a work’s *melos* – the essential melodic strand that runs through every great work of music, binding together its overall form. The *melos* concept dominated the Germanic and Central European musical traditions and all the interpretations discussed in this study can be traced back to preserving this ideal.

Performers mark scores as a personal aide-mémoire in largely personal code and shorthand recording their thoughts, analysis and intentions. Most used coloured pencils or inks. Sir Georg Solti would write notes in several languages (English, German and Hungarian) reflecting his pan-European heritage. Bruno Walter would write brief phrases that reflected his views on religion, life, and music. Whatever their cypher or intentions, marginalia can reveal a lot about their contrasting processes, with occasional corrections or indecisions that remind us that conductors are sometimes human and not always demi-gods.

This is a short book (79 pages) which may be read in an evening, but ideas and discussions will resonate for a long time afterwards. As performers of early music, we frequently refer to facsimiles, decoding various styles of notation from the original manuscripts or early published editions of composers’ works. It is only a short step to begin exploring the ideas of other performers who have realised the music before us. While this scholarship does not seek to reproduce or emulate the performances of great interpreters, it does help us get into the mindset of a maestro. It forces us to examine our own methods of score study, letting us realise how we may also strive for the highest standards of musical performance and understanding.

The Marks of a Maestro forms part of a new series by Cambridge University Press - Cambridge Elements: Twenty-First Century Music Practice shares musical research covering many traditions, genres and styles of music, from ethnomusicology, to informed performance practice, and hip-hop.



Edinburgh Renaissance Band on demand at the Fringe

A unique opportunity to enjoy this award winning, ever popular Early Music group, who have performed at every Edinburgh Festival Fringe since 1973. This year you can watch at any time throughout the whole duration of the Fringe from the comfort of your armchair, anywhere in the world. See and hear a huge selection of period instruments of all sizes – cornetts, sackbuts, crumhorns, viols, fiddles, recorders, harps, archlute, shawms, drums and more, as the musicians and singers return with a virtual show, entertainingly introduced by Murray Campbell.

At the time of writing, tickets are still available here:

<https://tickets.edfringe.com/whats-on/edinburgh-renaissance-band-on-demand>

It seems that buying tickets may not be straightforward. Here's a wee guide from the ERB: You need to 'Create an Account' first, if you don't already have one. Find our show, click for 'More Details', and buy your ticket/s (£5 each, plus Fringe B.O. charges as usual). You will then receive an email confirmation from the Fringe Office which has a QR code prominently shown. However, SCROLL DOWN the email to 'Delivery Method and see 'Attending a show online'. To view the show, you first access your Fringe Account, find 'My Booked Shows', and you will see ours, and any others you have booked. Move the cursor over '*player.edfringe.com*', beside the little *red square with arrow, to activate it. Once you get in, I think you have to enter your password again, confirm that you are over 3 years old(!), and click to view.*

Also from the Band website, *www.edinburghrenaissanceband.com* you can download, for free, a lovely programme with notes and illustrations etc.

Early Music Singing opportunity in Inverness James Ross

Do you fancy singing or playing lovely sacred music in a lovely setting with lovely people? We have decided to resume our very popular Sacred Music Workshops in Inverness Cathedral with a FREE sampler session, to allow new participants to try them out commitment free! Please read the attached flyer and get in touch with Sue Lightman (*suelightman@gmail.com*) so we can email out the music to you before you make a final decision and join us on Saturday 18th September 2-4pm in Inverness Cathedral. New participants most welcome, and regulars - welcome back!

Please see the flyers on the next pages.

Sacred Music Workshop

for amateur singers and instrumentalists

with - **D James Ross** -



**Would you like to
play/sing Sacred Music
with other enthusiasts?**

For 2021 a new series of workshops in the special setting of Inverness Cathedral for those of you who love sacred music - the music we will be working on will be sent out to you in advance by e-mail.

The first session on Saturday September 18th 2-4pm
in Inverness Cathedral will be a

FREE SAMPLER SESSION!

- come along and try it out -

[The normal cost per session will be £10]

Apply now - and tell your friends!

To register, please e-mail suelightman@gmail.com with

◆ your name ◆

◆ if you sing : are you a soprano, alto, tenor or bass? ◆

◆ if you play : which instrument(s)* do you plan to play? ◆

****** New for 2021! ******

Sacred Music Workshop

We hope to sample a wide range of sacred music, including early choral music and more modern sacred material, so **basic music-reading ability** will be necessary.

Once you have registered with Sue, we will send the music out in advance as PDF e-mail attachments for you to print out, so you can work on it in advance.

** [If you play a transposing instrument (e.g. Bb clarinet, horn in F), you will need to transpose your music yourself into a suitable key.]*

D James Ross has conducted a number of workshops in singing and playing sacred and secular music. He plays a large variety of Renaissance and Baroque woodwind instruments, including recorders, whistles, early bagpipes and early clarinets and is founder/director of the early instrument consort **Coronach**, which performs the instrumental music of Renaissance and Scotland and Europe. He performs early and traditional music with the harpist Bill Taylor in the duo **The Art of Mvsick**, and in 2012 he formed **The Marvel of Peru**, devoted to the authentic performance of Scottish and English Baroque chamber music. He also directs the early music choir, **Musick Fyne**, who since 1980 have specialised in the performance of unaccompanied choral music from the Renaissance.

Since retiring from teaching English, he plays music regularly for **Sounds Familiar**, a singing group for people with dementia and their carers, and performs popular classics with accordionist Robert Wallace in the duo **Accordion Too**, as well as conducting **The Skibo Strings**, an ensemble incorporating some of the best string players in the Highlands. In 2017 he was appointed a Member of the Order of the British Empire for services to Scottish Renaissance and Baroque music.

***** New for 2021! *****

Memories of an early NORVIS

Photographs from Steven McCann

In response to my plea for articles or photographs for this EMFS newsletter, Steven sent some very nostalgic photographs of a very early NORVIS. They were taken in Durham in 1977 when NORVIS joined with the Dolmetsch Historical Dance Society (DHDS) for that one year. Steven remembers that in 1975 he had gone down to Ilminster in Somerset as a musician to accompany the dancers when Andrew van der Beek was coaching the musicians. Andrew was the bass wind player of The Early Music Consort of London and that was the main reason Steven went to Ilminster. The Early Music Consort of London were - and still are - his main inspiration.

NORVIS sessions that year were in the colleges of Hild and Bede in Durham. There was a professional recital given by musicians at the end of the course and Steven remembers Jane Ryan and Trevor Jones being part of it. They were members of the Early Music Consort of London (his main inspiration) and he was particularly keen to get their autographs. Steven admits that the reason he can remember them was because they told him to bolt when he asked for their signatures!

I wonder if other EMFS members attended that particular NORVIS summer school?



Left to right: Malcolm McDonald (Abu Dhabi), Peter Glendenning (Ireland), Marcel Remy (France), Tony Woodward (England)



Lucy Geary (tutor for a variety of organisations)



Anne and Iain Daye (Anne was director and course tutor with Dolmetsch Historical Dance Society)



A young Helga Hill playing a rackets in Durham in 1977



Helga Hill, MD of The Early Music Consort of Melbourne, beckoning Steven into the dance



Music on the river Wear



Durham media broadcast: instruments left to right: tabor, cornett; alto shawm; bass crumhorn. Tony Woodward (harpsichordist and musical director) far right, Greg Hartwell next to him



Lucy Geary and Greg Hartwell dancing a Coranto.





Cecile Laye (France) is the dancer on the right and Kathleen Imrie is on the far left of the photo.



Greg Hartwell and Frances Campbell dancing La Volta where, in the dance, the man lifts the woman. On the extreme left is Kathleen Imrie (who with her husband Ken were natives of Aberdeen). On the extreme right is Diane Porteous who was an extremely good Guildhall recorder and viol player

Muse in a Garden

shared by Joanna Johnston

Joanna also responded with these wonderful photographs to my plea for material for this newsletter.

She writes “No musical event to report but because I enjoy the newsletters I thought I’d send Muse, albeit a headless one, from the garden at Edzell Castle in Angus. She sits, foot breaking the frame, enthroned with sister muses and gods and planets overlooking the rose plaisance laid by Sir David Lindsay in 1604.

The box has been blighted but is recovering, so in time, the Latin worked through the planting should be readable once more. For now, the air is full of scent and there is a curious intimacy despite the garden’s size and simplicity. One can almost hear the echo of music the noble walls will have absorbed across the years.



Just thought I'd share with you as thanks for labours gathering all the great things the mailings contain. I love the listening links. One never knows what will be on offer and it is great to hear of the rich musical life that has continued and been fortified by the Forums.”

As newsletter editor, I can't describe how wonderful it is to receive a message like this! As we emerge from lockdown and resume real-life music-making again, I've received far fewer emails with links to online recordings. I think some of us will miss the energy and efforts that went into lockdown music provision!



Joanna Johnston's Muse at Edzell Castle in Angus

Scottish Education System

Louise Guy

The Scottish education system is quite distinct from that of the rest of the UK. Neave (1976) has identified five major aspects to this educational tradition which differentiates it from the English education system.

1. Its greater antiquity as a *national* education system.
2. Its predominantly “academic education”.
3. Its greater “openness” at the secondary level, and lower degree of selectivity between different school types.
4. Its contest mode of social mobility in contrast to the predominant sponsored mode in English education.
5. Its more “democratic nature” at university level (Neave, 1976)

A succinct and largely factual overview of the system is given by Anderson (2018) who recognises two key dates, 1707 which was the year of the Union of the Crowns of Scotland and England, and 1872 when the Education (Scotland) Act (1872) led to the modernisation of the education system. 1560 is the date recognised for the Reformation in Scotland when the state church became the Presbyterian Church of Scotland. The church’s intention was to initiate a network of parish schools which were supplemented by the legacy schools of the Roman Catholic era. In 1707, in spite of the Crowns being united, religion, the law and the education system remained distinct.

From the outset, the church wished the parish schools to teach children to read the Bible whether these children were of the landed gentry or of the peasant, whether boy or girl. The geography of Scotland with its isolated communities in the Highlands and Islands mitigated against completely successful realisation of this intention and there were particular issues with staffing in parochial schools. In addition to these parish schools, town councils supported their own burgh schools, establishments that had often morphed from the pre-Reformation monastic and sang schools. Difficulty was to arise with the burgh schools with the migration of large numbers of families from poor rural areas as industrialisation developed. Children were expected to be economically active from an early age employed in the factories, mines, foundries, and in the mills. Consequently, attendance in both town and country was intermittent – at harvest time, rural schools would empty. (Cruickshank, 1970)

Burgh and parish schools were nominally staffed by classically trained university masters. Poorer parishes, especially where the schools were geographically isolated or over-subscribed by working class children, could be staffed by youths or widows with little learning and, even in those schools with well-educated masters, it was common for the master to share his time between teaching and working as the session clerk for the church. Many masters while in post were training for the church themselves or, having trained, were waiting to be called to a charge of their own. Teaching was a convenience rather than a desired profession for such masters. Further, Gaelic being the primary language of the Highlands and Islands limited the pool of potential masters in the more remote areas. School buildings were often extremely inadequate, the schoolhouse usually having one room as living quarters for the master and a second as the schoolroom (Cruickshank, 1970).

Bone (1968) has written about how the state started to intervene in education to address the issues that had become painfully apparent to Parliament in the early part of the nineteenth century. He starts his book with what inspection of schools was in place before Parliament granted, in 1833, a sum for building schoolhouses throughout the UK, this grant being administered through the Treasury by those without the necessary expertise. In Scotland, the Kirk carried the statutory responsibility to inspect schools and, from the Education Act of 1696, to examine the suitability of persons to teach in the schools. As schools proliferated outside the parochial and burgh systems with the formation of adventure and subscription schools, many were not examined and the inspections that did take place were routine, ritualised and ineffective from an educational standpoint. Before 1840, there was no UK state inspection although factory inspectors attempted to ensure working children received some education and there was reporting on workhouse schools by the Assistant Poor Law Commissioners (Bone, 1968).

The ongoing unacceptable and inadequate educational provision began to be addressed by Lord John Russell, the UK home secretary and he appointed Sir James Kay-Shuttleworth (originally Dr James Philips Kay) to the position of Secretary to the Committee of Council on Education, a body which was convened in 1839. Kay-Shuttleworth, a Manchester physician, had been appointed as one of the Assistant Poor Law Commissioners in 1835 because of his particular interest in the education of children (Bone, 1968).

While the Scottish education system remained distinct from that of England and in spite of every education act having a separate, associated Scottish act, a large part of the nineteenth century was characterised by the UK state developing progressive control over what was taught through the provision of grants and the associated inspectorate in Scotland. The curriculum in most elementary schools in the 1830s consisted of the three Rs, reading, writing and arithmetic, and, of course, religious education but Sir James Kay-Shuttleworth was to widen this to include music and drawing.

Sir James was heavily influenced by the work of David Stow who opened a forward-looking school for infants in Glasgow in 1828. Six years later, the Glasgow Educational Society was founded based on Stow's ideas. This Society built the first UK teacher training establishment in Glasgow (Cruickshank 1970) which Sir James, in 1838, visited. On returning to London, in Battersea he opened the first English teacher training establishment (Rainbow, 1986) appointing one of the Glasgow-trained teachers as master (Cruickshank, 1970). For music master, he appointed John Hullah, a young composer with no teaching experience but with aspirations of starting a popular school for vocal instruction. Hullah introduced the ten or twelve musically naïve youths rescued by Sir James from the workhouse who were residing in the Battersea training establishment to a version of vocal training he had witnessed in France by Wilhem, producing impressive results (Hullah, F. 1886).

Once appointed as secretary to the Committee of Council on Education, Sir James implemented instructions to appoint inspectors to administer state grants and improve the quality of teaching in schools in 1839 (Bone 1968). John Gibson, the English master at Madras College, St Andrews, was appointed the first school inspector in Scotland the following year (Bone 1968) and, in 1841, Sir James obtained approval from the Council on Education for Hullah to open his aspirational singing school for schoolmasters which was followed the following year by an analogous singing school for schoolmistresses. Sir James endorsed the system of vocal training promoted by Hullah who, in 1842 published his version of Wilhem's method of teaching singing 'by authority of the Committee of Council on Education' (Hullah, 1849), opening his book with the transcript of an impassioned essay based on 'Extracts from a prefatory minute by Sir James to the Committee' (Hullah 1849).

When Hullah was appointed, in 1872, music inspector for the UK, his remit included the examining of student teachers in the Scottish teacher training establishments.

The system of vocal training he had developed was one of sol-fa, the fixed doh system, which was initially taught in teacher training establishments but, according to Rainbow (1986), the system proved to have such issues it was unlikely that it would have survived at all if it had not been endorsed by the Committee of Council on Education. In most teacher training establishments, it was overtaken by the movable doh system developed by Curwen and this was what was mainly taught in the teacher training colleges in Scotland and, thus, by the teaching profession more than half a century later than the introduction of vocal music “from notes” in elementary schools.

Sloggie and Ross (1985) state that the methods of teaching music to children which had been enlightened in the first half of the nineteenth century, were entrenched and of dubious value in the mid twentieth century (Sloggie and Ross 1985). Cruickshank (1970) describes teacher training establishments that were deeply conservative. In 1906, a major review of teacher training had introduced preparing teachers to teach music as a discrete subject. Nevertheless and although music had been introduced at secondary school level as one of the subjects of the national Scottish Leaving Certificate by 1932, the training establishments were still teaching vocal music as the basis of music education for the majority of pupils throughout their school career.

The Education (Scotland) Act (1872) resulted in education becoming compulsory between the ages of five and thirteen and schools were transferred out of church control to the state. The statutory leaving age was raised to fourteen in 1883 and the national Scottish Leaving Certificate was introduced in 1888.

By the early twentieth century, Anderson (2018) describes a national homogenous network of elementary and secondary schools in Scotland which was largely financed by the state through government grants although secondary education was not introduced for ALL post-elementary pupils from the age of twelve until 1936. Two types of schools were introduced then: the three year junior secondary school providing a curriculum with no examination end-point and the five year senior secondary school with, as its end-point, the Scottish Leaving Certificate. However, in small towns, such as Hawick, all pupils went to the same secondary school but followed either a three year or a five year course from the outset although both courses, in actual fact, followed the same curriculum, the 1872 Act specifying ‘instruction in Latin, Greek, modern languages, mathematics, natural science, and generally in the higher branches of knowledge’ (Anderson 1985).

Knox (2000) describes that education beyond the elementary level was dominated by the state's belief that some children – in fact, most children – were intellectually incapable of higher learning and were, thus, suited to more industrial manual occupations. Although Scottish children would have sat an assessment at the end of year 7 when they were approximately 12 years old to determine the type of secondary education they should receive, Stocks (2002) argues that social class was of as much importance as educational potential. Education which was characterised according to Knox (2000) by the traditional Scottish philosophy of equality of opportunity remained so until the introduction of comprehensive schools in 1965 when it was replaced by a philosophy of equality of treatment. Whereas only one-sixth of working-class pupils went on to university in 1868, by 1961 this had increased to one-quarter (Knox 2000).

An ultimately depressing picture of Scottish education between the years 1952 and 1982 is painted by Scotland (1982). With the leaving age having been raised to fifteen and, concurrently, there being a marked increase in the birth rate at the end of WWII, there was a resulting increase in the number of children entering into the education system from 1953 with the enhanced numbers reaching their peak in 1975.

Although post-war poverty remained a feature in 1952, this was followed by a period of increasing prosperity during which plans were drawn up to extend the provision of nursery schools, staffing ratios improved, new buildings were planned, and the equipment within schools was enhanced. Concomitantly, an ever-accelerating technological revolution began to be a feature in schools. In 1952, spirit copiers, overhead and film projectors, and other teachers' 'aids' were introduced and became increasingly commonplace during the 1960s. The traditional job of the teacher became ever more complex and, in 1961, teachers went on strike for enhanced conditions.

In 1962, the Scottish Certificate of Education ordinary grade examination for sixteen year old pupils was introduced which resulted in many pupils choosing to remain at school beyond the statutory leaving age of fifteen. In 1965, comprehensive schools were introduced and, in 1972, the statutory leaving age was raised to sixteen. Teachers went on strike again in 1974 and, in 1975, regionalisation amalgamated smaller county education authorities. The prosperity of the sixties came to an abrupt end with the economic difficulties of the seventies, partly caused by the oil crises in 1973 and 1979 (Scotland 1982).

These changes in Scottish education were the consequence of economic extremes experienced by the country during the thirty post-war years. Staffing was affected by fluctuations in pupil numbers and economic vicissitudes, and Scotland (1982) suggests teaching became more of a job rather than a profession citing the rise of the teaching unions and their participation in strikes. Notwithstanding the actions of the unions, teachers' pay fell behind that of other professions and, with an increase in the difficulty of managing pupils, teaching became less attractive with fewer choosing it as an occupation preferring better paid and less stressful professions. A consequence was that Scottish schools experienced gross understaffing (Scotland 1982). Music teaching, in particular, experienced extreme staffing challenges.

One of the changes to Scottish education which was to impact on the teaching of music in particular was a radical overhaul of the national examination system. McIntosh and Walker (1970) provide an overview of the established Scottish Leaving Certificate and how it had evolved over the 82 years which it had been in operation. During WWII 'the formal written examination with papers set and scripts marked by the Scottish Education Department was suspended, the certificate being awarded primarily on teachers' estimates of the candidate's proficiency in his selected subjects, supplemented by the results of an examination held in the spring term' (Lloyd, 1979), a situation of similarity to that being implemented in 2021 as a consequence of a viral pandemic.

In 1962, a new examination system came into force, the Scottish Certificate of Education (SCE), causing concerns in some quarters that the status of music would be demoted within the upper secondary school (Hunter, 1963). Wilson (1975) concentrated his presentation to the 1975 BERA conference on the examination system from the year 1960 with the lead up to the introduction of the SCE and the Scottish Certificate of Education Examination Board (Wilson, 1975). By the time of its introduction, some teachers had begun to embrace the idea that there should be more to music in schools than singing from sol-fa. During the 1960s, Sloggie and Ross (1985) describe the gradual influence of the work of Orff and Kodaly into elementary class music teaching by the more enlightened teachers and music advisers, and, by the end of the decade, some secondary music teachers were also seeking a wider music curriculum, partly in response to difficulties encountered in managing older pupils (Scotland, 1982).

In 1973, the Secretary of State for Scotland convened an SED working party in music which produced Curriculum Paper 16 entitled *Music in Scottish Schools* (the Cameron report), a report that ultimately led to the introduction of a radically new SCE music examination in 1977 but which is described by Sheridan and Byrne as being seen at the time as ‘highly controversial’ (Sheridan and Byrne). According to Davies (2008), the key thrust of the paper was that ‘music should be made accessible to all pupils at each stage of their schooling’. There is an extensive discussion of the report by Sloggie and Ross (1985) which examines what was to be expected for the future of music in secondary schools but Sheridan and Byrne (2002) discuss their concerns with the way in which the new course was being implemented citing the uncertainty of some teachers in how to teach some aspects of the course.

In 2013, Hewitt reviewed the success of this new style of teaching music using examination presentations to demonstrate a positive trend. ‘An explosion of innovation in curriculum and pedagogy in the early 1990s has produced a stable platform with a curriculum centred on a core philosophy of accessibility, integration and active learning’ (Hewitt, 2013). The full impact might have taken time to develop but the teaching of music in secondary schools was revolutionised. Music in schools which had been confined to the psalms taught to be sung by the congregation unaccompanied, had morphed into singing simple hymns and songs from sol-fa often of a patriotic mould which, in turn, evolved into the introduction of instruments into the classroom alongside a less formalised but no less formal form of school music education. Music in schools is one of the subjects that has demonstrated an ability to move with the times in both content and form while being steeped in a long historical background.

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...and we're off!

Philip Redfern

EMFS Choirs are firmly back in business after a tremendous workshop with Matthew O'Donovan at St Cuthbert's. Nearly 40 singers gathered for a morning with William Byrd and thoroughly enjoyed some fabulous music - all put into its special context for composer and intended recusant catholic audience. Hard to think of a better event or a more inspiring way to reboot our choral programme.

...and there's more!

Plans have already been unveiled for the Autumn term for EMFS Choirs as we return to our regular monthly sessions. Concentration will be on the sumptuous *Missa Assumpta est Maria* - and the motet form which it grew. Scored for 6 parts (SSATBarB) they both rank amongst Palestrina's greatest masterpieces.

Choir will - for the moment - meet only for the morning session (10.00 - 13.00) on 18th September / 13th November / 4th December beginning at St Michael and All Saints, Tollcross - our 'usual' haunt!

The choir's monthly meetings will be interrupted in October for a visit by David Allinson - who is well known to EMFS members. David will be coming North to share with us the wonders of one of the greatest figures of the renaissance - if not of all time - Josquin des Pres in the year we celebrate the composer's 500th Anniversary. That will take place on Saturday October 9th.

Further details of the Choir meetings and the Josquin des Pres 500 day will be available shortly.

...and there will be yet more...

Spring term Choir meetings will look at some of the myriad settings of "*When David heard that Absalom was slain*" - otherwise known as "Absolon Fili Mi" - taking in Thomas Tomkins, Thomas Weelkes and Michael East alongside Josquin - or should it be Pierre de la Rue? - amongst others.

Whereas, in the Summer a not so young choral director's thoughts turn to....well, more worldly topics..... as we meet Thomas Weelkes - troubled Genius - and explore his madrigals.

Hoping to see all our regular members and any number of new faces to enjoy some great music-making as we explore more wonderful music.

Return to real-life singing with EMFS choirs



EMFS choirs return! Photograph by Susan White

It was with great joy that 40 singers gathered on Saturday 21st August for a Choral Workshop led by Matthew O'Donovan at St Cuthbert's Church in Edinburgh. Here are some impressions of a couple of people who attended:

Peter Hawkins

It was wonderful to sing together again as a choir after a gap of more than a year. We rehearsed 4 pieces by William Byrd; the Agnus Dei from the 5-part Mass; Ave Verum Corpus; Ne Irascaris Domine; and Confirma Hoc, Deus. The scores had been kindly sent out to us by our administrator Susan White, a few days previously. There was a very good turn-out, especially considering the Covid restrictions; about 40 singers took part, and there was a good balance of the voices.

Because of the restrictions, the singers were spaced out 1 metre apart, and we were in the church itself rather than a choir room. This made it quite difficult to hear the other voices, much more so than when the choir is bunched together as normal. And the polyphonic music is a special challenge, since singers rely on hearing the other parts, especially for entries.

Fortunately the 5-part Mass and 'Ave Verum' are already quite well-known, and we managed them fairly successfully; the Ne Irascaris, a double motet, is longer and less familiar, and proved considerably more of a challenge. I would love to have another chance to work on this piece again; indeed I went home and spent the whole afternoon trying it over, with the help of a YouTube recording!

The workshop was a great start to the season and we are all looking forward to taking up the reins again with Philip Redfern in the autumn term, including another workshop!

So well done EMFS, and many thanks for the chance to see if we can still sing, after such a long period of denial!

Notes from the back row by Mike Kinch

Arriving at St Cuthbert's on a damp Edinburgh morning, looking forward to singing again after what seemed an eternity, I had little idea as to what was in store!

The venue, St Cuthbert's is exceptional in its acoustics, being essentially a "clean" square space, unlike many other churches of the same era. This meant that for me, all the sections could be clearly heard. A great bonus in choral works!

The choice of Byrd as one of the mainline composers of the era, whose music has stayed the course through to today, ensures quality, depth and richness, unlike the little known composers whose works are often attempted by choirs, usually without much success!

Matthew O'Donovan as music director was an excellent choice, as his obvious skills in assessing a new choir (to him) and formulating the rehearsal accordingly were very evident, plus relying simply on his own voice - not even a tuning fork - for start notes always gets the thumbs up from me! His technique also ensured that the time was utilised fully, even with one difficult section when descending into "note bashing" is often the norm, he simply invited the whole choir to sing it in unison. Impressive, and of course, it worked!

I was very surprised and impressed how quickly and easily he led us through the pieces, culminating in our finale "Ne irascaris" after only two and a half hours, and as I left the church into the downpour with a big grin (having hit the low "F" on the final chord), I reckoned that it was money well spent. Very well spent!



Shared by Jennifer Speirs

News from the Scottish Plainsong Choir

from an email circulated by Alan Tavener

I am pleased to say that we have an invitation to sing at Rosslyn Chapel again, this time as part of a pre-Christmas series of informal lunchtime concerts. We have been allocated Saturday 11 December 2021, and registration details will be circulated well in advance, together with an invitation to make advance commitment to our twice-rescheduled Orkney Islands Residency, Friday 29 to Sunday 31 July 2022.

Rebecca's *Singing for Health* tips continue to be available in the Scottish Plainsong Choir section of the Cappella Nova Outreach Webpage. As a new 'season' beckons, you may also like to know that the weekly Tips have been freshened up for the Royal School of Church Music in the form of *Free Vocal Health Tips*, which may also be freely shared.

'bye for now!

I hope that most of you are able to take advantage of the increasing number of live music-making opportunities, I'm afraid I'm one of those people who need a little more time to come out of the woodwork, but we'll get there!

Thanks as always to all contributors to this issue, and to the ever-valiant Thomas Green for proof-reading. The deadline for the next issue is Sunday 14th November 2021. I look forward to your contributions!

Sue Owen
sue@emfscotland.org.uk

Appendix

Proposed role	What
Voluntary committee roles	
Chair	Chair committee meetings and AGM
Chair	Co-ordinate committee decision making and support other committee members as needed
Chair	Communicate with and support freelance administrator re priorities and workload
Chair	Communicate with and support freelance events organiser re priorities and workload
Chair	Write Chair message for quarterly Newsletter
Chair	With the Secretary, deal with constitutional and governance matter inc the EMFS constitution and a new "rules and procedures" document.
Treasurer	Approve and pay invoices and expenses relating to EMFS activity, according to agreed protocols; ensure that all key operational fees are paid on time
Treasurer	Monitor financial health of EMFS on an ongoing basis; prepare and present interim reports for committee meetings and annual report for AGM
Treasurer	Liaise with the Freelance Administrator re membership payment issues
Treasurer	Liaise with the Freelance events organiser re event finance issues, including incoming and outgoing payments
Treasurer	Act as main contact with the bank
Secretary	Arrange committee meetings, circulate agenda and related docs, take and circulate minutes for committee meetings and AGM
Secretary	With the Chair, deal with constitutional and governance matter inc the EMFS constitution and a new "rules and procedures" document.
Newsletter editor	Edit, produce and circulate quarterly newsletter
Newsletter editor	Collate and circulate weekly events round-up emails
Newsletter editor	Act as back-up website content editor
Strings representative	Work with the Freelance events organiser re strings coaching sessions and workshops (viols and modern strings). Manage and liaise with the Treasurer re the viol hire scheme. Act as contact for string queries
Winds representative	Work with the Freelance events organiser re wind instruments coaching sessions and workshops. Act as contact for wind queries.
Singing representative	Liaise with the Freelance events organiser and the Choir Director re choir matters, singing workshops and other singing matters. Act as contact for singing queries.

General committee member	Contribute to discussions and committee decision-making. Assist the Freelance Events organiser with ad hoc tasks including event publicity, on-the-day event registration, refreshments, welcoming and directing new attendees
Paid freelance roles	
Freelance Choir Director	With the Freelance Events Organiser, schedule and organise monthly choir meetings and assist with arrangements for occasional one day choral workshops.
Freelance Choir Director	Musical direction of monthly choir meetings, including deciding repertoire and sourcing music
Freelance Instrumental Director TBC	With the Freelance Events Organiser, schedule and organise monthly band meetings and assist with arrangements for occasional one day instrumental workshops.
Freelance Instrumental Director TBC	Musical direction of monthly band meetings, including deciding repertoire and sourcing music
Freelance administrator	Manage membership renewal and new member process using Member Mojo; liaise with the Treasurer re related finance issues
Freelance administrator	Act as first point of contact for queries from members, prospective members and general enquiries
Freelance administrator	Edit website content (hosted by Making Music), with backup from Newsletter Editor
Freelance administrator	Act as Making Music rep for EMFS, circulate info to members as appropriate
Freelance administrator	Assist the Freelance Events Organiser with admin for one-off events
Freelance administrator	Act as back-up for weekly events emails
Freelance events organiser TBC	Choir and band administration and publicity, liaison with musical directors re practical arrangements, on the day registration. Organise other people to do refreshments, help with set-up.
Freelance events organiser TBC	organise a minimum of two choral workshops each year, involving a range of tutors, in liaison with the Choir Director, singing representative and Freelance Administrator
Freelance events organiser TBC	organise at least two instrumental workshops in each year, involving a range of tutors, in liaison with the Instrumental Director, strings and wind representatives and the Freelance Administrator
Freelance events organiser TBC	organise annual AGM / music making day in liaison with relevant committee members , freelance Administrator and freelance musical directors.
Freelance events organiser TBC	Proactive contact with EMFS members and collating of ideas for additional activities
Freelance events organiser TBC	Proactive contact with other Scottish music organisations, universities etc in order to promote and develop early music making by amateurs in Scotland
Freelance events organiser TBC	Co-ordinate publicity and social media activity and contribute to website content