

Music Manifesto

Champion's introduction

As you read this you should be holding a fairly weighty tome in your hands – evidence of the scope and ambition of this second report from the Music Manifesto.

We have covered a huge amount of ground, and I have been stunned by the depth, diversity and innovation taking place in music education today.

From all of the insights and inspirational stories collected, a simple core truth has emerged. At the heart of the music experience is the making of music itself, and it is the encouragement of music making that forms the basis of our recommendations.

We need to get back to basics. It is evident that the most exciting work across the country inspires children and young people to gain the skills to

transform the creation of sound into music. It is in the act of hands-on music making, especially with others, that we see the hot-wiring of children's natural creative spirit with wider creative capacities and competencies.

Young people's vitality, passion and creative determination to make music, with or without the support of the education system, is a clue to its value to them and its potential for the education system. We have an opportunity to use music making to provide the wider creative skills – such as team work, creative development and risk taking – that our young people are going to need desperately as they navigate the hard realities of an unpredictable century. And the young are already motivated to work hard to achieve these skills through music – what other subject can claim this?

The truth our best music leaders and teachers have made evident is that young people's creative endeavour can be taken to another level when it is supported by a coordinated effort from music education providers in their locality.

Miles and Mary, pupil and teacher respectively, are a great example of what can be achieved when these two elements are in place. Miles is 16, from south London and a fantastic jazz drummer, while Mary is the tutor who has given him the chance to shine. Along the way, the school, local community projects, instrumental tutors and the music service have provided Miles with the opportunity to stretch himself as much as possible, and given him the chance to inspire others to do the same.

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The frustration I feel strongly is that this magic blend of inspiration and support is not replicated across the country. As you will see from the executive summary and the main report itself, we have concerned ourselves with looking at the most effective models for delivery and coordination.

We have also addressed how to increase dramatically the number of opportunities for young people to make music. Again, a clear answer emerged through our research and consultation.

Singing has the potential to involve children and young people in music on a scale that we have not witnessed before. It is the most elemental form of music making, and is within the grasp of all of us, whatever our ability. It is a powerful community activity binding individuals and community together.

As the country considers the requirement to cherish our hard-fought cultural diversity, and re-knit our collective bonds in the face of unprecedented pressures, I can think of no better physical, emotional and intelligent mass participative experience than giving young people a voice to express themselves. Reflect on how you feel when you sing with thousands at sporting and mass events – how proud, strong and elemental your emotions are, alongside others.

There was a time when all children in this country sang; I want to see all our three million children in primary school singing together again. This report makes some ambitious recommendations for how this can be achieved.

I hope this brief introduction has whetted your appetite for the report

that follows. I urge you to take the time to read it. Real improvements are not made in sound bites but through credible attention to detail.

Any future developments in music education will build on the most fantastic foundations. Throughout the process of putting this report together, I have been regularly humbled by those working at all levels in music education, people who recognise the power of music as an agent for personal, social and educational development. I want to thank all of them, and everyone who contributed to this report, notably the 500 contributors, the chairs of the work-streams on singing, coordination and workforce development and the independent steering group of the Music Manifesto.

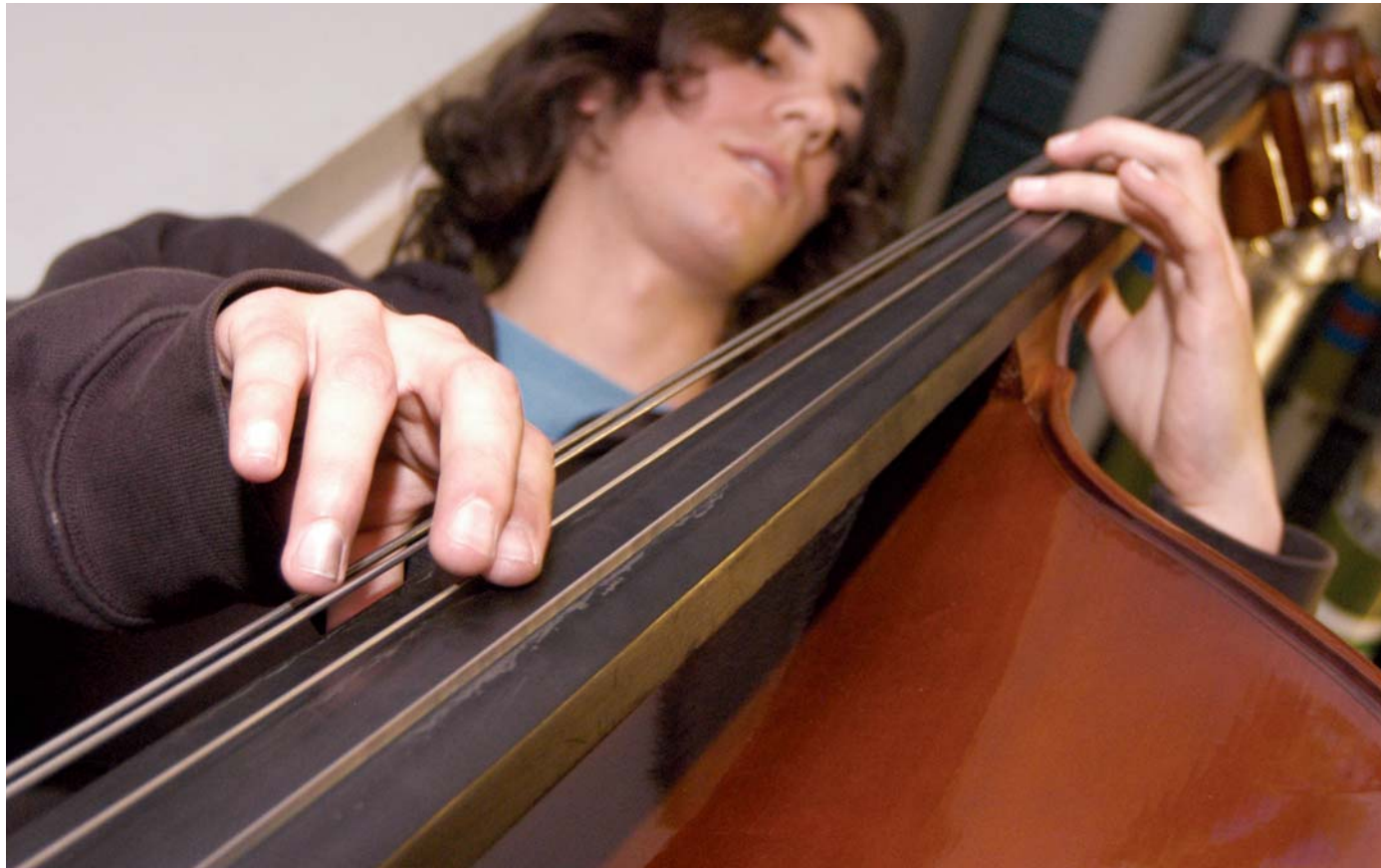
We will have failed if this report simply gathers dust on a shelf having garnered

murmurs of support but no subsequent action. Join us through our website, we want to hear from you, whatever your reaction to what we are proposing, and then we want to turn words into deeds as quickly as possible.

The improvements will be what you make them.

Marc Jaffrey

Music Manifesto Champion



Report authorship

Over 500 contributors, advisors and the Music Manifesto Steering Group contributed ideas to this report. However, the authorship and the content of the report resides with Music Manifesto Champion Marc Jaffrey and the work-stream chairs Howard Goodall, Kathryn Deane, Colin Brackley Jones, Leonora Davies and Dick Hallam, supported by our report writer and consultant Rick Rogers.