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## CURRICULUM VITAE

William Gordon Fawkes. B.A. in History from the University of Leeds, England.

Became a Teacher of the Deaf in August 1958 and in September 1975 began experimenting with music and hearing-impaired teenagers as a part-time occupation whilst Deputy Principal of the Mary Hare Grammar School for the Deaf at Newbury in Berkshire, England.

On 31st March 1985 resigned as Deputy Principal in order to devote more time to music with the hearing-impaired at the same school. The school now boasts a Band of fifteen players and a Recorder Consort of nine players, and many pupils have private tuition in piano, flute, clarinet, guitar, recorder and drums.

The school's musicians give concerts regularly in the towns and villages of the locality as well as demonstrations further afield. Several television performances have been made, and recent developments include lecture-demonstrations at London University for the British Society of Audiologists, and at the Royal Academy of Music in London for the students there. Plans are in hand for concerts in Germany whilst en route to Innsbruck, and a lecture-demonstration at the Royal Northern Schools of Music in Manchester, England.

The only special requirement necessary is an electric point for electronic instruments and amplifiers.

Space sufficient for a fifteen-piece Band, a nine-piece Consort and a five-member demonstration group is required.

Resumé of the Field of Work  
to be demonstrated

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The general theme of the XVIIth Conference of ISME is "New Perspectives in Music - New Tasks for Music Education". My field of work illustrates a new perspective and with it new tasks for music education in the field of the hearing-impaired. It involves "music as the most basic and essential part of music education" within the sphere of the hearing-impaired. It is not music for the sake of therapy, speech development or any aim other than music for its own sake, though therapy and speech development are, among other things, direct results of music for its own sake.

The demonstration sets out to illustrate the early stages of developing music skills among hearing-impaired eleven and twelve year-olds (the youngest pupils at the Mary Hare School) and how, from this development, real musicianship can emerge.

The types of music used embrace popular music of the mass media variety as well as Consort music of sixteenth and seventeenth century origin. Thus it is hoped to show that music is a subject as valid for the hearing-impaired as it is for the normal hearing youngster.

The session would begin with a popular song played by the School Band as a demonstration of its ability to play in a style and manner acceptable to the everyday public. This would be followed by a brief historical introduction to the development of music at the Mary Hare School.

After this an explanation would be given as to how this musical development is begun with new intake pupils of eleven years-old with little or no musical background. This would be illustrated by a small group of pupils performing these elementary actions.

The development of these elementary actions into simple group music work involving musical instruments such as the recorder, the melodica and percussion would then be explained and demonstrated.

This would lead into the growth of musical pupils into a Band capable of playing popular music in an entertaining way, with examples by the current School Band.

More sophisticated musical experiences can develop among some pupils, leading to such ensembles as the School Recorder Consort.

Examples of this type of playing would be performed by the Recorder Consort, with explanations of some of the issues involved in teaching such music to students with hearing problems.

Musical development often leads to experimentation by young musicians, and examples of this would be demonstrated.

The whole demonstration would be brought to a close with a rousing popular number.

It is hoped that this demonstration would be instrumental in alerting the audience to the fact that music has its own ability to attract and involve, not only the physically able hearing members of the world community but also those whom one would least expect - the hearing-impaired. 'Music' and 'the Deaf' are not mutually exclusive.

William G. Fawkes

November 1985

## MUSIC EDUCATION FOR THE HEARING-IMPAIRED

Ladies and Gentlemen,

The general theme of the XVIIth International Conference of I.S.M.E. is "New Perspectives in Music - New Tasks for Music Education". My field of work, and this lecture/demonstration today will, I hope, illustrate a new perspective, and new tasks for music education. My thesis is not music therapy, not music as an aid to speech development, but music for its own sake for the hearing-impaired. With this in mind I now invite you to hear for yourself the Band of The Mary Hare Grammar School for the Deaf play a popular song by a famous English pop group of the sixties, The Beatles. The song is called "When I'm Sixty-Four".

1. Band - "When I'm Sixty-Four".

Next, I would like you to hear the Recorder Consort of The Mary Hare Grammar School for the Deaf play a four-part arrangement of a Galliarde.

2. Consort - Galliarde de la Guerre.

I shall ask both these groups of young musicians to play again at the end of my lecture.

How did all this come about? It began in a very informal way in 1975, when I approached a group of sixteen and seventeen year-old boys at The Mary Hare Grammar School for the Deaf and asked them whether they had ever thought of learning to play a musical instrument. The reason I asked them was because my own children were coming into the age when music, especially 'pop' music, was beginning to play a considerable part in their lives. They were beginning to be interested in playing guitar, piano, flute and recorder. It suddenly occurred

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to me that the pupils I taught at Mary Hare would probably never have the opportunity to learn to play an instrument, though some of them did listen to records.

The initial reaction of the hearing-impaired youngsters was one of surprise mixed with incredulity. The idea had never seriously crossed their minds, though one or two had dreamt of being pop stars in the way that many hearing youngsters do. However, three lads decided that they would like to try the guitar, a fourth wanted to be a drummer. The problem was that the school owned neither guitars nor drums! Somehow, from somewhere, we managed to find or borrow the guitars. The initial 'drum set' consisted of two tambourines mounted on sticks plus a small drum which came from I know not where.

From this early primitive beginning there gradually emerged a group calling itself 'Lumpy Custard'. The name came from a recent experience in the school dining room!

Soon after 'Lumpy Custard' began its career, three girls volunteered the information that they had learned to play a few notes on the recorder whilst at junior school. One of them actually owned a tenor, the other two had played descant. So began our first recorder group. Soon after this I taught one of the girls to play the treble, and so emerged a trio of descant, treble and tenor. One of the first pieces we learned to play was an arrangement of Henry VIII's 'Pastime in Good Company'.

I soon began to realise that musically I was indeed in 'Good Company'. These seven youngsters, Lumpy Custard plus Recorder Trio, blazed the trail of music as music (not as an aid to speech or as therapy) at the Mary Hare Grammar School which has continued ever since.

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After a couple of years, in which these musical activities took place outside school hours, the Principal allowed the first and second forms to have one period a week of curriculum time for music. This meant that all first and second year pupils, regardless of musical ability, were to test their skills in this new area of activity. It also meant that a completely new challenge had arrived on the scene. Whilst during the first two years of musical experimentation a mere handful of pupils, all volunteers, needed instruction, now up to sixty eleven and twelve year-olds, some, if not most, of whom would not be all that musical, were to test their musicality and rhythmic abilities. Such a group would need an entirely different approach from that attempted with the other students.

The fact which emerged after four or five years of experimental method in curriculum teaching of music to hearing-impaired eleven and twelve year-olds was the need to return to the absolute basics of music - to begin at the very beginning.

But what is the beginning? How can we be sure that we have left nothing out? It was this problem which led me back to my other area of study and tuition, history. How did mankind begin musical activity?

The first observation concerning this is that man's musical education, historically speaking, predates the invention and use of musical instruments. The first musical instrument used was the human body and it was used to exercise that most fundamental of musical activity, rhythm. Rhythm is the basic ingredient of music-making and probably predates melody. The fact that we have two legs means that we walk in duple time (hence we find this tempo much easier than triple time, which is of later date, and cultivated through dance). We also

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have two hands, which we can use rhythmically by clapping a regular tempo. Hands and feet, then, are our natural instruments with which we may make pleasing rhythmical movements. We can also use our bodies in a swaying movement, and finally we can use our voices. These four elements or 'instruments' make up our basic, natural orchestra. Let us now apply this practically.

Five youngsters from our school, drawn from the first and second year classes, will now help me to demonstrate elementary rhythmic activities designed to stimulate rhythmic sense in our new entrants, most of whom will have had little or even no experience in music making. These activities utilise the human body and so represent the pre-instrument stage of mankind's musical development.

### 3. Junior Group

- (a) Relax - deep breathing. Vocalising aaah, oooh, eee, ai, etc.
- (b) Hand clapping        1 2 3 4 etc.
- (c) 'Marching'            1 2 3 4
- (d) Body swaying        1 2     3 4
- (e) Old MacDonald had a farm  
     ee   ai   ee   ai   oh  
and on that farm he had some cows  
     ee   ai   eee   ai   oh.

These elementary activities are used extensively during the first year at our school. The counting which accompanied the clapping, 'marching' and body-swaying will, during that first year, be linked to a visual display of unpitched crotchets and minims so as to make the pupils aware from the earliest stages of the value of music notation. This process continues through to actual reading of music scores in early stages.

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The 'singing' will also gradually develop, and pupils will steadily build up a repertoire of song lyrics which they use at home, in the school bus, in the bath, or wherever singing is appropriate, and even, at times, where it is not appropriate! Their voices will not be pitching the notes of the song correctly because of their hearing losses, but the enjoyment will still be there, as for anyone else.

We have now travelled a considerable way down the passage of time and are ready to move to the next stage of human development, the use of musical instruments made by man as an addition to those provided for him by nature. The earliest instruments invented, so music historians tell us, were the rattle and the drum. We are going to take this step with the use of tambourines. ‘

All together beating time, accompanied by keyboard

Having got everyone, or almost everyone, beating rhythmically together, we next move on to sectional activity, in which each subgroup performs or does not perform, according to the instructions of the teacher. This is designed to stimulate close observation, and prepares for the division of activities from unison to polyactivity.

Tambourines - section playing.

Having established this idea, we next substitute triangles and maracas for two of the tambourine groups and so introduce new sounds.

Triangles, tambourines and maracas

The ground is now prepared for the next stage of development, the use of pitched instruments, such as recorders, melodicas and glockenspiels. Note that we are continuing our historical development of human music-making and are now many centuries further on our way.

Concert Starters - 'Hammerstrokes'

From these activities of the first and second years emerge instrumentalists able to advance further than the generality. These pupils can then be given either individual or group tuition in order that their growing musical abilities may be developed to the full. At Mary Hare Grammar School this results in a Junior Recorder Group plus drummers, guitarists, pianists, flautists, clarinetists, to name but some of the instruments taught.

And now to return to our patiently - or impatiently - waiting Band and Consort players!

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The Band consists, at the moment, of fifteen members. This number fluctuates from year to year depending upon how many members leave school and how many new musicians are ready to join.

With us today are a drummer, two percussionists, three guitar players, one synthesizer player, one electric bass guitarist, and seven recorder players. Continuing our historical-musical analogy the young hearing-impaired musicians have now covered several thousand years of development in rhythm and melody and have safely arrived in the twentieth century, the late twentieth century, since electronic instruments are used by them. The Band will now play two numbers.

4. Band                      'Bye Bye Love' - by Paul Simon  
                                      'Bring Me Sunshine' - by Arthur Kent

As musical awareness and technical ability grow in young musicians, they begin to feel the desire to experiment for themselves, to compose their own music, to express their inmost feelings through the medium of music.

Today we have with us one such youngster, Nicholas Ringrose. His growth in musical ability began whilst having piano lessons with me. His desire was to play the synthesizer. The large range of tone and effects on these modern instruments contain great appeal for the youth of today. Hence, after elementary work at the piano he graduated to the synthesizer. After composing initially in his head Nicholas is now learning how to translate his ideas on to manuscript. The piece which he will now play is his opus 1. He calls it 'Expression'.

5. Solo                      N. Ringrose. Own composition -  
                                      'Expression'

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Besides our work in the popular area of music we are, as you have already witnessed, developing more sophisticated styles and sounds. The Recorder Consort has become a regular part of the music scene at Mary Hare.

Playing four-part music when one is hearing-impaired is not easy. It requires much effort and patient tuition, but its rewards are rich in satisfaction and enjoyment. These nine young players have been together now for almost four years and have learned to respond to each other in a way that only musicians know how. Their emotional responses are the same as any musicians - they rejoice after good playing, feel annoyed when things go wrong. They turn up regularly week after week during school term for their half-hour practice session. They are very loyal to the group. Let's hear them play again. This time it is ~~an arrangement of Purcell's 'Dance for Lute and Violin'~~  
a Sixteenth century Bransle.

6. Recorder Consort

~~Arrangement of Purcell's 'Dance for Lute and Violin'~~

In this brief introduction to the subject of Music Education for the Hearing-Impaired I have tried to demonstrate two things - firstly - the kind of musical standards possible within the context of a school for the deaf and secondly, possible methods of attaining such standards. The actual standard achievable within each school will be determined by the skill and enthusiasm of the teacher or teachers involved. But whatever the standard achieved, one thing is certain - the pupils will enjoy their music-making and will want to carry on. We will conclude with the Band playing ~~'The White Horse'~~ song. Paul Simon's

7. Band

~~'The White Horse'~~ song. 'El Condor Pasa'.

Thank You.