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# INSIDE VOICES

 TheVoicesFoundation  
 @Voices\_Found



## MUSICAL BY DESIGN



**ADAM OCKELFORD**  
 Adam Ockelford is Professor of Music and Director of the Applied Music Research Centre at the University of Roehampton in London. His latest book, *Comparing Notes: How We Make Sense of Music*, which explains how music works, and tackles a range of key issues in music education, was published by Profile Books in June, 2017.

Despite the publicity surrounding talent shows and the often ephemeral celebrities they spawn, human beings don't fall neatly into two groups: a tiny elite of 'musicians' and 'everybody else' i.e. the 'non-musicians'. If this division really did exist, then the aspiring stars would have no one who was capable of appreciating their performances. In fact, almost everyone has the ability to grasp the meaning of music at an intuitive level – and in this sense, everyone is a musician.

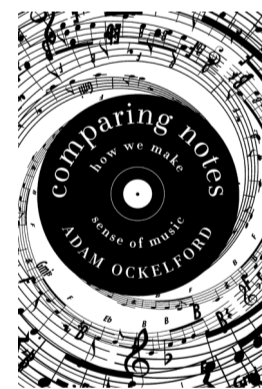
This assertion begs a number of questions. For example, when does musicality emerge in children's development? Is it when, aged one and a half, toddler Tom can't resist clapping along to the theme tune of his favourite television programme? Or when Avni, aged 3 years, can sing *Twinkle, Twinkle* more-or-less in tune from beginning to end? Questions like these miss a crucial element of what it is to be 'musical' though. For while an important component of musicality is the ability to reproduce patterns in sound, that is far from being the whole story. To understand why, consider what being competent in using language means, and how it is acquired.

Long before children can speak, they learn to process much of the language that is directed at them. This imbalance is never eradicated: as adults, our receptive vocabulary (words that we can recognise) is far more extensive than our expressive lexicon. Music offers a more extreme case of the same phenomenon. We can all recognise many musical works: hundreds if not thousands of songs and instrumental pieces, ranging from advertising jingles to pop songs, from national anthems to soccer chants. So we each have large repositories of musical information in our brains.

But what about expressing ourselves musically? When we are alone (in the bath) and in some public situations (such as karaoke nights – usually fortified by alcohol), we can access our database of melodies, acquired just by listening, and metamorphose into performers. However, such situations are the exception. In the West, the division of roles into those who produce and those who consume music means that most of us tend to be chronically inhibited from performing for other people: the 'curse of The X-Factor' as I call it, which publicly reinforces the prejudice that there are a tiny minority of us who are musical.

This is merely a social construct, however, that has no place in communities where music is more generally participatory and is often built into the rituals of daily life. Examples range from the Scottish 'iorram' or rowing songs of the Isle of Mull to the rhythms that Northern Ewe children in Eastern Ghana create as they pound dried cassava in mortars. It is not the case that the oarsmen of Mull or the Ghanaian girls are innately more musical than typical urban Westerners; it's just that the former feel comfortable expressing themselves through music in the presence of others. There is no evidence either that Western audiences enjoy music any less than the performers to whom they are listening. What, then, is the difference between performing musicians and others?

The short answer is the thousands of hours of practice that performers have spent in developing their technical proficiency. Inevitably there are neurological and physical changes that occur as part of this daunting journey to accomplishment. But if performing musicians 'turn off' the intellectual strand in their response to music – the part of their



Adam's latest book, *Comparing Notes: How We Make Sense of Music*. Published by Profile Books (Hardback: £20, E-Book £12.99)

brain that consciously attends to what they are hearing – it seems that their intuitive reactions to music are the same as everyone else's. A Western classical musician may happily lose herself dancing to pop music, for example. Conversely, we can enjoy a great performance of classical music without necessarily being able to emulate it ourselves.

The amazing thing is that, on the whole, this intuitive understanding of music is already in place by the time children begin their formal education at the age of four or five, provided that they have been offered plenty of rich, interactive musical experiences. And, invariably at the heart of those experiences will be singing. That is why in an era when music in the early years is almost entirely overlooked by the UK Government in terms of national educational priorities, organisations such as The Voices Foundation are so important. With their input, young children have the capacity to acquire all the elements of musicality that they need to understand, enjoy and participate in music-making for the rest of their lives.

WELCOME TO THE FOURTH EDITION OF THE VOICES FOUNDATION NEWSLETTER. IN THIS ISSUE WE REFLECT ON OUR WORK OVER THE LAST ACADEMIC YEAR WITH A PARTICULAR FOCUS ON TWO BEACON PROJECTS. WE ARE INDEBTED TO OUR DONORS WHO HAVE HELPED US TO MAKE SUCH EXCELLENT

PROGRESS IN THE COURSE OF THE YEAR. WE LOOK FORWARD TO ANOTHER YEAR OF SINGING!

THANK YOU FOR CHOOSING TO SUPPORT THE VOICES FOUNDATION.

## ELLA BISHOP (15) AND SCOTT RIBBONS (14): BEING A VOICES FOUNDATION SINGING AMBASSADOR

TWO SINGING AMBASSADORS FROM CREATIVE EDUCATION TRUST ACADEMIES IN GREAT YARMOUTH SHARE THEIR ADVICE FOR YOUNGER STUDENTS, THEIR LOVE OF SINGING AND THE CHALLENGES OF SINGING IN ITALIAN FOR THE FIRST TIME.

INTERVIEW BY RUTH TEBBY (VOICES FOUNDATION ADMINISTRATOR)



### How did you come to be Voices Foundation Singing Ambassadors?

**Ella:** When I joined the school I didn't have a background in music. I was inspired to start piano and singing lessons when I saw a performance by the Year 11s and, ever since then, I've really enjoyed it. As I've grown through the school, I've had a bigger part in the music department. Being asked to be a Voices Foundation Singing Ambassador means a lot to me and I want to inspire younger pupils just like I was inspired when I was younger.

**Scott:** Music has always been a big part of my life and when I joined Lynn Grove I really found the love that I had for music here. Mr Jay introduced me to Charles [MacDougall, Voices Foundation Choral Director] to have one session with him and I really enjoyed myself. We worked on a song together and I was thrilled when Mr Jay told me I would be a Singing Ambassador.

### You both talk about your love of singing now, but has anything changed since becoming Singing Ambassadors and how do you think you've developed your singing?

**Ella:** My singing style has completely changed because I used to do a lot of soft singing and pop songs, and being a Singing Ambassador has enabled me to touch on more classical and opera and I've really embraced it.

**Scott:** That's very similar to how I feel – when I did my first session with Charles, I'd never done anything remotely like it, but I did enjoy that experience and wanted to progress with it.

### What are you singing today as part of your 'Day of Song' performance?

**Ella:** I am singing Vergin tutto amor by Francesco Durante. It was written in the 16th century and it's in Italian, which is something I've never done before because I don't speak fluent Italian! But I think that's interesting because, if the audience cannot necessarily understand the words, it makes you teach yourself how to express the emotion in a different way.

**'BEING ASKED TO BE A SINGING AMBASSADOR MEANS A LOT TO ME AND I WANT TO INSPIRE YOUNGER PUPILS JUST LIKE I WAS INSPIRED WHEN I WAS YOUNGER.'** ELLA, AGED 15

### And Scott, what are you singing today?

**Scott:** I'm singing Deh vieni alla finestra by Mozart which is also in Italian. It is completely different to what I've done before. I've never sung in Italian! I've researched the words and it is a very cheesy love song about someone who is a bit

of a player. He is singing a song to a lady who he may have never even met before, but he's trying to woo her and get her on his side. I've enjoyed working with Charles to perform the song.

### How have your friends and peers reacted to you singing Durante and Mozart?

**Ella:** When I first told people I was singing Italian opera they were taken aback!

**Scott:** My friends were all quite shocked and I got a couple of laughs. I feel I've definitely progressed through the rehearsals that I've had – I've noticed that I have improved my singing and my friends have noticed that as well.

### Would you like to take singing further in the future - has singing changed your outlook?

**Ella:** I hadn't realised how much I enjoyed singing because I've always been a pianist – it's something I've only recently started doing properly. This performance will be one of my first where I will sing a solo. I feel like I need to start doing more in the future and I'm looking forward to seeing where it will take me!

**Scott:** When I've performed, I've always had a guitar – this performance is one of the first times I've sung without it, which is completely outside my comfort zone. I want to progress with music and singing and see where it takes me in the future.

### Fantastic! As Singing Ambassadors, would you say that you have a responsibility to inspire younger children to take up singing? If so, do you have any advice for them?

**Ella:** I'd probably say not to worry about what other people think of you singing. When I started I wasn't as developed as I am now and I was worried as to what other people would think. If you think you are going to enjoy it, embrace it no matter what, even if you've been made fun of. I'd tell them to just go for it because it's definitely worth it.

**Scott:** In my early years at Lynn Grove I was in the school choir. I wasn't very popular because of that. I ended up quitting the choir because of how people made fun of me. But quitting was really quite a bad decision so I joined again and realised that it was what I wanted to do and I didn't want to let anyone get in the way of that. For the younger people – just enjoy it and don't let anyone get in the way.

### That's lovely advice. Have you got family coming to today's performance?

**Ella:** I have my cousin and my Nan coming – and neither has ever heard me sing before so I'm definitely nervous.

**Scott:** I've got my Nan and Granddad coming and also my Mum who works at a local school – she couldn't get the time off work so she's had to bring some of the kids along from the school so they'll be in the audience!

**'OLIVER EVANS IS ONE OF MY YEAR 11 STUDENTS WHO HAS ONLY EVER SUNG POP AND ROCK. HE WAS COMPLETELY OUT OF HIS COMFORT ZONE SINGING A PIECE FROM AN ITALIAN OPERA. HOWEVER, HE TOOK ON THIS CHALLENGE AND DELIVERED A BEAUTIFUL AND MOVING PERFORMANCE AT THE DAY OF SONG. I WAS OVERWHELMED WITH PRIDE WHEN HE PERFORMED. HE DIDN'T JUST SING THE NOTES, BUT HE PERFORMED IT, CAPTURING HIS AUDIENCE!'** HEAD OF MUSIC, ABBEYFIELD SCHOOL, A CREATIVE EDUCATION TRUST SCHOOL

## CREATIVE EDUCATION TRUST: ONE YEAR ON

In the last issue of this newsletter, Charles MacDougall wrote the article, 'Why this job matters'. The article highlighted the start of a new project with the seven secondary academies which form the Creative Education Trust (CET). The aims of this project were to train teachers in order to improve music learning in the classroom (with a focus on the development of musicianship) and choral/solo singing across all seven secondary academies.

At the end of the first year of the project, Ruth Tebby (Voices Foundation Administrator), travelled up to Great Yarmouth to interview two pupils who have participated as solo singers in the Singing Ambassadors strand of the project. Ella (15) and Scott (14) explain how they have benefitted from the experience of working with Charles and developed their passion for music through repertoire that they would not have chosen themselves. As Charles said, 'Although young people are immersed in lighter styles of music, they can of course discern quality and they deserve to have a broad repertoire introduced to them.'

Other aspects of the project have progressed equally as well. As in all Voices Foundation projects, there was a significant focus on teacher development involving 14 secondary music teachers. These teachers now have a fuller understanding of adolescent voices and how to work with them appropriately. They have set up new choirs, developed their choral conducting skills and improved and broadened their knowledge of repertoire that is suitable for young and changing voices.

Over the 2017/18 academic year the Voices Foundation trainers will continue to nurture these teachers so that they can gradually develop greater independence. In the long term, this will allow them to encourage and support the next cohort of Singing Ambassadors in their vocal development.



# HOW A YEAR OF SINGING HAS CHANGED EVERYTHING

BY KIM DUFF (HEAD TEACHER, KINGS HEATH PRIMARY ACADEMY) AND SIMON TOYNE (DIRECTOR OF MUSIC, DAVID ROSS EDUCATION TRUST)

Kings Heath Primary Academy is a school in Northampton belonging to the David Ross Education Trust (DRET) which is a Multi Academy Trust. It is a unique school where we embrace individuality and value different viewpoints. We are determined to get it right 'for everyone' and we have unlimited aspiration for all including staff, parents and most importantly, our pupils.

Since September 2015 I have been Principal of the academy and am incredibly proud of the rapid and highly successful school improvement achievements all pupils and staff have achieved. Kings Heath Primary Academy was a school that had a poor legacy in all areas. However, as a result of precise strategic decisions to improve the curriculum, highly successful results have been achieved culminating in a 'Good' Ofsted rating in January 2017 and attainment above the national standards in the majority of national tests in July 2017.

Through our conversations (Kim Duff and Simon Toyne) it had become clear to us that the most fundamental thing that we needed to achieve was the engagement of all children and staff so that they would be excited about coming to school. This would lead to the whole school loving learning, enjoying challenges and developing aspirations: above all, everyone would be a valued part of a school community which cherishes them. The school needed to be a fun place to be.

We discussed with the Voices Foundation the potential for Kings Heath to become the first ever Voices Foundation Singing School as we shared a passionate belief that music should be central to school life; furthermore, that music acts as a significant agent for school improvement. This would see every child and staff member learning to sing, and to using their voice with increasing skill and expression.

Our hypothesis was this: in high-quality choral singing, we encounter well-developed listening and performing skills evidenced by engagement with text, control and variety of timbre, excellent intonation and balance, profound sensitivity to others, and a love of communication. To reach that point, members of a choir need to learn to focus, develop perseverance and discipline, and often acquire an intellectual curiosity not just to do with the mechanics of performance, but with the wider cultural background of the pieces being performed. And they can count and read music. It is no accident that, in choirs, we find fundamentally happy and well-balanced people and that the correlation between young choristers and academic attainment is well-documented. So we set about developing a programme which would see these skills being actively developed, through singing, in the school.

There were four intended outcomes for the project:

- Increased musical engagement and confidence among pupils and staff (with staff equipped to deliver a progressive, sustainable music curriculum)
- Increased leadership, resilience and peer-to-peer cooperation among pupils
- Increased musical skills and choral technique in pupils; pupils gaining access to broader musical and cultural horizons
- The school's Music Leader developing skills and confidence to lead high quality choral activity

Every teacher received training from Carole Kendall (Voices Foundation musicianship trainer), including classroom-based observation visits, and it was heartening to see how enthusiastically the teachers set about learning the curriculum. They were required to deliver the singing curriculum three times each week for 20 minutes, and a pattern was soon established whereby all classes sang at 3pm every Monday, Wednesday and Friday. Pupils and staff quickly reported that this

was becoming the highpoint of the day, and the school's support staff noted the increasing amount of singing happening around the school at break, lunchtimes, and on their way home. The dinner ladies soon learnt the songs by hearing the children sing them in the lunch queue! Throughout the year, the teachers have been completing their own evaluation profiles. At the start of the project, not a single teacher scored their own musical confidence or ability above a 3 (on a 1-5 scale) in any area; at the end of the year, most gave themselves a 4 or 5, with "Enjoyment of Teaching Music" rated 5 by everyone.

Alongside the work in classrooms, Charles MacDougall (Voices Foundation Choral Director) led a choral strand which saw him visiting the school for one day each week. Charles focussed much of his time on mentoring the school's Music Leader so that she would take over the running of the programme at the end of the academic year. Each day began with a whole-school singing assembly, after which each KS2 class (pupils aged 8-11) worked for one hour each week as a choir learning a varied repertoire with increasing challenges. This proved the steepest learning curve for the pupils, but was also the most rewarding, with an end of year singing celebration to the local community revealing astonishing focus, discipline and vividly communicated singing. Works by Benjamin Britten, Jonathan Dove and Nico Muhly (from Aldeburgh Music's inspired Friday Afternoons project) rubbed shoulders with Congolese folk songs, Gospel medleys and songs from the shows. All the choirs featured solo singing, call and response, part singing and harmony. The confidence and sensitivity of the pupils had developed to a point of maturity beyond that which we could have previously imagined.

## 'THERE IS NOW A PALPABLE SENSE OF PRIDE FOR THE SCHOOL IN ITS COMMUNITY, AND WE ARE DELIGHTED THAT SOME OF OUR PUPILS HAVE NOW BECOME CHORISTERS AT ALL SAINTS' CHURCH, NORTHAMPTON'

As the icing on the cake, Voices Foundation set up an auditioned chamber choir called Kings Heath Voices, with special t-shirts, badges and folders provided for all members. This choir has become the beacon for the school in the local community and has given performances in local churches, theatres and Day-Care centres. Its first performance (of Britten's Old Abram Brown), was given at DRET's Primary Music Festival at the Derngate Theatre (Northampton) in front of an audience of 1200. The theatre was packed full of parents who, until that point, had rarely engaged with the school. There is now a palpable sense of pride for the school in its community and we are delighted that some of our pupils have now become choristers at All Saints' Church, Northampton.

The impact of the programme has been nothing short of transformational, confirmed by an increase in Year 6 SATs results from 31% combined (reading, writing and Maths) to 64% combined. The programme continues next year, with the school's Music Leader taking on the role of leading the choral programme herself with some support from Voices Foundation.

Possibly the most powerful way of closing this article is to quote a Year 3 student writing about his hopes for Year 4: *'All I want for Year 4 is to be in Kings Heath Voices.'*



**A WORD FROM THE CEO, REBECCA LE BROCC**

This year has been a year of testing new projects and ideas, and during the year, we have provided bespoke teacher development and specialist-led programmes which have benefitted 18,360 children and 615 teachers across more than 68 schools. Most particularly we are proud of our collaborations with two Multi Academy Trusts (David Ross Education Trust and Creative Education Trust), which have more than supported us to take risks and try new approaches. Their absolute determination to offer pupils a rigorous musical education and experience has encouraged Voices Foundation to think differently about how we can achieve the outcomes and impact that we, and they, are seeking. As a result we have learnt a great deal over the course of the year and had some excellent successes (see the articles on pages 2 and 3 of this issue).

There is now fast-accumulating research about singing and how it can benefit children's intellectual and social development as well as their health. Voices Foundation, and other similar organisations work hard to get the message out about the importance of music in schools. However, this can be frustrating as we have found that, no matter how concrete the evidence and how well-articulated it is, it is becoming more and more difficult to make real headway in persuading leaders within a pressurised education sector to have the courage to veer away from the core curriculum subjects (Maths, English and Science). Working with DRET and CET has provided us with the opportunity to get on with the work and show school leaders and decision-makers what can be achieved by integrating music into the curriculum. This has been extremely powerful and liberating, and we now have new tried and tested models and strong advocates for our work.

We are really delighted by what has been achieved for the children involved, and are now committed to raising the funds so that more schools can participate. It has been a challenging year for schools as they have had to navigate changing curricular and budgetary pressures. However, despite fears that this would make it difficult for us to engage new schools and continue to advance our work, we are happy to report that we have succeeded in increasing the number of schools and children who will be reached in the coming academic year. Much of this is thanks to the donors who have become involved with Voices Foundation over the last year, who have so generously supported us to extend and roll out programmes. Now we hope that, by continuing to show people our work in action, we will be able to demonstrate how vital music is in helping children to develop, and we will be able to increase the work we do and help more schools to take part.



**CHRISTOPHER HOPTON**  
Christopher works with growing businesses to help them achieve sustainable success. In addition to chairing Voices Foundation he is Chairman of two insurance businesses, Minova Insurance Holdings and In My Bag. He is also on the boards of AM Best Europe Rating Services and White Horse Federation, a multi academy trust.

# APPROACHING OUR 25TH ANNIVERSARY – CHAIRMAN’S REFLECTIONS

Having recently completed five years as Chairman I sat down over the summer to reflect on what has happened during that period. Amongst many notable events, the highlights have undoubtedly been working alongside so many truly talented people and seeing the results of our work in schools.

For the first two years Nicola Wallis was Chief Executive. During her tenure she put our finances on a solid footing bringing in funders such as the John Lewis Partnership and the Headley Trust as well as overseeing the transition from Voices’ founding team to the next generation. Nicola retired in 2014 after 12 years as CEO and I was thrilled that she was awarded a British Empire Medal in the Queen’s Birthday Honours this summer for her services to youth music.

Rebecca Le Brocq took over from Nicola. She fought off strong competition for the role confirming the high regard in which Voices Foundation is held in the world of music education. She has now completed three years as CEO and made exceptional progress. Amongst the significant outcomes which she and the team have delivered, the following stand out:

**Ensuring our Advisory Teachers deliver the highest quality teaching in our schools**

**Updating our core Musical Foundations programme and launching new programmes i.e.**

**Choral Singing and Singing Schools allowing us to work with more schools (including secondary schools) and children of all talents**

**Developing effective partnerships with Multi Academy Trusts and Music Education Hubs enabling us to work with multiple schools and teachers in their portfolios**

**Bringing new long term funders on board such as the Segelman Trust, Garfield Weston Foundation and CHK Charities Ltd.**

**Hiring a talented new team to work in our office**

The results were very apparent when I visited two of our schools earlier this year. St. Barnabas’ CE Primary School in Pimlico hosted an afternoon for a group of Voices Foundation friends and supporters to show how our work has benefited the children. Suzi Digby and our Senior Practitioner, Carole Kendall, took us into two classrooms where the children demonstrated the musical skills our programme has taught them. Then, in the main assembly hall, the school choir put on a memorable concert under the leadership of our choral specialist, Charles MacDougall. Finally the Headteacher, Ann Townshend, spoke passionately about the benefits that our work has brought to the school. It was an inspirational afternoon which left no one in any doubt about the impact we have had. I was delighted when several of those present signed up

to provide additional funding to help us going forwards.

My second visit was in June to a singing celebration at Kings Heath Primary Academy in Northampton, part of the David Ross Education Trust. It is a Voices Foundation Singing School where we have been training teachers and helping children to learn through our Musical Foundations and Choral Excellence programmes. Charles MacDougall led Years 4, 5 and 6 in a performance of an incredibly high standard which demanded great concentration from the performers. They in turn derived obvious pleasure from their performance.

These two events underlined for me how effective Voices Foundation is at providing music education in schools. Our core programme, Musical Foundations, ensures every child in a school learns core musical skills and understanding through regular singing in the classroom. Our advanced programme, Choral Excellence, takes these skills to significantly higher levels and accelerates the development of children’s musical proficiency and sensitivity. The children at both schools put on inspirational performances.

2018 marks the 25th Anniversary of the Voices Foundation. With the team we have in place delivering results like this I am excited about our potential to achieve outstanding outcomes in the future.

## WHAT’S COMING UP IN THE ACADEMIC YEAR 2017/18

### SINGING SCHOOLS

We are pleased to announce that the success of our Singing School programme in Kings Heath Primary Academy last academic year (see Simon Toyne and Kim Duff’s article in this issue) has led to the launch of four new Singing School programmes in David Ross Education Trust schools. The Singing School programmes will reach 1,035 children aged 7 - 11 in schools across Northampton, Grimsby, Grantham and Corby.

### 2018: THE VOICES FOUNDATION’S 25TH ANNIVERSARY

2018 will mark our 25th year as a registered charity! In 25 years we have reached more than 250,000 children and young people through empowering 12,000 teachers in 1000 schools. We are so grateful to our donors and supporters without whom our work would not be possible. We will be celebrating the anniversary with a special project bringing children together to perform. More information will follow in the next newsletter.

### GET BOYS SINGING!

It is well-known that boys’ involvement in singing reduces dramatically as they start secondary school, with a distinct drop in the number of boys engaging in the activity between the ages of 11 and 14 in particular. This academic year we will be looking to bridge this gap as we work with the Creative Education Trust to get more boys between the ages of 11 and 14 singing in their schools.

### STRATEGIC DEVELOPMENT

In response to the consultation and evaluation undertaken in 2015/16, we have developed a new strategic plan for the organisation to help us achieve our goals over a period of five years up to 2021. In order to deepen our impact, increase reach, improve accessibility to our programmes, and improve sustainability and resilience we will be working to establish major partnerships, make improvements to our programmes, target schools in areas of need, launch an ‘Online Teacher Learning Centre’ and continue to develop the music education workforce nationally.

## NEWS



### EARLY YEARS EXCELLENCE AWARD 2017

We are proud to announce that the Early Years book in our Inside Music range (new edition by Katie Neilson) won the Early Years Excellence 2017 award. In a fiercely competitive field, we took the top prize, becoming the only recipient of the 5-star award in the Music resource category.

### NEW WEBSITE

In March 2017 we launched our new website which provides the general public with access to current information about the organisation and encourages them to get involved with the Voices Foundation. We hope that this will lead to further engagement with existing schools, and will improve our ability to cultivate relationships with new schools. Visit [www.voices.org.uk](http://www.voices.org.uk) to see more.

### EARLY YEARS PROGRAMME WITH TRI-BOROUGH MUSIC EDUCATION HUB

We are delighted to be working with the Tri-borough Music Hub and a group of consortium partners to support music in the Early Years. Thanks to funding from Youth Music, this trailblazing project has begun in nursery schools across Hammersmith and Fulham, Kensington and Chelsea, and Westminster. The project continues until July 2018 with aims to improve the delivery of music for children aged 0-5. As outlined in Adam Ockelford’s article on page 1, it is vital that we introduce children to music at the earliest age possible.

### VOICES FOUNDATION BOARD MEMBER RECRUITMENT

In order to further support the charity to make progress towards achieving our current strategic aims, Voices Foundation will be seeking two new individuals to join the Board of Directors. We hope to appoint one new member with expertise in Development/Fundraising, and one member with experience in the development and delivery of Digital Learning. We are keen to spread the word about these opportunities and would be grateful to any of our readers who wish to share the information within their networks. Further information will be available in mid-October. If you are interested in finding out more, please contact [ruth.tebby@voices.org.uk](mailto:ruth.tebby@voices.org.uk)

## THE VOICES FOUNDATION WOULD LIKE TO THANK:

BPL Global  
Cairns Trust  
CHK Charities Limited  
Epsom Methodist Church  
Ernest Cook Trust  
Florence Turner Trust  
Friday Afternoons Fund 2017  
Garfield Weston Foundation  
Golsoncott Foundation  
Good Gifts Catalogue  
John Lewis Partnership  
John Lyon’s Charity  
John S Cohen Foundation  
Kerry Rubie

Lucille Graham Trust  
Maud Elkington Charitable Trust  
Orchard Trust  
Schroder Charity Trust  
The Amourers & Brasiers’ Gauntlet Trust  
The Christopher Laing Foundation  
The Clemore Trust  
The D’Oyly Carte Charitable Trust  
The Elaine and Angus Lloyd Charitable Trust  
The Harold Hyam Wingate Foundation  
The Headley Trust

The Holbeck Charitable Trust  
The Lovington Foundation  
The Purcell Club  
The Reso Charitable Foundation  
The Segelman Trust  
The Tedworth Charitable Trust  
The Worshipful Company of Barbers Benevolent Trust  
The Worshipful Company of Makers of Playing Cards

