

Irish Association of Youth Orchestras

Internet Teaching Pilot in Carlow and Laois



Ireland's National Music Education Programme
A Music Network Initiative, co-funded by U2, The Ireland Funds,
The Department of Education and Skills
and Local Music Education Partnerships

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Introduction

The idea of using the internet to teach oboes and, more generally, to increase the availability of instrumental teaching for 'rare breed' instruments outside of the major urban centres in Ireland has been on IAYO's wish list for a number of years. Whilst instrumental tuition does not lie within IAYO's direct remit, developing teaching models that might allow orchestras develop their balance and range of instruments is something that we are keen to be involved in. We would like to see orchestras take advantage of developments in online communications and growing availability of quality broadband in their own development.

We have been aware of adults taking masterclasses and lessons online since as early as 2006 but felt that young beginner players might need a more supportive system in order to learn instruments, particularly those where finger technique is important. Talking to teachers of a number of different instruments, there does not seem to be a consensus on a 'hands-on' approach from teachers. Some think it is necessary or better and some do not. However, even for the teachers learning the oboe as part of this pilot, there was a feeling that meeting the teacher in person is an important part of the process.

Having been through a successful process of starting young students and training teachers of other instruments, we feel there is great potential in this teaching model, in particular. However, there are also other teaching models being developed elsewhere that can inform the general development of instrument teaching online in Ireland and we intend to pursue and disseminate information on these on an ongoing basis.

The project has been a collaboration between the Irish Association of Youth Orchestras, Carlow College of Music, Music Generation Carlow, Laois School of Music and Music Generation Laois. It has benefitted also from grants from the Music Network Music Capital Scheme and the Richardson Smith Musical Trust.

Allin Gray
Director
IAYO

The Teaching Model

The basic model of teaching that we envisaged at the start of this pilot was that:

- Young players would begin learning the oboe in a mixture of online and in-person teaching with an oboe specialist . (We use the term specialist here to distinguish between the lead teacher and those teachers that are learning and then teaching oboe.)
- We would, ideally, include more than one orchestra / music school that were within an hour's drive of each other so that more students could be involved and that the travel time of the specialist teacher would be to greater effect.
- A local wind teacher in each venue would learn to play the instrument with the initial aim of 'musically supervising' the young students on a regular basis. Over time, these teachers will become competent to start young players themselves. Those students would, as they advanced, receive bootcamps, masterclasses and online lessons from the specialist.
- The specialist teacher would give weekly in-person lessons to the students and student-teachers for the first four to six weeks of the pilot.
- Following that, we would move to a three week rota of:
 - Internet lesson by the specialist teacher;
 - 'Musical supervision' by the local teacher;
 - In-person lesson with the specialist.
- In the initial phase, the project would be subsidised so that:
 - The student, being test subjects, would pay reduced tuition fees compared to those normally charged
 - The student-teachers would be paid for their contact hours in both learning and supervising / teaching the younger students
 - Instruments, reeds and tuition books would be provided to both the young students and teacher-students.
- After the first year of teaching, we would review the process in terms of costs and effectiveness

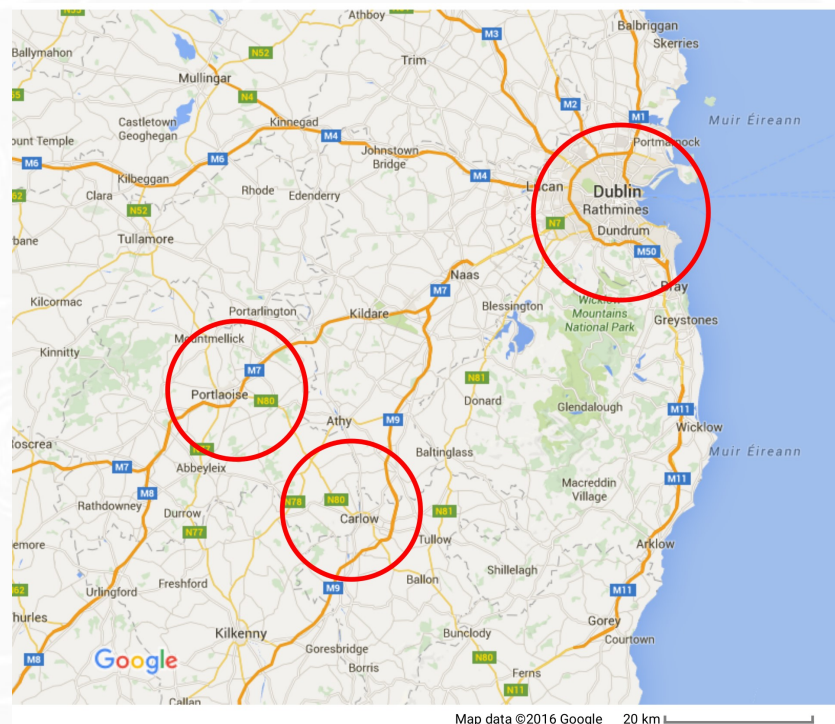
The Partnership

As IAYO is not a tuition provider, we wished to take on the project in collaboration with member orchestras with a view to its continuance without our direct input.

This partnership model was ideally met by interest from the Carlow College of Music and the Laois School of Music, both of whom are members of IAYO and wish to develop the range of instruments in their orchestras. They are 42km (40 mins drive) apart which makes round-trips by the specialist to include both on the same day a reasonable use of time for the specialist teacher and more affordable in terms of mileage.

In addition, both members have links to the Music Generation partnerships in their respective counties and the support of Music Generation proved pivotal in meeting the costs of training the local teachers.

During September of 2015, respective responsibilities and contributions to the project were agreed by all partners and we proceeded with sourcing teachers interested in taking part and students for the programme.



Eimear Saunders



Eimear began playing the oboe with a local concert band when she was 7. Two years later she was accepted into DIT Conservatory of Music, where she was awarded scholarships and completed the Foundation Music Course with distinction. She continued her studies at London's Guildhall School of Music and Drama, where she won an award from the Sir John Barbirolli Foundation. On graduating in 2007 Eimear won the Deutsche Bank 'Pyramid award' which recognises en-

trepreneurship in Arts graduates. This allowed her to set up her own business, 'Oboe Reeds Direct', which aims to make the oboe more accessible by providing low cost, consistent reeds. The business continues to grow and supplies oboists around the globe.

Since returning to Dublin, Eimear's work has been diverse; everything from having an historical article published to playing with De Danann in China. Her main focus is now education, with a special interest in the earliest stages of music making. This interest has seen her introduce school children around the country to making music through the National Concert Hall's 'Up the Tempo' programme and she works regularly with Music Generation Wicklow, The Artane Band, Dublin Youth Orchestras, Irish Youth Wind Ensemble and Irish Association of Youth Orchestras.

Outcomes

The project has proven to be a great success. From a learning point of view of the young students that took part and for the local teachers also. Progress of the students has not been noticeably different, from the specialist's point of view, to students that have weekly in-person contact. Eimear feels that, after one year, she can become more of a 'technical consultant' to the local teachers whilst continuing to help the teachers themselves advance on the instrument.

Young oboe players in both Carlow and Laois have taken part in concerts: those in Laois have already joined the orchestra and those in Carlow will likely do so in autumn 2016. The project will now continue in both locations with support from IAYO and Music Generation continuing but being largely self-managing.

A particular aspect of the internet lessons is that they proved more effective in terms of the use of time than conventional lessons. Part of the reason for this is that both teacher and students were prepared and ready to begin at the appointed time: there was less of the usual introductory taking out of instruments, chit-chat etc. The word 'intense' was used by Eimear to describe the experience. She said that it was far more tiring than giving normal lessons.

Skype has proven to be occasionally problematic, mostly due to poor broadband connections but also due to connection problems with Skype itself. Experience in UK, where online teaching has been happening in some areas for up to ten years, suggest that there are better ways of engaging online; notably, the use of a portable audio / video mixing desk with several low-cost cameras has proven popular so that the teacher can view the students from several angles to observe posture, embouchure etc. That being said, Skype has been adequate and, given the time and cost of travel that it offsets, is genuinely very useful.

The recording of lessons has also proven problematic given the use of existing equipment and no qualified technical support. While the setup required is not difficult with off-the-shelf tools, it probably needs a little time devoted to setting the system up and explaining it to participants / teachers so that it can run smoothly and reliably.

Child protection matters were a consideration with teaching method as there were potentially one-to-one lessons in the students' homes in a situation where family members might simply forget or not know that another adult is virtually in the space. Consultation with the National Youth Council of Ireland helped us to work through potential issues and draw up child protection guidelines and clear information for teachers and students. These are presented later in this report.

The progress of this project is outlined in the articles from IAYO Newsnotes from

December 2015 to June 2016 on pages 10 to 21 and includes feedback from the young students.

In engaging with this teaching method, many other instances of online teaching and self-learning have come to light. Most notably:

- Attendance by the IAYO Director at a conference held by Nymaz (nymaz.org.uk) in the UK saw presentations on online teaching of both instruments and class music. In particular, Dumfries and Galloway Music Service in Scotland has had online instrumental teaching for more than ten years using teleconferencing software and hardware. We aim to get available information on technology and methodology from the Music Officer there to disseminate in Ireland.
- Internet teaching in general is being engaged in many ways at present. Many examples of web-based teaching instruments and theory have come to our attention through colleagues from the Royal Australian Air Force to EU collaboration projects to local rural communities in Ireland. As in much of the internet itself, the approach is piecemeal with the same ideas coming up independently and lots of different approaches being taken. In order to take advantage of the technology, there is a real need for dissemination of research and best practice.
- The Royal Irish Academy of Music Teaching Network (network.riam.ie) has been developing since 2013 as a place for teachers to share and engage in professional development. It has recently developed online videos for instrumental technique and music theory and looks to be ready to engage in further developments including online teaching and masterclasses.
- Where schools have installed hardware for the use of music instrument lessons, these have also been used in other aspects of schoolwork. There will be opportunities for spreading instrumental teaching to schools based on the general increase in the accessibility and use of the necessary equipment.
- In North Yorkshire, as well as Dumfries and Galloway, web-based teaching is being used to supplant or enhance the peripatetic teaching model that is the mainstay of music performance education in the UK music services. The possibility of providing basic music in all primary schools by trained specialists becomes far more realistic if the necessary equipment and broadband are in place.
- Students in the Scilly Isles, off Cornwall, have benefitted from ensemble training from the UK mainland.

- The *Online Orchestra* in Cornwall has combined groups / sections in several different locations for combined performances. Dealing with the issue of latency (time-lag) has resulted in new compositions and a series of commissions for this particular medium. It presents a specific challenge in that the music is heard differently by each group due to the latency being confined to a single beat. A new compositional challenge for the 21st Century.

Where Next?

As stated previously, delivering instrumental programmes is not within the remit of the Irish Association of Youth Orchestras. However we have an ongoing interest in the development of the variety of instruments available and the standards to which they are taught.

The following are definite and potential actions that we may engage in:

- The projects in Carlow and Laois look set to continue. We will continue to contribute to the costs of reeds and mileage for the specialist teacher until the method becomes self-sustaining.
- We will look for other partner orchestras in Ireland that are interested in developing the range of instruments available and support them through our own instrument bank or in acquiring instruments for themselves through the available funding.
- We will connect specialist teachers to those orchestras that wish to develop in this way, provide advice and information.
- We will search for and disseminate information on pedagogical and technological best-practice in the area.
- We hope to engage in a similar pilot at some time in the future for bassoon teaching. The foremost difficulty for bassoons is the price of instruments. It is likely that this would need a combination of corporate sponsorship and funding to achieve.
- We will collaborate with other organisations on promoting web-based instrumental teaching and in promoting high standards of teaching. The possibility of a national conference on the subject has been mooted and IAYO would be a willing partner and promoter of this.

IAYO Newsnotes December 2015

This October saw the beginning of a project that has been on the IAYO long-finger list for quite some time now. Around five years ago, discussing the lack of oboe teachers in Ireland with Eimear Saunders whilst on an IAYO Chamber Music course, we thought it would be great if we could use the internet to enable students all over the country to learn the instrument without their having to travel every week to Dublin or Cork. The reverse direction, with teachers travelling from Dublin or Cork around the country, was just not viable without lots of students.

We developed the idea that two or more orchestras in reasonably close proximity to each other might both start a scheme with a number of students each and the oboe teacher could travel for 'bootcamp' days every four to six weeks whilst teaching over the internet in the meantime.



It hasn't quite turned out that way for various reasons outlined below but we are very happy to say that a mixed model of teaching is now being developed in Carlow and Laois as a collaboration between IAYO, Music Generation Carlow, the Carlow College of Music, Music Generation Laois and the Laois School of Music.

For IAYO, the idea is of interest because many orchestras have access to lots of flute players and often clarinets but no oboes or bassoons. Bassoons, given their high cost, are another problem altogether but if a system, or systems, could be developed allowing young people to learn 'rare-breed' instruments away from the main population centres, then the possibilities for orchestras in developing their balance would be really improved, opening up new repertoire and possibilities.

Our first problem in starting was to get enough instruments together to make



the project feasible. We had a great boost to this in 2014 when the Richardson-Smith Musical Trust made a grant to IAYO for violas and junior oboes. We bought four oboes from that grant and added another two this year with assistance from the Music Capital Scheme run by Music Network. Having six instruments, we thought we were ready to start and went looking for collaboration. The Carlow College of Music and Laois School of Music had both expressed an interest and were well placed for a pilot study as they are fairly close together and the broadband infrastructure in the Midlands is now up to the job of carrying video-calls reliably.

Our second problem was that we knew that this teaching model was

ultimately going to end up costing more than 'normal' instrumental tuition as we had decided that the involvement of a local wind teacher would be necessary as younger players, especially beginners, would not do well with so little in-person contact. Initially, we thought that the local teacher might just do a supervised practice with the students on a weekly / fortnightly basis to complement and reinforce the online teaching by the oboe teacher. However in our search for a way of making this happen, we ended up with more than we bargained for in the absolute best sense of the word. Along with the school and college of music, we approached Music Generation in Carlow and Laois to see if they would be interested in getting involved with the project and helping to support the extra costs involved. We were delighted that both said yes and also delighted to find that Music Generation in Laois were also in possession of another three brand new oboes that were awaiting the opportunity to find players and our proposal was of great help to them also.

So, since October we have been preparing the groundwork and have got underway in both counties, recruiting students and having in-person lessons with Eimear on a weekly basis as they get to know the basics. Also, a woodwind teacher in each

county is also learning to play the oboe so that they can feel confident to supervise the students musically whilst being aware of technique. Reeds were something that I hadn't counted on being an issue but, of course, for double reed instruments it is so important and something that may yet prove a difficulty as we progress to the mixed-teaching phase of the pilot. Fortunately, however, Eimear is also a reed manufacturer and makes sure that each student has a functioning reed and a functioning spare in their case when she meets them. At worst, she can make up reeds in-between lessons and send them by post if necessary. We have now planned that students will be on a three-week rotation with: Week One: a lesson with Eimear, possibly a long lesson or an individual and group lesson in order to get the most from Eimear's travel time; Week Two: a lesson over the internet with Eimear in the student's home and; Week Three: a lesson / supervised practice with the local wind teacher.

As part of the process, we have drawn up a new section to our child protection policy with assistance from the National Youth Council of Ireland. In theory, there are all sorts of potential complications arising out of teaching over the internet from a child welfare perspective and lots of things to be specific about. We will be making this policy available on our website and copies can also be had by contacting the IAYO office.

As we are preparing this Newsnotes, we have just had the first online lessons - dealing with the attendant complications like the fact that the Skype recorder doesn't work as expected and we have to work out a system for making sure that the recordings are kept securely for records and not distributed via the internet. However, the problems also bring ideas for potential for enhancing how the teaching works. There are already plenty of tutorials for learning instruments and teaching and masterclasses available online but they are not really suitable for teaching beginners, especially on instruments such as the oboe where reeds are so important and really need the teacher engaged in the real world. However, the idea that students can also record their lessons and view them back between-times is something that could prove very useful (as long as they don't go posting them on YouTube without the teacher's permission :-)). The potential for the teacher to record themselves doing technical exercises and posting them for their students is also something that could prove very useful also. It is not in question that not meeting the teacher in real life on a weekly basis might cause difficulties for the young student but the technology also provides advantages to help balance the score (pun intended).

There are already plans for an oboe quintet as part of the Laois School of Music Christmas Concert and the new young players are to be included in a commission by Elaine Agnew for the Laois Youth Orchestra to be performed next year.

We did start out with a Plan B for this programme – just in case – but right now it looks as if it is going to be a real success and we may have a model that works for young beginning students to learn the rare-breeds regardless of where they live in the country. We'll keep you updated as we go.

IAYO Newsnotes March 2016

IAYO's collaboration with Music Generation partnerships in Carlow and Laois along with the Carlow College of Music and the Laois School of Music have been progressing well since last we brought news of it. In December's Newsnotes we recounted how teaching of the students and the student-teachers had happened mostly in person with Eimear Saunders, who is the specialist oboe teacher and is co-ordinating the pilot. At that time, Eimear was setting up and preparing for going online with lessons, both with the student-teachers and the young students. Setting up Skype is easy enough but Eimear had also to set up a recording facility so that all lessons are recorded for child protection purposes and a schedule for transferring those to the School / College for safekeeping and archiving was needed. IAYO, consulting with the National Youth Council of Ireland and others wrote up a specific policy and set of information sheets and permission sheets for the students, their parents and the teachers so that everyone knew their roles and responsibilities and things that could possibly go wrong. (On investigation, there were quite a lot of things to consider in having a teacher virtually in students' homes.)

Having been through the setup phase, the teaching is now going well on a three week cycle. Eimear is present in person on the first week to give lessons to the students (younger and older), She gives an internet lesson on week two and the local teachers give a lesson to the young students on week three. Again, there is a lot to consider as Eimear and the local teachers are acting in two different



relationships with each other. In one, they are teacher and student and in the other they are colleagues, one of whom is a specialist on the instrument but being on an equal level regarding musicianship and teaching skills. They need to have a good relationship on both levels in order for the teaching of the young students to progress well.

Discussing this, we have come to the conclusion that, in such a model, it might be a good idea for the local teachers to take up the oboe a full year before they enter into the phase where they are both learning and teaching / supervising at the same time. It allows an appreciable time for them to

become comfortable with the instrument and place themselves at a significant degree of proficiency beyond those that they will be teaching. The teaching of a teacher can be done primarily over the internet with, consequently, very little need for travel as someone who is already at a high standard in one instrument will automatically register if they are having a technical, as opposed to musical, difficulty and will be able to judge if and when there is a need for some hands-on contact while they are learning. There is also a great opportunity for the local teachers involved in developing their own practice locally by adding another instrument to their teaching abilities in such a supported manner. A potential spin-off benefit for the locality is that



now there will be an adult oboe player for amateur ensembles where there was none before.

The lessons over the internet are going well and Eimear reports that excellent progress is being made in the online sessions – often even more than being actually there because there is less ‘getting into the room, having a chat, checking over the instrument etc.’ These things are all necessary, of course, but not necessarily every week. The online lessons are definitely productive

with the older students (teenagers) than the younger ones, but the lessons with the younger ages are also working well, as are those with the teachers. There is a possibility that the online lessons might be shorter than the in-person ones where this kind of teaching is on a regular basis, thus cutting down on overall hours worked and the cost of the programme, which, under this model, is going to be more expensive than a local teacher and a local student. However, over the longer term, as the balance of student contact shifts more for the specialist teacher to the local teacher, the cost will reduce.

There is also a benefit of flexibility in the timing of online lessons for both the students and teacher and it is possible to check in more regularly on a particular aspect of technique or learning. Such flexibility, it must be said, can be as much of a pain as a gain but, once it is managed well, can enhance the progress of the students and fit well with the other activities that most music teachers have in their professional lives.

The every-third-week of teaching of the young students by the local student-teachers is also working well. They are, at present, working almost exclusively on musicianship and musicality but, as this is a large part of the working relationship between teachers and students, it is appropriate and no problems of any sort have been experienced thus far. The students are all progressing well technically and the combination of in-person and online teaching from Eimear is enough to give them a solid basis for their musical progress. A new student has just joined the programme in Carlow and, to our happy surprise, is someone that had decided they wanted to learn the oboe and had gone looking for a way of achieving this without travelling to Dublin weekly when they discovered the programme running at the Carlow College of Music.

We will keep you updated as we go. If you would like copies of the policy and forms, do contact the IAYO office and we will send them on to you.

IAYO Newsnotes June 2016

Having reached the end of the first year (seven months really) of our oboe teaching project in Carlow and Laois, we have been chatting to some of those involved to find out how it has been working and if we should continue in the same way or try to rearrange for better results.

Thankfully and most happily, the teaching has been a great success and, with the exception of a few internet connectivity issues, everything has gone really well.

Firstly, we checked in with Bill McGrath, who has been both learning and teaching the oboe since October, in the unusual relationship of sharing students with his own instrument teacher, observing lessons and also taking lessons by Skype so as to keep ahead of the young ones. Bill is, himself, a former member of the Carlow Youth Orchestra and now works as a composer and teacher based in Carlow. He graduated from the RIAM in 2012 with a BA in Composition along with studies in conducting and piano. His postgraduate studies were undertaken at the University of York, where he worked under Jonathan Eato, as well as Roger Marsh, Thomas Simaku and Ambrose Field. In his time at York, Bill became involved with the University's Chimera Ensemble.



Bill's most regular instrument is clarinet and he is a sometime saxophonist also. He has really enjoyed learning to play the oboe himself, although it's been difficult to get enough time practicing with teaching and composing going on. The fingering of the instrument is quite similar to the sax, so he has a good head start on the students he is sharing. There are some extra buttons and holes to contend with but, all-in-all, he's finding the fingering technique straightforward. The embouchure is the most difficult of learning the oboe. It's a lot more physical than the clarinet and air-pressure needs to be a lot higher.

Bill's Skype lessons worked very well. There was a lot of work done in them - even more than in-person lessons. There was no 'arriving in the room and setup' time as both he and Eimear were ready to go at the appointed time and there were no distractions during the lesson. The work on Skype was very focussed. There was no problem with not being physically present. In terms of working on embouchure, the teacher can't tell what is going on inside the student's mouth in any case so there was no difference. Bill doesn't see Skype working as the sole method of contact for lessons. He feels that an in-person lesson once every four weeks would be a good amount for his own learning.

Given that this was first-time-out for a project like this for IAYO, the schools of music and the Music Generation partnerships, we had started the students and teachers learning at the same time. Bill found this has worked out fine but thinks that a six-month head start for the teacher might be useful.

In addition to learning the instrument himself, Bill also observed lessons with the younger students and so, was familiar with the work that they were doing with Eimear and able to dovetail well. For young students, he worked a lot on counting and securing the music – not quite basic musicianship but helping them to build their musicality with the instrument. There was plenty of work to be done with the older students on interpretation so non-technique focussed lessons worked very well with everyone.

Finally, as a little spin-off benefit, Bill intends to find or make opportunities to perform with the oboe in ensembles so it's good for adult music-making too.

Having talked to Bill about his experience as both student and teacher, we checked back in with Eimear Saunders, the lead-teacher for the project. Eimear feels that the mixed combination of lesson-types is working really well. "Given that many students progress at different rates, it is hard to say if they were, generally, doing particularly better or worse in their progress under this model. The rates of progress were in the 'normal', very-wide range."

Eimear was surprised at the success of the Skype lessons. The only drawback, from her point of view, was 'not being able to fiddle with reeds' (Eimear is a reed maker and we have made sure that students have a plentiful supply so it's not that big a problem). Teaching embouchure is not a problem for Eimear. She mainly works on sound with her students and making the right shape will make the right sounds. In any case, she encourages students to play with the mouth shape and find their own sound: phrases such as, "can you hear the difference", "blow harder". Finger position on the oboe is not so important as it might be for other instruments, such as violin, so the need for arranging students' fingers on the instrument was not a problem. For someone learning the oboe as a second wind instrument, the oboe is nearer to clarinet or sax than the flute or brass instruments from an embouchure point of view, but it is, nevertheless, not a great difficulty. There were occasional technical difficulties with skype: one student in particular had a few lessons interrupted. However, for the most part, the lessons were more productive than being there in person. Four half-hour lessons in a row on a Saturday was enough to leave Eimear needing the rest of the day off - quite intense. The intensity of the lessons and progress made more than made up for technical difficulties that were encountered and, perhaps, lessons could be a bit shorter on Skype for younger players.

The teaching has mostly run on a three-week rota: Eimear in person with the local teacher observing; local teacher on their own with the student; Eimear

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The Nationalist CARLOW
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Laois Nationalist LAOIS
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Kildare Nationalist KILDARE
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Carlow College of Music to provide oboe lessons for local students

Carlow College of Music in association with Irish Association of Youth Orchestras (IAYO) and Music Generation Carlow are joining forces to provide oboe lessons for local students.

An oboe tutor, Eimear Saunders will be at a special open day on the 29th August at the Carlow College of

breed' instruments such as the oboe outside Cork and Dublin. This exciting new initiative will give students an opportunity in using a combination of in-person and over-the-internet teaching such as Skype to develop the oboe in parts of the country where there are no available teachers to travel in

Eimear Saunders

Eimear began playing the oboe with a local concert band when she was 7. Two years later she was accepted into DIT Conservatory of Music, where she was awarded scholarships and completed the Foundation Music Course with distinction. She continued her studies at London's Guildhall School of Music and Drama, where she won an award from the Sir

in Arts graduates. This allowed her to set up her own business, 'Oboe Reeds Direct', which aims to make the oboe more accessible by providing low cost, consistent reeds. The business continues to grow and supplies oboists around the globe. Since returning to Dublin, Eimear's work has been diverse; everything from having an historical article published

has seen her introduce school children around the country to making music through the National Concert Hall's 'Up the Tempo' programme and she works regularly with Music Generation Wicklow, The Artane Band, Dublin Youth Orchestras, Irish Youth Wind Ensemble and Irish Association of Youth Orchestras.



over Skype. Eimear feels a four-week rota with herself actually present once every four weeks would work very well, two weeks of the student and local teacher alternated with herself on Skype in between. She feels that with the progress of the local teacher and student, she could very quickly move to a role of 'technical consultant' with the local teacher taking the lead role as the younger students' main teacher. As part of preparations for the Carlow College of Music's summer concert, Bill had composed and arranged music for himself and his oboe students and taken the lead in working on the music with them. Eimear's in-person and Skype lessons can, she feels, become more of a regular 'masterclass' in the instrument rather than her directing and monitoring the progress of the young students.

All-in-all, the project thus far has been a great success and we intend to keep it going in Carlow and Laois as well as trying to connect teachers, instruments and young people around the country. Two oboes have already joined the orchestra in Laois alongside brass players from one of the Music Generation projects so we expect to hear great new things from there. The young oboe players in Carlow will also be taking part in the orchestra there from next term.

As for the students, we'll let them speak for themselves.

My name is David Vesey and I recently took part in a highly innovative programme where I learned to play the oboe. I found the lessons great. Eimear was an excellent and supportive teacher. The skype lessons were a new experience for me and I was wondering how well they would work. As a trad musician as well as a classical musician, I have experience of learning by ear. This certainly aided in the Skype lessons. I can see the potential of internet learning in spreading music to people who couldn't access it before. However, the quality, of both sound and picture, needs to be high to make it successful. At times the internet quality took away from the learning experience but overall I feel the Skype lessons were a success.

Ellen Mc Hugh: I began learning the oboe in September 2015 as part of IAYO, Carlow College of Music & Music Generation's oboe project. I was quite daunted by the challenge of learning a new instrument, but greatly looking forward to it – I had been interested in learning the oboe even before I had heard about the project, as it is such a beautiful instrument.

I am really enjoying the oboe lessons so far, despite a few technical difficulties with the Skype lessons. Apart from those difficulties, I have found the Skype lessons very enjoyable and convenient, and a great way to complement the regular lessons.

The oboe is a very challenging, but very rewarding, instrument to play: it can be difficult to get a nice, even sound, but there is a great sense of achievement when you do! I am really enjoying the mix of pieces that I am learning, especially the “Queen of the Night” aria. Again, this is a challenging piece because it is quite long, but a very enjoyable and rewarding piece to play! Overall, taking part in the oboe project has been a fantastic experience and I would love to continue with it.

Oboe Project Proposal

Irish Association of Youth Orchestras

July 2015

It is IAYO's desire to promote the playing of 'rare-breed' instruments by young musicians outside of Cork and Dublin.

We have had a proposal for some time awaiting an opportunity of implementation in using a combination of in-person and over-the-internet teaching to develop instruments such as oboe, bassoon and horn in parts of the country where there are no available teachers and travel in either direction on a regular basis is unreasonable except for the most dedicated of parents.

We wish to pilot the project in the Midlands which, although in reasonable proximity to Dublin, still has a notable lack of young oboe players. Also, whilst we envisage this as being of most benefit to those in the most rural areas, broadband provision at the level we require is still two to three years away in many of those areas. However, piloting the programme now will spread the idea and create the potential for teaching provision in this manner to spread quickly.

Having developed the concept with oboe and double bass player and teacher, Eimear Saunders, I would like to proceed to a pilot phase of this project with Eimear. Eimear has worked for IAYO on the Irish Youth Wind Ensemble and our Chamber Music Workshops for a number of years and is recommended as performer, oboe teacher and someone who gets on very well with young people.

Our proposal for a model of developing oboe playing is as follows:

- We currently have four Howarth Junior Oboes and two S10 Oboes available for the project. We intend to apply for funding to buy more instruments to support the scheme in the future and will also approach Howarths of London, our suppliers, to see if they can provide extra support by way of hiring / cheap rates.
- Eimear Saunders will be the main tutor for the scheme.
- Eimear is, in addition to her other roles, also a reed manufacturer and will be able to keep the instruments in a condition for the players to develop well and provide them with personalised reeds.

- A programme of teaching for the young players will be developed in conjunction with two orchestras in the Midlands such that Eimear can travel to all in one day or that she can meet all in one centre. Two or three young musicians with each orchestra will receive the opportunity to take up the instrument.

Players will receive a 'bootcamp' training of two to three-hours on a regularity of between every four and eight weeks.

On weeks in between, players will receive half hour individual lessons from Eimear over Skype or similar video telephony software.

If necessary, we would negotiate with partner member orchestras that teachers be engaged locally to oversee the development of musicality by players in between bootcamps without interfering with technical development.

As part of the pilot, partner member orchestras will be encouraged to apply to the Music Network Music Capital Scheme for the purchase of oboes that will be used by the players as they develop, the Junior Oboes then being available to be passed on to new students.

The pilot will receive regular coverage in IAYO paper and online news channels in order to promote the development of the idea for other areas and instruments. If, as we hope, the model proves successful, it will be included as a part of the strategic development of the IAYO instrument bank in years to come.

Costs will include VEC rates for an average of $\frac{1}{2}$ to $\frac{3}{4}$ hour per student per week for 30 weeks p/a plus mileage for the bootcamps.

It is envisaged that students will make a contribution to lessons.

Discussion Proposal September 2015

Aim

To promote a mixed model of internet and in-person teaching that will show options and encourage innovation in the spread of 'rare-breed' instruments throughout Ireland.

Resources Have / Needed:

- IAYO has four junior and two student S10 thumbplate models from Howarth of London. IAYO also owns other oboes but these are already placed with orchestras / students.
- Music Generation Laois has three S10 oboes (thumbplate or conservatoire models?)
- Laois school of music has one oboe of unspecified make / model / type.
- Music books for beginners will be supplied by IAYO
- Reeds will be supplied on an ongoing basis by IAYO.
- Teaching hours are needed as follows:
 - Contact hours between Eimear and young students in-person and online
 - Contact hours for learning teachers with Eimear (both paid) in-person and online
 - Contact hours for in-training teachers with young students, in person.
- Eimear will use her own tablet / laptop
- Encrypted drive to be supplied by IAYO for storage of recordings

Travel expenses:

Oboe Teacher: Eimear Saunders. Based in Wicklow. Mileage to be paid by IAYO.

Alternative wind teacher(s): Takes lessons with students every three weeks from week 4/6 in order to work on musicality, note learning etc.

Model

Teaching to proceed in the following fashion initially:

- Beginning with four to six weeks in-person teaching with Oboe Teacher to get started.

- This is, from the teacher's point of view, ideally one-on-one but a less desirable possibility of twos or threes.
- The presence of the other wind teacher for some or all of these lessons is ideal to get to know both the students and the instrument.
- Three-week rotating model after week 4/6 until Christmas, at which time, evaluation takes place.

Week 1 - Technique and music

- individual half-hour in-person lessons with Eimear and wind teacher or
- 1 hour 'bootcamp' with two to three players with Eimear and wind teacher
- Week 2 – individual web-based lessons on technique and musicality (Skype or Hangouts as works) with Eimear

Week 3 - individual lesson with wind teacher.

- After Christmas, the possibility of rotating to a four-week or two-week model as progress dictates.
- We have discussed the possibility of Eimear creating 'practice' videos for technical exercises etc. for the students to view and play along with.

Suitable Days for in-person contact: Eimear has a strong preference for working on Saturdays or Sundays. Tuesdays and Thursdays from 4pm are also possible but Eimear is not too happy about mid-winter night-time driving back to Wicklow.

Suitable Days for internet lessons: Eimear is quite flexible on this and arrangements can be made to suit students if this is acceptable.

Evaluation

Regular short reports in suitable formats from:

- Eimear
- The alternative wind teacher
- Students / parents (in the case of students, these will be very much 'yes / no' or scaled questions that are not leading).
- Music Gen / Schools of Music / IAYO as and when needs.

Promotion

From IAYO's point of view this is, as said, promoting a model of mixed teaching. We would like to:

- Have three or four articles in our quarterly Newsnotes over the course of a year. These articles also to go on our website and be promoted out through our social feeds.
- Record one or two lessons for broadcast and release via our website and social streams directly to youth orchestra profiles.
- If the idea of Eimear making practice videos works out to promote these via our social streams directly to youth orchestra profiles.
- Have an email summing up direct to IAYO member orchestras at the end of the first year with a combination of text and video.
- From Music Generation partnerships' point of view:
 - (to be discussed)
- From Carlow College of Music / Laois School of Music point of view.
 - (to be discussed)

Internet Teaching Child Protection Statement

It is the policy of the **Organisation Name** to safeguard the welfare of all the children and young people who are taught music and take part in our activities. **Organisation Name** is committed to providing a positive and enlightened environment, to facilitate the best possible educational outcome for participants. The welfare of the children and young people under our care is paramount.

This policy extends the Child Protection Policy of **Organisation Name** which is available from **www.webaddress.ie** or in hard-copy from **Organisation Address**.

Teaching of Instruments via the Internet

In facilitating access to the greatest range of instruments and teaching opportunities for our students, **Organisation Name** extends the opportunity to study with specialist instrumental teachers via the internet using videotelephony using Skype, Google Hangouts or other similar services. In providing these opportunities, we commit to adhering to the following best practices in the interest of safeguarding both students and teachers.

Child Protection Concerns Related to Internet Teaching

Teaching student over the internet raises the following concerns in relation to child protection:

- The situation introduces the student to the idea of communicating with an adult that is not part of their family group over the internet. This is not a practice that should come to be considered normal by the student and it should be emphasised by parents that communicating in this manner is something that requires permission and supervision;
- This method of teaching invites the teacher into the student's home, and vice versa, without being physically present and, therefore, possibly unknown to other members of either household. There should be an awareness on behalf of all involved that there is someone virtually present in their home and that everyone's actions need to be reflected in this. Insofar as is possible, the teaching situation should closely reflect that of teaching in a music school;
- The possibility exists for distribution of recordings of lessons on the internet by the student, parents, the teacher or **Organisation Name**. This may be desirable at times, such as using the recordings to promote the usefulness of internet lessons and best practice in the area. However, the written agreement of all parties is an absolute requirement before any materials are distributed;
- **Organisation Name's** teachers undertake as part of our Child Protection Policy to report any concerns over child welfare to **Name of Designated Person**,

who is the designated person with **Organisation Name** for child welfare matters. This relates not only to the student but to the welfare of any child in the location in which they are working, physically or virtually.

Parental Consent

Written parental consent shall be sought for the purposes of:

- Engaging with the young person in their home, or other locations as decided, via internet videotelephony;
- The recording of such lessons as a record of the interactions between teacher and student;
- The retention of such recorded materials for a specified time by named by the music provider;
- Posting of lessons to the internet for the promotion of the usefulness of internet lessons and best practice in the area. This latter permission should be obtained separately from the above items as it is not part of the teaching programme.

Location and Supervision of Lessons

- All lessons should be held in an area of the home that is open and accessible to the parents of the student. Lessons should not, for instance, take place in a bedroom with a closed door.
- Lessons will, however, need to be held in an area where student and teacher can concentrate on the lesson and not be unnecessarily interrupted. This may be hard to balance with younger children in the house and may take a few lessons to establish a good routine. All concerned need to show some patience in forming a routine and be willing to discuss ways to improve concentration during lessons.
- Ideally, a parent or other responsible person should be present with the student throughout the duration of the lesson. As trust is built, this may be relaxed with the written consent of all involved.

Videotelephony Addresses

- All lessons and student-teacher interaction on the student's part must take place using videotelephony addresses that are controlled by or fully accessible to parents.
- All lessons and student-teacher interaction on the student's part must take place using an organisational address that is provided by and controlled by

Organisation Name.

- The teacher should not use their own personal videotelephony addresses for the purposes of contact with the student.

Alternative Contact Methods

- All arrangements / re-arrangements to lessons must be made through a parent.
- Student and teacher are not to communicate via alternative telephony / electronic methods other than specifically agreed with the parent.
- Any and all communications between student and teacher must be fully controlled by or accessible to parents.

Grounds for Concern

The grounds for concern laid out in **Organisation Name's** Child Protection Policy shall apply in all lessons given over the internet and shall apply to all children in the student's home. This includes things that happen in the background or off-camera.

If a parent has any concerns about the process or relationship between student and teacher, they should contact **Name of Designated Person** with **Organisation Name** to discuss the situation. **Organisation Name** undertakes to investigate all complaints or concerns regarding its teaching staff in line with our Child Protection Policy.

Raising Concerns

Concerns for the welfare of students will be dealt with in line with **Organisation Name's** Child Protection Policy.

Recording of Lessons

In the interest of safety and transparency, all lessons conducted over the internet shall be recorded by the teacher and stored by **Organisation Name**.

- Given the educational nature of the lessons, it is not intended to encrypt all files during this process.
- The teacher will record lessons on to their own computer.
- Videos of the lessons shall be transferred by USB drive to **Organisation Name** on a regular basis.
- The student / parent may also record the lesson for their own record and also as a useful tool in learning their instrument.
- The teacher may keep copies of the recordings until the beginning of the following term for the purpose of reviewing and improving their teaching practice after which recordings will be erased.

- **Organisation Name** will keep copies of the recordings on removable media at their administration office for a period of three years after which they will be erased.
- All other data collected in relation to the student will be dealt with in line with **Organisation Name's** Data Protection Policy.

Signed _____ Date _____

On behalf of **Organisation Name**

Information for Students

Getting Music Lessons over the Internet

Because there are not enough teachers for every type of instrument all around Ireland and travelling every week takes so much time, you are going to take some of your music lessons over the internet.

We really want you to be happy with this so always feel free to let us know if you are not happy with anything about the lessons. You might not learn as much on weeks when you have lessons on the computer. Always let your mum, dad or your teacher know what is good or bad about the lessons.

We have made times for your lessons and, if we need to change those, the teacher will talk to your mum or dad to arrange it. The teacher is not allowed to change lesson times or places just with you.

This might be the first time you are talking with an adult on the internet that isn't one of your family or friends. Always remember that you should ask your mum or dad before talking with anyone on the internet. Never talk to strangers over the internet – on video or on social media.

We will record all the music lessons and the teacher and music school will keep copies for a while. Don't worry, no one else will see them unless we ask you first and you are really happy for them to be used. We might want to do this to show people how to teach well over the internet or to ask them how to do it better.

You or your mum or dad can record lessons too. This could be really good to watch back if your teacher has shown you how to do something and you want to see it again. Please, please do not post the video anywhere on the internet unless your mum or dad and your teacher are happy with that.

We know you might have brothers and sisters and that they might make noise while you have your lesson. We will try and work out with your mum or dad so you have a good space to have lessons in. We will never want you somewhere hidden away like your bedroom though. Your mum and dad should always be able to know what is going on with your lesson.

Remember! Smile! You're on Camera.

Parental Consent Form

Instrumental Tuition via Internet Videotelephony

Please check all boxes to indicate your consent and sign at the bottom of the form.

- ☐ I have read and understood the Internet Teaching Child Protection Statement provided to me by **Organisation Name** and attached to this consent form.
- ☐ I consent to my child _____ receiving instrumental lessons via internet telephony with **Teacher Name** in my home or at other locations as may be agreed in writing.
- ☐ I consent to the video recording of all instrumental lessons by the teacher.
- ☐ I consent to the retention of these recordings by the Teacher and **Organisation Name** in line with the section 'Recording of Lessons' in the Internet Teaching Child Protection Statement.
- ☐ I understand that the instrumental teacher will operate in line with **Organisation Names'** Child Protection Policy and is required to report any concerns to the designated person for child welfare matters with **Organisation Name**.
- ☐ I understand that concerns of a serious nature, as outlined in our child protection policy, will be reported to the Garda Síochána or The Child and Family Agency.

Parent Name: _____

Signature: _____

Date: _____

Teacher Consent Form

Consent to the recordings of all lessons by the student / student's parents if they so wish.

Consent to the retention of videos of lessons by Organisation Name on desktop / office based computers for a period of . . .

Please check all boxes to indicate your consent and sign at the bottom of the form.

- ☐ I have read and understood the Internet Teaching Child Protection Statement provided to me by **Organisation Name** and attached to this consent form.
- ☐ I consent to teaching instrumental lessons via internet telephony using only such services as agreed with or provided by **Organisation Name**.
- ☐ I agree not to communicate directly with students other than by the agreed internet telephony channels.
- ☐ I consent to the video recording of instrumental lessons by the student / their parent.
- ☐ I agree to provide copies of all recordings to **Organisation Name** within one month of each lesson taking place.
- ☐ I consent to the retention of these recordings by **Organisation Name** in line with the section 'Recording of Lessons' in the Internet Teaching Child Protection Statement.
- ☐ I agree to operate in line with **Organisation Name's** Child Protection Policy and to report any concerns to the designated person for child welfare matters with **Organisation Name**.
- ☐ I understand that concerns of a serious nature, as outlined in our child protection policy, will be reported to the Garda Síochána or The Child and Family Agency.

Teacher's Name: _____

Signature: _____

Date: _____

Information for Students

Step-by-step Instructions for Internet Lessons

These are instructions for Skype. Alternative software / services may be used also.

Requirements for Students

- A laptop / computer / tablet / phone including a webcam, microphone and speakers. All modern laptops, tablets and phones and all Apple computers have these built in. Many desktop PCs will need external equipment to be added on if not bought already.
- While mobile phones are possible, something with a larger screen is preferable. If using a tablet, thought should be given to what it will rest against (if it doesn't have a stand of its own.) Ideally there should not be a space behind the student where people are passing by / going about their lives as it is a distraction to the teacher.
- A working broadband connection capable of supporting audio and video communications.
- A space where the student has room for their lesson and enough peace and quiet to concentrate.
- Video telephony software as agreed with the teacher. In this case Skype should be installed on the device to be used.

Requirements for Teachers

All the above with the addition of the ability to record and store all lessons.

Procedure

The student's parents will be provided with the child protection statement and asked to sign the consent form. The primary purpose of these forms is to ensure absolute clarity about the process and also implements the music provider's commitment to ensure the welfare of both students and staff.

A date and time will be arranged between the teacher and student's parents.

Username will be exchanged. In this case, Eimear will send a request for contact from the Skype / Microsoft account info@iayo.ie. The request will appear in the student's messages / inbox on Skype. Phone numbers should also be exchanged in case technical problems are encountered. This is fairly usual on first contact for all sorts of

reasons.

Make the connection at the appointed time. Expect that the first lesson will largely be spent figuring out how to work with each other. If it's not, so much the better.

Work out problems if they arise and report back so that they can be incorporated into the instructions.

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The Irish Association of Youth Orchestras CLG (IAYO) is the all-Ireland resource organisation for youth orchestras.

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Department of
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