OBJ/143

45 Lakeside, North Oxford OX28JQ

STATEMENT OF CASE (ref:PETOM/119788-010009)

July 2010

I have lived at 45 Lakeside since January 1990. From the time I moved in here, the railway line, which runs directly behind my house, has been single track. It was understood at the time, the trend was that the line was to be 'run-down'. Certainly the few trains that passed up and down daily were infrequent and always practically empty, as they still are today.

Over the last twenty years I have established a very successful business at my home as a piano teacher. I teach over sixty students a week and I have a waiting list. The room I teach in at the back of the house is about 20 metres from the line. Up to now this has not been a problem and I've been able to operate in a fully professional capacity. In order to do my job properly I need not only to be able to hear, but to be able to listen, and I also need to be teaching my students their own listening skills using aural training methods used by the Associated Board and other examining bodies.

However, with the planned double track and increase of service that Chiltern Railways are proposing this will not be possible in the future. Four trains an hour (or every15 minutes) will constitute a Change of Circumstance and will certainly impact on my work. To make it possible for me to continue practising in a way that is professional and satisfactory, I shall be forced either to rent a studio in North Oxford OR to extend a room at the front of my house that is soundproofed and that will accommodate my grand piano. My professional body, the Incorporated Society of Musicians, dictate that its members need to provide waiting and parking facilities as well as toilet facilities and therefore it is my belief that the renting option would prove to be totally impractical.

The above forms the basis of my concerns about my Income. I also share the concerns voiced to you by my fellow local residents to do with Noise Pollution in general, and the effect that the Vibration caused by the heavier, faster trains is going to have on the infrastructure of buildings in the whole of North Oxford, which is built on clay soil.

However, I'm also very concerned that the Noise readings taken at the North Oxford Golf Club on August 24 2009 are 'unsound'. In fact the whole sound survey has to my mind been conducted in a very amateurish, unscientific way. Two ten-minute readings were taken at 15.10 and 15.31 on August 24 of last year, and then at 23.35 and 23.48. At the time there was a speed limit of 40 mph due to road works on the neighbouring A-34. Between this and the fact the readings were taken during the summer holiday period, and at low peak time of the day, the readings of 56/57 decibels for day and 47/48 decibels for night cannot reflect the reality of what truly exists. Surely to measure this more accurately readings over 24 hours should be taken. In view of my concerns to do with my Income, I invite Chiltern Railways to take further readings, preferably over a time period of at least 24 hours, from my back garden.

I am in favour in principal of the proposals Chiltern are making, but they need to 'do their homework' in a proper scientific manner and the whole project needs to be conducted with a certain degree of responsibility in a way that is not going to diminish and destroy the well-being, health and livelihood of the local residents of which I am one, the structure of the homes in which we live and the environment as a whole. Also, if Chiltern are to provide 'a motorway' (their words) for the use of its sister freight trains of the future – on demand – let's do it in a way in which trains are operating now all over Europe and in which we can all take some pride. Electrify and provide proper noise mitigation.

Maureen Rosenberg

Maureen Rosenberg A.R.C.M

ear-training

Aural Awareness: Principles and Practice - Ear, Music, Training, Aural, Perception, Pitches, Only, and Sounds

In its simplest sense, ear-training, or 'aural perception', aims to improve communication between the ear and the brain, thus improving the listener's conscious and intellectual grasp of what the ear hears.

The broader implications of ear-training and aural perception go to the very roots of the different stages in the phenomenon of music. Within the Western classical tradition, these could be said to begin with the process of gestation on the part of the composer; the conversion of the music into symbols on paper (we are disregarding here music which misses out this stage, namely improvisation); the transference of these written symbols into actual sound via performance; and finally the reception of the sounds by the listener's ear.

No performer, teacher, or leader of an ensemble could function properly without a high degree of aural perception. Indeed, teachers and leaders would be of little help to their pupils and ensembles if their aural perception were inadequate to allow them to spot and correct wrong pitches and rhythms. Similarly, string, wind, and brass players must, like singers, create their own pitches. It requires a well-developed ear to guarantee that the pitches they create are in tune—not only relative to each other, but also to whatever other instruments or voices are sounding at the same time.

For music students, a traditional way of doing this has been through 'ear-training classes'. These have long been part of the curricula of conservatories and university music departments, both in Britain and abroad. In such classes students are systematically trained to identify pitches and rhythms and, by practice and guidance, to learn to write them in musical notation. (This, incidentally, is the converse of sight-singing.) Students must learn to listen 'horizontally' in order to follow melody or rhythm, and 'vertically' so as to separate mentally the various sounds that combine to form a chord or note cluster. They must also understand the grammar of written music in order to express these sounds as symbols on paper.

However, research has resulted in criticism of established methods of ear-training as being inadequate and inappropriate in meeting students' professional needs. Ear-training exercises in the past have confined themselves only to features that can be rendered in notation and, consequently, readily assessed. Other characteristics, such as timbre, density of texture, spatial location of sounds, dynamics, articulation, and phrasing, tend to be overlooked. Also, traditional ear-training does not promote the perception of those fine shadings of pitch and rhythm that notation is inadequate to convey. The note G♯ in the key of A should, for example, sound at a slightly different pitch from an A♭ in the key of E♭; an educated ear can guide the player's fingers or lips towards making these subtle intonations. (Only keyboard instruments lack the facility to distinguish between pitches in this way.)

Where rhythm is concerned, aural acuity and observation are strongly bound up with matters of performing style. What appears on paper as a sequence of notes of equal duration may be interpreted with minute adjustments to length depending on whether the performer is playing a Baroque concerto, a piece of Romantic music demanding a flexible rubato, or a jazz 'standard' that needs to swing. Such minute adjustments to pitch and rhythm may seem intuitive, but authentic ways of creating them can be learnt only through observation and practice. Recent research into ear-training, such as the 'Research into Applied Musical Perception' project led by George Pratt at Huddersfield University, has aimed to broaden its scope and make it more useful to students in its application to their day-to-day work as musicians.

There seems to be a wide range of natural ability and disability in the field of aural perception. On the one hand are those who maintain that they are 'tone deaf' (a difficult phenomenon to define, suggesting as it does that, to the sufferer, all sounds are meaningless or chaotic); on the other, the world of music has from time to time been amazed by the seemingly uncanny ability of a musician such as the great Italian conductor Arturo Toscanini to hear a single wrong note played by some hapless musician within the welter of sound of an orchestral tutti. However, whether applied to the making of music or the listening to it, a properly trained ear is not only an essential part of every musician's technical armoury, but is also a considerable advantage to even the most casual listener.

Incorporated Society of Musicians

Music education questionnaire - the results

1 September 2009

Our survey of ISM music education professionals identified access to live musicians, better primary teacher training and free instrumental tuition for all as important priorities. Deborah Annetts outlines the findings, and explains what's next.

Following on from a number of articles looking at different aspects of music education, we asked for your views on what constitutes an excellent music education using a questionnaire made available both online and by post.

The responses we received came from head teachers, class teachers, music service managers, private teachers, lecturers, accompanists, conductors and examiners – a real cross-section of our membership. Many respondents were educators from state, independent and specialist schools, as well as universities, conservatoires and other higher education institutions. A large number of members worked at primary and secondary levels but we also received questionnaires from people working in early years, higher education and conservatoires. Of the respondents who taught in state schools, 25% also taught in an independent school.

The majority of responses came from respondents based in England, but we also received questionnaires from Scotland, Wales, Northern Ireland and overseas.

There were many thoughtful and interesting comments which provided invaluable information about the current state of music education, and the issues which concern you. This article details some of the major themes which emerged from the responses.

Strengths of the present music curriculum

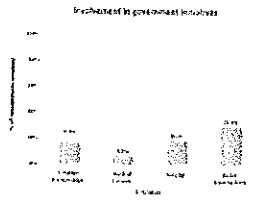
The first interesting result was that there was strong support for the current music curriculum for its broad scope, hands-on experiences, and opportunities for performing, listening and composing. Respondents liked its inclusivity, variety and diversity, as well as its flexibility and creativity. The 'fun' element, the use of music technology and the good balance of development of skills and senses were also praised.

Weaknesses of the present music curriculum

The strongest criticism of the current music curriculum was its lack of notation, depth and musical literacy. There was concern about the skill level of the workforce at primary school level, resulting in provision which lacked consistency and a curriculum which was not always well taught. This was especially applicable to Key Stage 1 and 2. There was also concern that classical music was being lost and that there was too great a jump between level 9 to GCSE and GCSE to A Level standards.

Involvement in government initiatives

We were very interested at the high level of engagement of our members in government music initiatives. In particular our members were heavily involved in Wider Opportunities as well as Sing Up and Creative Partnerships.



Positive outcomes from these initiatives

Respondents overwhelmingly supported the government initiative on singing, and also felt that Wider Opportunities had increased musicianship and instrumental take-up. The initiatives were also seen as helping deprived children (boys in particular) become more involved in music than they might have done and as playing a role in building confidence and self-awareness (both in children and staff). Respondents endorsed the wider access being given to music and felt these initiatives were raising the profile of music in schools and in society generally.

Negative outcomes from these initiatives

There was concern that not all primary schools had benefited from these initiatives. A common concern was that primary schools were using them to cover for PPA time and that classroom teachers were not always engaged with these opportunities. There was a concern that access was restricted to a limited number of pupils. Most respondents wanted these initiatives to be funded on a more sustainable basis but at the same time there was also a wish for a rigorous review of their effectiveness.

Funding of music teaching in the state sector

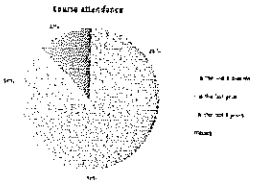
There was universal condemnation of the lack of funding of music teaching. In addition, funding was viewed as 'uncertain', 'insecure', 'erratic' and 'patchy'. One respondent said 'the loss of free instrumental teaching has been devastating in state schools'. The lack of provision of music teaching to deprived children was a major concern with the cost of instrumental teaching proving prohibitive for many. The role of Head teachers was also something many respondents raised with not all of them being seen as supportive to music. Indeed a repeated comment was that funding needed to be 'ring-fenced' so that Head Teachers could not use it for other subjects.

Important aspects in music education

Respondents felt that aural skills and singing were the most important aspects of music education, followed by ensemble work and instrumental skills with composition and music technology seen as least important.

Professional development

There was a high level of course attendance with nearly 30% of respondents attending continuing education.



What makes a good music education?

There were strong themes in the responses to this question. Practical participation, singing, instrumental learning, live experience and enjoyment were all rated extremely highly. Other areas highlighted were creativity, composition, listening, rhythm, musical literacy and aural skills.

In order to deliver a good music education, teachers should 'know their stuff' and be able to make music 'accessible' and 'fun' with children being involved in the process. One respondent who summed up the thoughts of many said that a good music education 'should give children awareness and respect for all musical genres, open up opportunities and expand knowledge.'

Another suggested that 'a good music education should prepare those who wish to work in the profession, give children the opportunity to enjoy music and create a literate audience for the future.'

From the Associated Board Syllabus 2010-11

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a 'musical ear' impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the 'musical ear'. It connects the internal imagining of sound, the 'inner ear', with the external creation of it, without the necessity of mechanically having to 'find the note' on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is the object. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

A number of tests allow for a second attempt or for an additional playing by the examiner, if necessary. Also, where there is hesitation on the part of the candidate, the examiner will be ready to prompt, if necessary. In any such cases, this will affect the assessment.

Further information on how the aural tests are assessed can be found in the guide for candidates, teachers and parents, *These Music Exams*, available to download from www.abrsm.org/exams.

Specimen tests

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*, available for purchase from music retailers and from www.abrsm.org/publications. See also 'Minor modifications (from 2011)' below.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may opt to respond to alternative tests in place of the standard tests, if requested at the time of entry. The syllabus for these tests is available free on request from ABRSM (E accesscoordinator@abrsm.ac.uk). Examples of the alternative tests are available for purchase from Allegro Music (T +44 (0)1885 490375; E sales@allegro.co.uk). The minor modifications (from 2011) do not affect the alternative aural tests.

Minor modifications (from 2011)

Minor modifications to some aural tests take effect worldwide from 1 January 2011. Full details are available at www.abrsm.org/aural. Revised editions of *Specimen Aural Tests* and *Aural Training in Practice*, reflecting the modified parameters and containing new practice material, are available for purchase from music retailers and from www.abrsm.org/publications. (*Specimen Aural Tests* available July 2010; *Aural Training in Practice* available January 2011.) Descriptions of the aural tests, including modifications, are given on the following pages. Please note that rewording for greater clarity has been made to many of the descriptions, even where the tests are unchanged.

Aural Tests GRADE 1

A **To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.

B **To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C **To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

D **To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

A **To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.

B **To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.

C **To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).

D **To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

A musical ear gives you a complete insight in music. Think of the famous composer Ludwig van Beethoven. His musical ear was so trained that he managed to write some of his most famous symphonies while being completely deaf, simply because he could hear the music in his head and transcribe it. The ability to compose music in your mind is just one of the many skills you will obtain by improving your musical ear.

No wonder all serious music schools and conservatories are devoting a great part of their curriculum to Ear Training, often with the help of interactive programs such as EarMaster, and have requirements in aural skills for applying students.

Even if you are not planning to enroll at a higher music education program, practicing Ear Training is doing yourself a major favor, as it will considerably widen your understanding and mastery of music as a whole, and will simply help you become a better musician!

What is Ear Training?

Have you ever thought about what might be the difference between a good musician and a REALLY good musician?

The answer is very likely to be Ear Training!

Ear training is the process of connecting theory (notes, intervals, chords, etc) with music (the sounds we hear). The more you will exercise to recognize this connection, the more you will appreciate playing music, because you will learn to understand what you play.

We, the people at EarMaster, have all experienced the difference ear training makes on our musicianship. This is why we recommend it to you.

Many musicians are not aware of the importance of ear training and have poor aural skills because of a lack of practice.

Don't be one of them, [illegible]!

Improvise on your instrument - straight from your mind.

Name tones and chords by ear.

Transcribe a tune when you hear it.

Learn and recall new songs by ear.

Copy chords straight off a CD.

Grasp rhythm patterns and replay them on your instrument.

Compose music in your mind.

Hear sheet music in your head.

"See" the music you hear and notate it.

Find desired tones by ear.

Sight-read and sight-sing with perfection.

Acquire greater musicality and self-confidence.

And much more...

12 exercise areas

Product comparison

What is new?

What users think of EarMaster Pro

Authors quoted with permission

"I've been playing music for 35+ years and pitch recognition was something I struggled with. After using EarMaster for less than a month, I made more progress in this period of time than the preceding 35+ years."

Jim Cox, Amateur musician, Houston, Texas

"I have only been using EarMaster for one week, and I'm able to now play songs by ear. Unbelievable. Thank you. I highly recommend EarMaster."

Sheila Evans, Keyboard, Chicago, USA

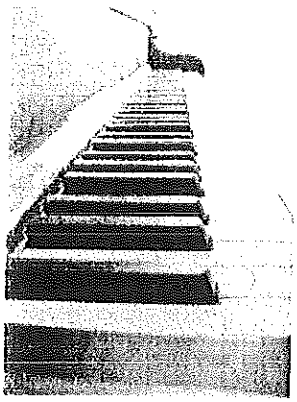
"I have been blown away by your EarMaster. I am at the University of Newcastle Conservatorium of Music, Australia and have found that using this software has improved my Aural capabilities enormously. Each point covered by EarMaster is exactly the areas in which we are working. I find EarMaster really easy to use. Thank you for turning what can be a very tedious subject into one that is extremely enjoyable."

Jan Boyle, University of Newcastle Conservatorium of Music, Australia

Music professionals speak of EarMaster and ear training

"Ear training makes you a better musician - one hour spent on ear training is two hours saved on practising your instrument."

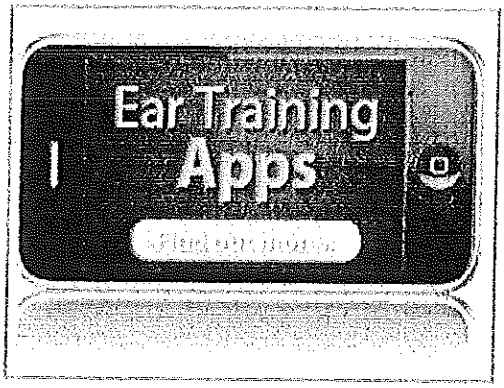
Peter Vuust, Ph.d, jazz-musician, composer and brain researcher



"I teach guitar for a living and I have to say that your program really hits the nail on the head and allows the user to concentrate on what he wants to personally develop. I've tried a few ear training programs in the past and really been disappointed. Your stuff really lets me work on what I want to work on and the whole interface is very well put together. I really salute you guys for creating something that truly benefits musicians and I am sure that it is worth every penny. I have already started to recommend your software to all of my students."

Justin Proudman, Guitar teacher, UK

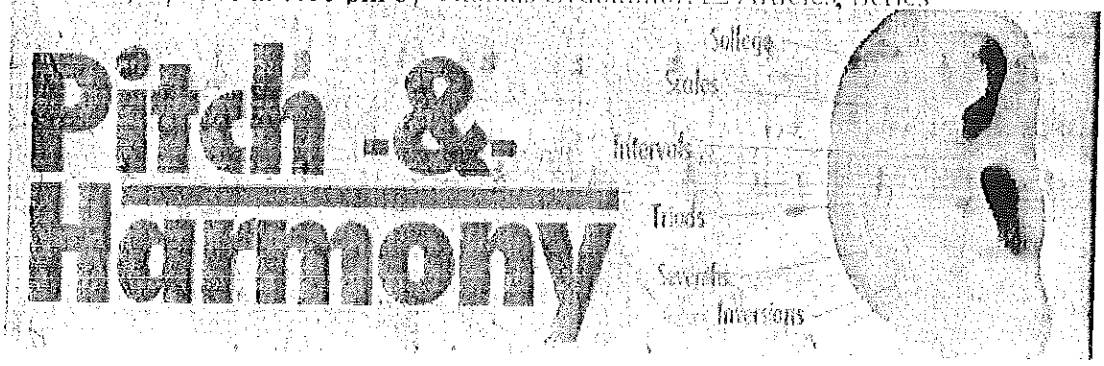
"Congratulations are in order; finally a comprehensive ear-training program that truly suits all of our needs at the University of Nevada, Reno! I have taught the two-year ear-training core curriculum for music majors for more than 20 years and have used a number of computer-assisted classroom teaching aids. I ran two programs simultaneously for a number of years because



This is a place for people who are interested or involved in ear training to come and find out more, get hints and tips, and learn ways to improve more rapidly. If you love music, come learn how you could hear so much more!

The Importance of Ear Training for Musicians

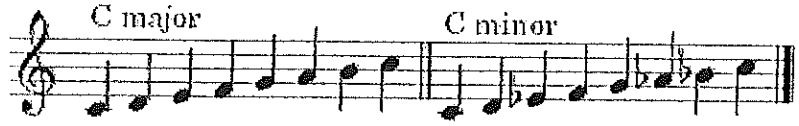
February 4, 2010 at 7:00 pm by Thomas Evdokimoff Articles, Series



Example 2

Scales

Students also learn to sing and recognize different scale types. For classical musicians, we start with major scales and the different forms of minor scales. In the example that follows, you probably will be able to hear the difference in the quality between the C major and C minor scale even though they start on the same pitch:

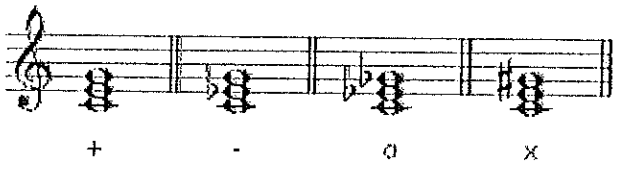


Scale examples - major and minor

Example 3

Triads

Triads are the basic buiding blocks for chords in western music. There are four basic triad types: major, minor, diminished, and augmented, presented below, here all built on the pitch C. We construct triads by stacking three pitches in thirds on a root note: C to E, for example, is a third: count C-D-E, one-two-three. Similarly E to G is a third. Each of the triads you will hear below contain Cs Es and Gs. We create the different triad types by adjusting the Es and Gs with sharps and flats. More importantly, notice that it is really not that difficult to hear that these four triads have different qualities:

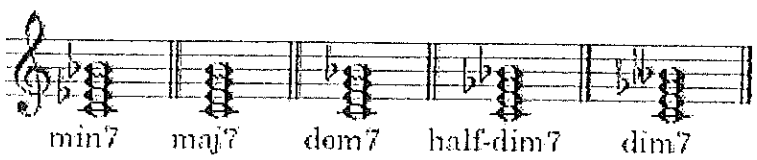


Examples of Triads - Major, Minor, Diminished, Augmented

Example 4

Seventh Chords

We can extend our ability to recognize different triads to include various seventh chords. Seventh chords add an extra third onto the basic triad. In classical music, there are five basic seventh chord types: minor sevenths, major sevenths, dominant sevenths, half-diminished sevenths, and diminished seventh chords. To identify and produce these chords, we need to have an understanding of triads and intervals. Nevertheless we can learn to hear their individual qualities:



Ear training is an integral component of our musical studies. In ear training we are developing our inner ear, the ability to accurately hear and identify musical elements in our head while reading, listening to, and thinking about music. Conservatories, colleges and universities usually require students to take ear training courses as part of their music programs.

Some musicians develop what is called perfect pitch: the ability to accurately hear and identify pitches by name instantaneously. This skill seems to develop naturally especially with piano and string players who start their practice around the age of five or six, but for students that start music later in life, perfect pitch is an extremely difficult skill to learn.

Instead, most musicians develop their relative pitch. Relative pitch is our ability to discern the relative distance between notes, as well as the quality of different types of musical elements like scales and chords. Any music student can train their relative pitch. In fact, anyone who listens to music and can hear the difference between higher and lower notes, has relative pitch – that is to say, everyone.

Can you hear the difference?

[Example]

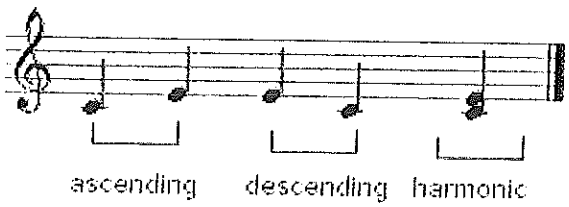
If you wanted to get started training your relative pitch, a powerful but simple technique is to simply start singing back what you hear. You can try it with the musical example above, as well as the ones that follow.

The study of ear training is usually divided into several different categories which are similar to the ones we study in music rudiments: intervals, scale types, triads, seventh chords, harmonic dictation, and melodic dictation. We also consider sight singing as an element of ear training.

Categories of ear training

Intervals

The first aural skill that a student usually works on is interval recognition. A musical interval is the distance between any two pitches. Intervals have both a size and quality, for example, a major third. The student works on recognizing both ascending and descending melodic intervals, as well as harmonic intervals, the simultaneous sounding of two notes, as in the following example:



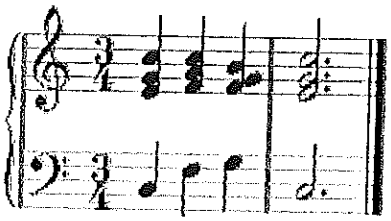
Interval Examples - Ascending, Descending, and Harmonic

Examples of Seventh Chords

[Example 5]

Chord Progressions

In western music, chords are connected together to create larger musical structures, called chord progressions. These chord progressions give music a sense of direction: moving from a beginning harmony, to a point of musical tension, and its release, returning back to the opening harmony. We can learn to recognize these progressions and patterns. Below is a common chord progression in C major that is the basis for a lot of classical music. We can easily hear that it has a starting place, develops harmonic tension as it move to the second last chord, and the resolution of this chord to a place of rest in the final harmony:

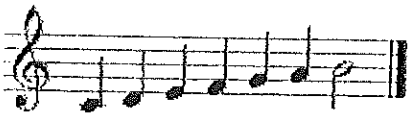


Example of a chord progression

[Example 6]

Melodic Dictation

Just as we can learn to recognize intevals, chord qualities, and chord progressions, we can learn to reproduce melodies that we hear, either at our instrument or even writing them down. We use our knowledge of these different musical elements, as well as our experience of what we would expect to happen to do so. Listen to the following scale:



Can you complete this musical phrase?

[Example 7]

It's not hard to hear that the last note creates melodic tension and an expectation: the scale is not finished. I bet you could sing the final note.

Sight Singing

Sight singing is the skill to produce all of the above musical elements with your voice. In fact, sight singing is an important tool to use in developing your inner ear. Take that major scale above as an example. With a little practice, you will be able to sing and recognize its quality as representing all major scales. With careful study, singing scales, intervals and triads teaches you