

The Musician

Journal of the Musicians' Union
Spring 2014
theMU.org



Sexism in music

Investigating the portrayal of female musicians

Live Performance Dept

A new MU department for members in the live arena

Profile: Lisa Knapp

Exclusive interview with the innovative folk artist

ABO Conference report

On carving a brighter future for orchestras across the UK

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@WeAreTheMU

**Musicians'
Union**


John Smith reports on Political Fund outcome

The votes are in for our Political Fund ballot and the poll revealed solidly positive results. General Secretary John Smith looks at what this means for the Union.



© Katharyn Boudet
John Smith,
General Secretary

Thanks to all of you who took the time to vote in our recent ballot on the retention of our Political Fund. As you'll see from the report in this issue of *The Musician*, the turnout was 17% of members who received ballot papers and of those, 75% voted to retain the fund. As our statistician friends tell us, those figures represent a robust result that secures the Political Fund for another 10 years.

Having said that, it's a shame that more members don't take the opportunity to get involved in our structures through this kind of ballot, and the elections that the MU regularly holds for regional committees and for the Executive Committee. The Union's internal democracy relies on our committees being representative of our full membership, and I encourage you all to participate in the process that leads to the decisions that are made on your behalf.

Securing the Political Fund means that we can prepare ourselves and devote resources to the next General Election, which will take place in May 2015. Those of you that read the very good article by Isabelle Gutierrez (MU Head of Government Relations & Public Affairs) in the Winter 2013 issue of *The Musician* will understand how the Political Fund works, and why it is important for us to maintain it and use it for the benefit of MU members.

As the article and the *Members' Handbook* explain, just under half of our Political Fund is spent on our affiliation to the Labour Party. You will have no doubt heard from reports in the media that the relationship between the affiliated unions and the Labour Party is set to change. Ed Miliband has said that he wants to extend the concept of one member one vote (OMOV) to the Labour Party leadership elections. Currently, the parliamentary party (MPs and Peers), constituency parties, and affiliated unions have one third of the Electoral College votes each.

You may recall that last time round we circulated a ballot paper to each member that pays the political levy, the member then had to sign a declaration confirming that they broadly supported the Labour Party's aims and policies. They were then able to vote and the MU votes were subsequently included with those from the other affiliated unions.

It appears that in future, the Labour Party will be seeking a firmer commitment, which may mean trade union members who wish to vote having to opt for a reduced price associate membership of the party. No doubt there will be more on this later this year.

“I encourage you all to participate in the process that leads to the decisions made on your behalf.”


I close with a quick mention of the third FIM International Orchestras Conference, to be held in Oslo at the end of February – which was sadly too late to be reported in this issue of *The Musician*. We are expecting orchestral musicians from every continent to attend. They will have an opportunity to take part in debates with orchestra managers, to exchange information and to build their own networks of like-minded people.

It promises to be a great occasion, and you'll receive a full report in the Summer issue of *The Musician*.

John Smith



TO HEAR MORE FROM JOHN, VISIT THEMU.ORG



"I like the idea of putting
digital sounds with
acoustic instruments."

Lisa Knapp **22**

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MU Contributors



Katie Nicholls

Katie is a freelance journalist and editor whose features and reviews have appeared in titles such as *MOJO*, *The Guardian* and *Kerrang!* **p14**



Andrew Stewart

Andrew writes for *The Times*, *The Guardian*, *Classical Music* and *BBC Music Magazine*, among others. He is also Director of Southwark Voices. **p26**



Brian Glasser

Brian Glasser is a jazz writer and author. He also writes song lyrics, lectures on film at University College London and has a crime novel due out in 2014. **p30**



Neil Crossley

A journalist and editor who has written for *The Guardian*, *The Independent* and *The Daily Telegraph*. Neil is also an MU member and fronts the band Furlined. **p18 & p22**



Tracey Kelly

A singer-songwriter, one half of jazz duo Tracey & Jason and an MU member. Tracey has also written for books on pop, jazz and rock. **p34**



Will Simpson

Will has contributed to a range of music magazines, including *Total Guitar*, *Guitarist* and *Mixmag*. He recently published his first book, *Freedom Through Football*. **p38**

Find out more at musiciansunion.org.uk/join-the-mu/benefits/

Musicians' Union

Top 5 benefits

1. Insurance schemes
2. Legal assistance
3. Nationwide network
4. Rights protection
5. Career and business advice

For more on benefits see page 51



On the frontline

Spring 2014

The latest news, views and events from the world of music.



New regulation could satisfy campaigners fighting for the right to carry instruments on board air carriers

© Getty Images

FEBRUARY

04

European Union Parliament supports regulation for instruments on planes

The EU Parliament has voted in favour of a new proposal that would finally solve the problems that musicians face when travelling on planes with their instruments. The text must now also go before the European Council before it is approved.

The proposal would revise Air Passenger Rights, meaning that "the air carriers must accept smaller instruments into the passenger cabin and must clearly indicate the terms and conditions for the transport of larger instruments in the cargo hold".

The MU and FIM (International Federation of Musicians) has lobbied hard and set up a petition, signed by more than 40,000 people. MU General Secretary John Smith said: "I am delighted that the European Parliament has voted in favour of this proposal that will make such a difference to working musicians."

"The MU has been lobbying on this issue for years and reached an agreement with the Department for Transport in 2006, but we have long been saying that it is only by working at a European and international level that we can successfully tackle this issue."

"Existing law allows each airline to set their own policy... this proposal would bring much needed uniformity to the whole sector."

fim-musicians.org

JANUARY
28

Six days of success for Independent Venue Week

With 18 venues hosting six days of music between 28 Jan to 2 Feb, IVW reminded audiences of the vital role small venues play in live music. All the venues engaged artists according to the MU's Fair Play Guide, which helps artists and promoters to negotiate mutually beneficial deals. Radiohead bassist Colin Greenwood was official ambassador and gigs were curated by artists, promoters and labels. "The struggle to compete with large, sponsor-backed venues makes it a tough and challenging time for independents," said IVW organiser Sybil Bell. Neil Cooper, drummer with Therapy said: "I'm extremely pleased to hear the MU are moving forward with the Fair Play Venue [see page 20] campaign. Small venues are essential to all musicians at all levels. We should never forget their importance."



Colin Greenwood:
bassman and
ambassador
for IVW

© Getty Images

JANUARY
30

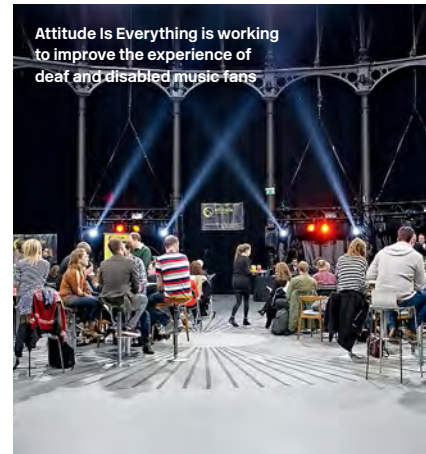
"Public funding for orchestras down by 14% according to new @aborchestras research #abo14 #artsfunding #investforsuccess" @WeAreTheMU @LostArts

FEBRUARY
07

MU releases new teaching resource

The MU has produced a Teacher's Toolkit featuring a series of fact sheets combining practical advice and guidance on professional development, with a series of articles by educationalist Paul Harris. Contact your Regional Office to order a Toolkit or visit musiciansunion.org.uk/advice-downloads/education/2014/02/03/teachers-toolkit/ Also in recognition of music teachers, February saw the prestigious Music Teacher Awards for Excellence at the Barbican's Garden Room & Conservatory. Awards were given in 12 categories including the MU-sponsored Hub Innovation Award, won by Brighton's SoundCity. For the full list of winners, head to musiceducationexpo.co.uk

Attitude Is Everything is working to improve the experience of deaf and disabled music fans



© Sarah Lee

Attitude Is Everything's State of Access report

Not investing in disabled access to live music is damaging ticket sales, according to charity Attitude Is Everything. Their *State of Access* report revealed that the UK music industry is losing out on £66m in annual revenue by not offering online booking to deaf and disabled customers. The report also revealed that 83% of disabled gig-goers were put off buying tickets in the past year due to inaccessible booking systems. Suzanne Bull MBE, CEO at Attitude Is Everything noted: "Our ethos is about working in partnership with the music industry to find solutions." To read the full report visit attitudeiseverything.org.uk →

JANUARY
27



The Infinity Project from Music for Youth: inspiring our future musicians

© Getty Images



“Just signed up to some great looking FREE online courses with @feutraining thanks to @WeAreTheMU.” @mattlawton bass



NI changes for entertainers
National Insurance regulations for entertainers are due to change as a result of lobbying from, among others, the MU and its members. After 6 April, those engaged in a performing capacity will pay Class 2 and Class 4 NI contributions (NIC) as self-employed earners rather than Class 1. Registration can be carried out at hmrc.gov.uk/working/intro/class2.htm Members can contact their MU Regional Office for advice or from HW Fisher & Company at media@hwfisher.co.uk @austeritybus



The MU and EIS announce joint membership agreement

Members of the MU and the Educational Institute of Scotland are set to benefit from being supported by both organisations, who will work together on campaigns and the delivery of services to improve conditions for musicians and music teachers across Scotland. John Smith, MU General Secretary said: “Working together we will strive to ensure that music education in Scotland remains an option that is open to all.” Members will be eligible for discounted subscription rates. theMU.org



Music For Youth launches music composition project

MFY, with sponsorship led by the NUT and the Musicians' Union, has devised a resource pack to support the teaching of creative music-making by non-specialists to 6-12 years. Called Infinity Begins With 'I', the project also offers children the chance to perform their work alongside other participating schools at the MFY National Festival performance, *Into Infinity*, in Birmingham in July 2014. The event will see over 8,000 young musicians playing all genres from classical through to junk percussion. For more details and to download the free resources, visit mfy.org.uk/infinity

“Into Infinity in Birmingham will see over 8,000 young musicians playing all genres.”



Larry Flanagan, EIS General Secretary (left) and John Smith, MU General Secretary

© Hayley Madden

JANUARY
02

New MU appointments

Isabelle Gutierrez has been promoted to the role of Head of Government Relations & Public Affairs for the Musicians' Union. Isabelle is leading a team based at MU HQ consisting of Keith Ames, Communications Official, and Maddy Radcliff, Campaigns and Public Affairs Officer. The team's responsibilities include membership communications, the Union's national campaigns and events, brand management and social media strategy. Isabelle said: "For the first time all of the MU's communications and public affairs' activity will be coming from a single team and I'm excited about the work we'll be able to do, both politically and in terms of communications materials."

The Recording & Broadcasting team has been enhanced by the appointment of Maddie Hennessy as Licensing Officer. Maddie previously worked as Music Entertainment Performance Executive at the BBC. Ben Jones, National Organiser – Recording & Broadcasting, said: "I am delighted to welcome Maddie to the team. Collectively, we look forward to the challenges ahead in aiming to deliver the very best service and advice." Commenting on her appointment, Maddie said: "I'm excited to be working with a great team in an important organisation and look forward to providing guidance, information and support for our members in a challenging industry."

🐦@WeAreTheMU



"I'd a great afternoon at the @MusicEdExpo in LDN yday. Thanks 2 the @WeAreTheMU who took the time 2chat. #helpful #informative" @tracejonesmuso

"If you're an instrumental teacher and think that @WeAreTheMU is not for you think again! Dedicated staff to help with all areas. #MUteaching" @Dave_Hughes

"MU launches Teachers Toolkit for members... via @WeAreTheMU." @benjaminhewlett

"I just joined @WeAreTheMU! Get involved at themu.org/join #WeAreTheMU." @NielsenMikael



SXSW, 2013 – one of the showcases available to bands using the British Underground guide, *Explore International*

© Getty Images

JANUARY
01

British Underground release guide

Arts Council-funded, not-for-profit organisation British Underground has released a free showcasing guide for musicians called *Explore International*. The site details over 50 key showcases in North America and Europe and aims to simplify the complex world of funding as well as map the UK agencies working in the field. There are also features, case studies and a calendar. Visit: exploreinternational.co.uk or follow 🐦@Explore_Int

FEBRUARY
05

New app released for wannabe music managers

Music Inc is a free app that allows future industry players to take on the role of music manager. Produced by UK Music, the Intellectual Property Office and Aardman Animations, Music Inc is designed to give young music fans an insight into the industry. Jo Dipple, UK Music CEO, said: "Our goal is to give young music lovers a taste of what it's like to work in the music industry and convey a message about the value of creativity in a fun and interactive way. Players will see how vital every stage in the music-making process is."

🐦#MusicInc

Get involved and make the Union work for you

MU Assistant General Secretary, Horace Trubridge, explains the reasons behind recent changes to the structure of the industrial and specialist sections and sets out the process for Section Committee nominations...



You may already be aware that the Musicians' Union's Executive Committee (EC) has taken the decision to make some changes to the structure of the industrial and specialist sections.

The changes are designed to enable the Section Committees to work more effectively in advising the EC on issues that affect members across all areas of the profession. To that end we need to make sure that the Section Committees are truly reflective of the different kinds of work that members undertake under the auspices of each of the Union's departments. For instance, the Live Performance Section Committee should comprise of members who work regularly in all areas of live performance. This would include gigs in pubs, clubs, festivals, busking, hotels, colleges, holiday camps, cruise ships and concert halls. Equally, the new Recording and Broadcasting Section Committee should comprise of members who are session musicians, contracted artists, home recording artists and others in order to ensure that all aspects of recording and broadcasting are properly represented on the new committee.

Nominations for all of the Section Committees, except the Orchestra Section Committee, will now take place in March every two years starting from 2014. For the two new Section Committees (Live Performance and Recording and Broadcasting) the EC has decided that, in the first two years of operation, the committees will be selected from nominated members to ensure a comprehensive spread of representation as described above. In 2016, when the new committees come up for re-election they will be decided by ballot.


The following sections remain unchanged and will also hold their committee elections this March to align with the new Section Committees:

- The Teachers' Section
- The Music Writers' Section
- The Theatre Section

This is where you come in

If you would like to be considered for the Section Committees simply photocopy and complete the form on the opposite page, or download it from the MU website and return it to the address stated. If you need any advice or assistance in seeking nomination then contact your Regional Organiser who will be happy to help.

Remember, you can seek nomination for more than one Section Committee

Please pay special attention to the box in the form to the right, which asks you to set out what kind of work you regularly undertake. This is the information we need to ensure that we have members on the new committees that represent all the different and diverse areas of work that musicians undertake. Committee members will be expected to attend meetings at least twice a year and will be reimbursed for any travel expenses and/or loss of earnings where applicable. 

Did you know?

Horace writes a monthly column for *The Huffington Post* at huffingtonpost.co.uk/horace-trubridge/. Follow the Union on Twitter @WeAreTheMU

“Your Union needs you. Get involved and help to shape MU policy.”





“Changes are designed to enable the Section Committees to work more effectively...”

Complete this form to be nominated for the Section Committees 2014

Once completed, please return to:

‘Section Committee nominations’
MU HQ, 60-62 Clapham Road, SW9 0JJ
by Friday 21 March

Name
(print):

M/ship
number:

Signature:

Nominated
by (print):

M/ship
number:

Signature:

Please indicate which Section Committee you are seeking nomination to. You will need one form for each Section Committee.

- Live Performance Section
- Music Writers’ Section
- Recording & Broadcasting Section
- Teachers’ Section
- Theatre Section

Please give details below of the nature of the work that you regularly undertake. Continue on a separate sheet of paper if necessary:

You may photocopy this form, which is also available on the MU website: theMU.org

inbox

These pages reflect the diverse range of multi-channel communications between the Union and its members. We welcome your contributions via email, Twitter or letter.



Follow us on Twitter
@WeAreTheMU



soundcloud.com/
musicians-union



Find us at theMU.org



Email us TheMusician@
TheMU.org



YOUR EDITOR

Welcome to the Spring 2014 issue of *The Musician*. We hope you approve of the refreshed format including a new size, paper stock and emphasis on colour photography.

Our drive to deliver a quarterly review of the Union's wide-ranging activities together with in-depth profile interviews, reports, advice features, reviews and tributes, remains as strong as ever.

I look forward to receiving your thoughts on the new look.

Keith Ames
TheMusician@
theMU.org

Cash not beers

Was recently told in response by a promoter there was no budget but they could offer us some beers! #WorkNotPlayMU

Pete David @sneekypedro

Bad reception

Once told: "Why should I pay when I can use a CD?" when refusing eqv of £3/hr to play a wedding and reception. Rude #WorkNotPlayMU

Charlotte Taras @charlottetaras

Get signed

Always get session agreements signed - @WeAreTheMU can provide these @greeniedrums #sessionmusicians

Generator @GeneratorNE

Tour support

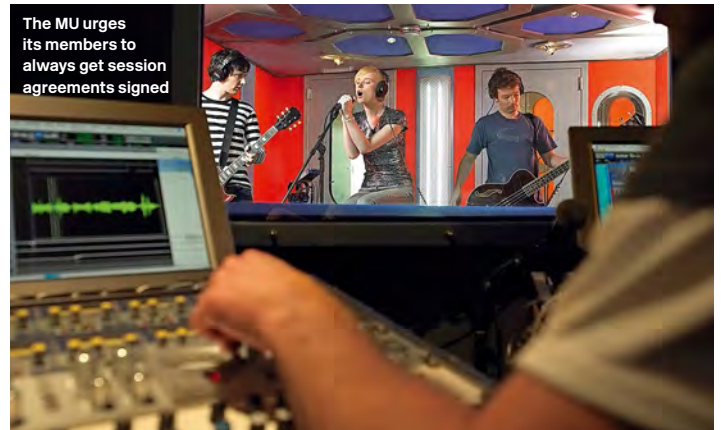
European govts give financial support to touring artists and promoters. With our heritage, ours should do the same if not more.

Tommy Gun Lynam
@TommyGunLynam

Music in wartime

The tribute to **Tommy Whittle** sparked off memories of wartime when I played in a band on an AA site. The leader was **Alan Davie**, who financed **Tommy Whittle** to buy his first sax.

Alan taught me to play the sax, coaching me until I was good enough to play in the site band.



The MU urges its members to always get session agreements signed

© Getty Images

He was leading the band playing alto. Not long after this they were moved to Buzz Bomb Alley in Essex and I lost touch. I see that he is still painting modern art at 93 - the same age as me!

Jack Buckley, Bristol

Respect the teachers

Having teaching work cancelled at the last minute as they'd found someone who'd do it for free. Familiar story! #WorkNotPlayMU

VickyTremain @VickyTremain

Viva The MU!

Fine bunch of folk representing MU members @WeAreTheMU & they made me feel v welcome.

Cindy Douglas @DouglasCindy

No pay, no play

So... What's everyone's preferred response when asked to work for free? Ignore, politely decline, or

rant? @WeAreTheMU
Neil Morgan @NeilMorganGtr

John Bennett memories

Does anyone remember the guitarist **John Bennett** who was active in the years following the war and into the 1960s? He was a busy musician who played jazz with several big names, and also worked in London pit and theatre bands, including at the Palladium.

Despite this, I have found it difficult to trace any connections other than with Jamaican singer Bobby Breen and his band, who gigged in Gerrard Street in the mid 1950s. This was prior to the opening of Ronnie's, and probably at another cellar nearer to Newport Place. Breen often had Sam Walker, another Jamaican, on tenor sax. Bennett's daughter is looking for more details of her father's

associates and/or any personal reminiscences. Any information, however small, would be welcome. My thanks for any leads that members can supply.

Val Wilmer, London

MU members should send any information they may have for Val, via the Editor, preferably by emailing: keith.ames@theMU.org

Ballroom bits

Thank you to those answering my query about the moustachioed gentleman (Mario Fabrizi) in Archer St, and further info that it was the late great Tony Crombie (who I did not instantly recognise) that he was talking to.

Reading the Tribute section (Winter 2013) on the sad passing of Andy Mackintosh reminded me of my Mecca Ballroom Circuit days during the 1960s, in London and the suburbs. I was in a vocal/instrumental quartet and played opposite many of the Mecca Big Bands of the day like Cyril Stapleton, Denny Boyce, Johnny Howard and Ray McVay, and at tea dances at the Empire Leicester Square where Ken Mac was resident.

These bands housed a bank of top-quality musicians, who were often playing either as depts or as a bread and butter job while combining session, TV and jazz work – and many went on, as we know, to further fame in their field of expertise. It was a great training ground.

Andy Mackintosh's tribute speaks of Maynard Ferguson. I played opposite him when he joined Mecca in the provinces. A great showman, but it wasn't really his scene!

Ann French aka Jill Jay, Croydon

Glad mag

The Musician just arrived in this morning's post. Super impressed with the efficiency, thanks!

Barry Dallman @BarryDallman88

Shout out

Can we all just give a massive thanks to @WeAreTheMU for keeping us all on stage :) Keep music live!!!

Los Pierce The Veils
@13KindsOfSassy

Early call

Hideous early USA visa appointment then if I can escape the embassy onto @WeAreTheMU for the regional committee.

Heather Cairncross @Altovoice

Handbook help

My new MU handbook arrived today. Full of useful information as usual. Thanks @WeAreTheMU

OriginalJazzHistory
@OriginalJazzHis

Community music

Lovely to have @WeAreTheMU giving this week's @Music_at_York Community Music MA seminar. Great food for thought, thank you!

Emily Crossland
@EmilyCrossland

Hub reality

My experience of a Hub was that it made all the experienced teachers redundant and instead employed youngsters on a pittance. @WeAreTheMU

fartycat @fartycat

Top tips

@WeAreTheMU Received some great advice from the MU recently regarding learning contracts for private instrument tutors & students. Thanks!

Imani Hekima @Imanifesta

“European gobs give financial support to touring artists and promoters... ours should do the same if not more,”

Tommy Gun Lynam @TommyGunLynam

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See page 02 for the contact details of Musicians' Union offices.



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SEXISM in MUSIC

British musicians raise the issue of sexism in music as the pop industry pushes boundaries with its portrayal of its female stars...

Feature by Katie Nicholls

When Miley Cyrus swung nakedly into view in her *Wrecking Ball* video, she kick-started a debate on the portrayal of women in music. Lily Allen responded with the satirical track *Hard Out Here* complete with an ironic video full of twerkers. Sinéad O'Connor wrote Miley an open letter expressing concern for Cyrus' perceptions of empowerment, while Charlotte Church considered how young female artists are treated in the pop industry in her Peel Lecture for BBC 6 Music, stating: "It's a male-dominated industry with a juvenile perspective on gender and sexuality."

From Kate Perry's sweet-as-sugar innuendos to Rihanna's explicit lyrics to the top-shelf narratives in rap videos, the image of the female artist as a sexual object pervades. Female musicians, claims Charlotte Church, are "encouraged to present themselves as hyper-sexualised, unrealistic, cartoonish, as objects, reducing female sexuality to a prize you can win".

An insidious trend

Social media, 24-hour broadcasting and online content has seen the music industry clamoring for attention, sometimes using sexualised images of its stars to gain notoriety. It is expedient for the music industry to maximise on the belief that 'sex sells' and, according to Charlotte Church, young female artists in the pop genre are being pressurised by record label executives into wearing revealing outfits. Classically-trained saxophonist Sarah Ings, who plays across the genres as well as managing other artists, believes that reality shows such as *The X Factor* are compounding the problem by focusing too much on appearance and too little on the years of training and hard work that goes into developing musical talent. "They promote the person as someone who sweeps streets and they just wake up one day and realised they could sing! They're tricking the public."

Albeit more benign, other genres such as classical are also adopting a prescriptive look for its female artists. "It has filtered into other genres," says jazz musician and Chair of the MU Executive Committee, Kathy Dyson. "If you're a classical soloist there is pressure to →



.....

**“It’s a male-dominated industry with a juvenile perspective on gender and sexuality,”
Charlotte Church**

look like a model. There’s greater exposure in pop and there’s more media coverage, so the more economic value something has the more prevalent the images are.”

Jacquelyn Hynes, folk musician and Chair of the MU Equalities Committee believes: “There is less pressure on female performers in folk to look a certain way, and you certainly don’t feel you have to wear make-up or wear revealing clothing, but I wouldn’t say any genre is devoid of sexism. What does make me uncomfortable is seeing female musicians of all genres squeezed into uncomfortable dresses and awkward poses on album covers – a male musician said to me recently that the ones who won’t do that won’t get the work.”

Definitions of beauty

While the majority of female artists would concur that being comfortable and proud of your appearance is an unquestionable positive, it’s the image of perfection and beauty, which pervades popular music that requires scrutiny. “It’s not about being fit and healthy. It’s about being unattainable, doll-like. It’s confused feminism,” says Kathy Dyson. “Modern-day feminism says you can be whoever you want to be, so if you want to look like a Barbie doll or Beyoncé that’s fine. On the other hand you should be able to look however you like and still be acceptable. That hasn’t happened. You can’t look ordinary or normal.”

Sarah Ings suggests that the hyper-sexualised portrayal of women in music has resulted in female musicians feeling self-conscious about simply wanting to look good on stage. “It’s natural for a girl to brush their hair, put on a bit of make-up and wear a dress. That’s normal. When I was growing up and I got to perform on stage, I thought it was cool because I got to wear that dress that I could never normally wear. What I find happens is if a girl puts on a dress and a bit of make-up and goes onstage they get torn apart for it.”

A matter of choice

While the transgressive nature of Madonna's videos and outfits caused outrage in the 80s, she maintains that she has always had artistic control over her performances and that her explorations of sexuality were her own. Undoubtedly, Rihanna and Lady Gaga would say the same. "There is nothing wrong per se with wearing revealing clothes if it is the woman's choice and she is happy with it," says Jacquelyn Hynes. "I don't believe there is anything wrong with a sexualised performance if that is the performer's choice and the area they want to investigate. The problem arises if there is a pressure to do so."

As well as the overt influence of what Church refers to as the 'middle-aged men' in the music industry, there are the more subtle pressures that stem from cultural hegemony regarding perceptions of women. "This begs the question of our free choice in the wider context of the pressure on all women to look a certain way, be a certain size. We are up against a multi-million pound industry that in some respects relies for its business on engendering insecurity in women," says Jacquelyn.

Musicologist and author Professor Sheila Whiteley believes that some female pop stars are not using the medium of music as a platform for creative exploration, but that, "combined with the combination of trash and flash and girly-girly image embraced by Katy Perry and Taylor Swift, and the

"There is nothing wrong per se with wearing revealing clothes if it is the woman's choice."

psychodramatic posturings of Lady Gaga it does seem that the complexities surrounding gender and identity have largely been reduced to provocative body images framed by an often pornographic narrative."

PRS for Music Foundation Executive Director Vanessa Reed says the music industry has a responsibility to ensure that a diverse range of artists are recognised in order for female artists to feel like they have genuine choices in how they are portrayed. "If women are feeling forced into stereotypes, it's because it's



© Getty Images.
Is Miley Cyrus asserting her role as an adult performer, or has she been sexualised by a male-dominated music industry?

been happening for so long and the industry is failing to recognise that some of the least objectified women artists who are the most in control of their careers are the ones who have made more money than most (Adele, Emeli Sande to name just two). The 'sex sells' mantra is pretty unenlightened in a country like the UK that has so many talented songwriters and performers whose music speaks for itself."

A negative impact

There are plenty of fast-rising, British female musicians successfully carving careers in the music industry with the focus firmly fixed on their musicianship, Cate Le Bon, Laura Mvula and Birdy among them. But with some prominent female musicians extolling the value of their bodies as much as

their talents, the messages being sent out to young women is compromised. Musicologist Sheila Whiteley has written extensively on constructions of femininity in pop, she asks: "To what extent does contemporary pop both reflect and construct a pervasive pornification of contemporary youth culture and how does this impact on their young target audience?"

For Sarah Ings, a young musician working hard to forge a career in the music industry, the focus on how a woman looks on stage rather than the talent and skill she displays as a musician is frustrating. She is currently re-branding her all-female group Sahara and the issue of image is pertinent. "As much as we all like dressing up, we're thinking about going down a more casual route. We feel like it's more sustainable if we strip away the image and just give the audience some awesome playing. It's nice to dress up and feel good about yourself," she continues. "I enjoy going to the gym and, as a performer, I think it's important that you eat well and are physically fit so you can do what you need to do on stage. I personally wouldn't feel empowered by dressing up, but I would feel empowered by going on stage and being extremely good at what I'm doing."

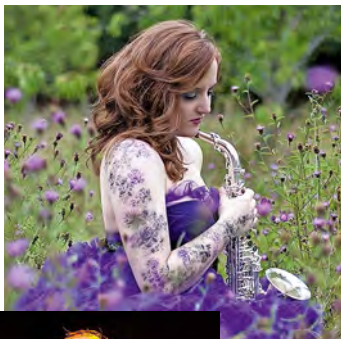
"My hope," says Vanessa Reed, "is that young women entering into the industry focus on role models who demonstrate how women can take control and direct their career, gaining enormous popularity and respect without conforming to anyone else's vision of success. There are women who managed it in the 80s and 90s and 00s too, like PJ Harvey and Annie Lennox. It's important that the industry's awards and prizes recognise these contributions too. Harvey's double win of the Mercury and Annie Lennox's strong views on what's happening in



Lily Allen's video for *Hard Out Here* poked fun at over-sexualised pop singers, but was itself criticised for its sexist imagery

"Some of the least objectified women artists are the ones who have made more money than most."

Sarah Ings fears that the focus is more on what a woman looks like than how well she can perform



© Nikola Milicic

Hannah Reid from London Grammar maintains it should be her music, not her looks, that is up for debate



© Getty Images

the industry at the moment should be an inspiration to anyone – male or female – who wants to create an industry that better reflects who we are in the 21st century."

Seeds of change

Both Kathy Dyson and Vanessa Reed believe that changing perceptions of female musicians will emerge in an organic way, at a grassroots level. Kathy says the investment of the Musicians' Union in training and education will play its part in a 'critical mass' of women who will voice their objections about the unrealistic and homogenous way female artists are expected to look. "It's all about the collective response that says: 'This is how you are, make the best of who you are, not just what you look like'," says Kathy.

Adding to the debate around gender stereotyping in the music industry, little-known Hungarian singer Csemeg Boglarka has gone viral

with her video revealing the unobtainable artifice of a Photoshop transformation while she performs her song *Nouveau Parfum*. The video has been watched by over three million viewers and has received both national and international press coverage, proving this issue is of huge interest on a wide scale.

Sarah Ings is optimistic about her future as a female artist in the UK, believing, "we are in a transition period. People are becoming less interested in a person's image and more concerned about how talented someone is." In a continued bid to keep the debate active, Kathy Dyson will be bringing a motion to the TUC Women's Conference in March 2014 regarding the sexualisation of women in the entertainment industry. "It calls on media executives to take responsibility for their audiences," says Kathy. "For promoting talent, individuality and authenticity rather than relying on sexual provocation. It's calling on them to take responsibility and support Charlotte Church and Lily Allen and say: 'You're right, this is appalling.'" **mu**

CHANGING ATTITUDES

We look at two projects working towards a more positive portrayal of women in UK music.

Rewind and Reframe

A platform for young women to have their voices heard about the content of music videos. They are asking the music industry to stop creating over-sexualised images of women and for video sharing sites not to host them.

rewindreframe.org

Women Make Music

In response to the low percentage of registered women songwriters and composers in the UK (14%), PRS Foundation for Music set up this successful foundation in 2010.

prsformusic.com

WOMEN ON SEXISM

Hannah Reid from London Grammar

After receiving a sexist Tweet from Nick Grimshaw's Radio 1 breakfast show Hannah told the *NME*: "Putting my looks up for debate was wrong. And it's just how casual it was. It does say something about casual sexism."

Lauren Mayberry from Chvrches

After posting a screengrab of an inappropriate message on the band's Facebook site, Lauren received a barrage of troll-like messages. "I'm incredibly lucky to be doing the job I do," she told *The Guardian*, "but does that mean I need accept that it's okay for people to make comments like this because that's how women in my position are spoken to?"

Kate Nash

The Brit-winner has been highly vocal about sexism in the music industry. "I've experienced more sexism than I thought I would," she told the BBC. "I've been asked to do things I find unacceptable in photoshoots. I've been heckled by men in a crowd. It's always a big deal, 'Here's another female artist'. 'Female' is not a genre."

Taking to the stage

As musicians look less to recordings and more to the stage to generate income, the MU responds to this paradigm shift with a new Live Performance Department...

Feature by Neil Crossley

In an era of profound transition within the music industry, musicians are adapting to shifting business models as income streams are depleted. Amid concerns about paltry streaming revenues and piracy, one factor has signalled a resoundingly positive note – live music is increasingly becoming the principle source of revenue for musicians as we move into the 21st century. The growth of the live music sector is helping to offset the damage to recorded music revenues with live music incomes, in effect, eclipsing them.

This shift has driven the creation of the Live Performance Department, set up by the Musicians' Union in October 2013, to cater for the needs of MU members working in the live arena – from busking and grassroots small venues to theatres and touring musicians, to cruise ships and function bands. The new department will also deal with issues such as instruments on planes and working visas.

The new Live Performance Department will be run by Dave Webster, National Organiser for Live Performance, and Kelly Wood, Live Performance Official. Here they talk to *The Musician* about the aims of this department.

Why did the MU feel there was a need for a Live Performance Department?

Dave Webster: The MU has expanded the roles of the National Organisers in recent years; we have a National Organiser for Orchestras, for Recording & Broadcasting and for Education & Training. We now have a specific National Organiser for Live Performance. Many members have a portfolio career involving live performance, recordings, theatre, orchestral work and teaching. It's practical that we have four National Departments that reflect these areas of work. The four Departments also reflect the industrial sections of the Union. The Live Performance Department will be servicing the needs of those members in the Live Performance Section and the Theatre Section.


What effect has the economic downturn had on live music in recent years?

DW: One of the biggest problems has been the closure of venues. While there's still a lot of live music going on, there are more bands struggling for fewer places to play in.

Kelly Wood: Artists are finding that they're doing the same gigs and the same shows for less money because businesses are struggling.

How do you see the role of the Live Performance Department?

KW: It involves improving the live advice we offer to our members and potential members →



“Live music is increasingly becoming the principle source of revenue for musicians as we move into the 21st century.”

and increasing our profile within the live industry. We know that we're very relevant to the live industry – the musicians and the employers – but I'm not sure everyone sees it that way. There are still a lot of performing musicians who are probably not aware that we exist but they'd be in a better position if they did know and they joined. We can't get round all the venues and all the musicians, but what we can do is ensure that we educate our members by providing resources like the Fair Play Guide and the Live Music Kit so that they can do the talking for us.

What do you think is your biggest challenge?

DW: Getting the message out there to a lot of gigging musicians and the young start-up bands that maybe don't see the MU as being relevant. There's also a political perception of, 'What is the point of a trade union within the rock and roll circuit?' When you're coming out of college and forming a band, you go out and start gigging and many must wonder about the relevance of a trade union at that level. So there is a political message to be put across and that's just as important. We're there to support musicians, live music and the places where our members work, so I see the Union as a very positive influence in their burgeoning careers.

KW: It's getting really hard to survive as an emerging band and when you look at the roles that musicians are having to take on alongside the music – you usually have to be your own tour manager, manager, live agent – to do all of that when you're not actually getting any money in [is tough]. You're probably having to hold down a job elsewhere. We need to find ways of people making money from live performances on the grassroots scene; not just expenses but real money.

DW: We need to help musicians in the do-it-yourself start-up position before they get into management contracts. Everything a musician does will, at some time, come down to having a negotiation with someone about remuneration and we do a lot of work with our Contract Advisory Service to make sure decent management deals are in place and decent recording/broadcasting deals are in place. So



Kelly Wood and Dave Webster: at the heart of the Live Performance Department

© Rob Monk

we're as relevant to live music as anything else within the music industry in terms of what we provide for our members.

What has been your involvement supporting Independent Venue Week?

KW: We're on board because we support live music in general and we recognise that there are thousands of great venues in the UK that often don't get a lot of support for what they do, but they act as a launch pad for emerging artists. A lot of them are run on blood, sweat and tears. There are venues that appear very professional and they're actually run by

“There are some very supportive venues and promoters out there.”

volunteers essentially, which isn't the way we would choose it to be, so there is a need for more support in these venues.

As well as empowering your members, you're empowering the venues where they work too?

DW: When I took on this role, I went to speak to all of our Regional colleagues and I asked about

their relationships with venues in their region. Generally speaking, we are often made aware of those venues and promoters who don't treat our members fairly or properly. Members come to us and, of course, we help them to sort it out. But what is also the case is that there are some very supportive venues and promoters out there. They're right on side with the Fair Play Guide and they're right on side with the Musicians' Union and they really want to do the very best they can for the musicians.

Because of Independent Venue Week (IVW), we've launched an initiative called the Fair Play Venue, which is really all about the venue and the promoter working together to say: 'Yes, we agree with the principles of the Fair Play Guide and we agree with the Musicians' Union stance on supporting live music and musicians'. We can then say to them, 'Well, that's a Fair Play Venue' and give them a sticker to put in their window. We are planning on taking our Fair Play Venue campaign forward now that IVW has finished for this year. It was great that Independent Venue Week and our Fair Play Venue campaign found some joint traction. Also, this means that when members come to us looking for venues in which to perform, the MU is able to point them in the right direction.

In 2012, the MU launched the Live Music Kit, aimed at venues. What exactly is that?

KW: It's a resource that came about as a consequence of the Live Music Act. It was a great opportunity for premises to start putting live music on. We couldn't expect landlords and publicans to have an understanding of how to host and promote live music overnight so we put together a kit that details all the

different elements of gigs and live music – including things like health and safety, paying your bands – everything you need to put a show on at your pub or cafe or restaurant. We advertised it off the back of the Live Music Act and we've been asking musicians to share it, because we know that artists are more involved with the promotion side of things now.

Also in 2012, the MU launched its Work Not Play campaign with the aim of combating the trend of professional musicians being asked to play for free. How widespread is that problem?

DW: There seems to be an accepted perception that it's okay to ask musicians to come and work for no fee. We take great exception to that because, like any other worker within the industry, whether it's the people putting the stage together or the catering, there is never a question that those people won't be paid. Why should the artists – the people who are headlining, the people who the public are coming to see – be considered any differently? Musicians out there have to make a living and it's tough.

KW: Many musicians are prepared to play for free and that sets a precedent. It also allows employers to think: 'It's okay because I've employed so many people for free, what's the problem?' It's hard to put it right after that.

I think artists can negotiate. They need to be well enough informed to say: 'Okay, is this going to be worth it for us?' If an event organiser or promoter says: 'There's no fee', bands should challenge them and remind the employer that they've got overheads to cover. The addition of mileage payments and a food and drinks rider can make a deal more attractive.

West End theatres are places of work for many MU members. What are the specific issues for people working in theatres?


DW: We are soon to re-open negotiations with producers in the West End, in Regional

Theatre and on tour. The recession has made negotiations difficult; however we always strive to ensure that minimum fees for our members increase. Our members on tour struggle with accommodation and subsistence rates and have to delve into their wages to make ends meet. This is of concern to us. Health and safety is also high on the agenda, with health and safety inspections done for each new show using musicians in the West End. It's harder for inspections on tour with shows constantly moving around the country. The Musicians' Union will be looking at how we can improve on this.

What would you like the Live Performance Department to achieve (or have started) by this time next year?

DW: Greater relevance as far as the rock and roll side of things [musicians] are concerned. Theatre musicians know we're there, because they work under our collective bargaining agreements. Orchestral musicians know we're there and teachers know we're there for very similar reasons. We want to develop our presence to musicians working in rock and pop, jazz and folk and all the kinds of live performance musicians you get. We want to be equally relevant to every one of them.

KW: You hear of a venue, or an employer that's having problems and you phone them up to say: 'We're hearing from members that you're having some trouble and we'd like to help.' The response is usually: 'I thought you were just there to help musicians.' They think we're going to be against venues because they're employers. We'd like to hear about the issues they'd like us to take on.

DW: Any dialogue we can have with someone promoting or putting on live music is good for the musicians, the Musicians' Union and the industry. The MU is very highly respected and we want to enhance our presence to all musicians working in the live performance sector equally, giving the MU greater visibility and to maintain our classic campaign Keep Music Live. 



DAVE WEBSTER

I had a 20-year career as a freelance portfolio musician, as

a drummer and percussionist. I came out of college and started working in theatre. I got into teaching, examining for the Guildhall and writing. I went and worked on a cruise ship, in holiday camps, function bands and I had my own jazz trio. I worked in the West End as well, which kept me out seven days a week. That was one reason I came to work for the Union. Attending my first Conference in 1999 showed me just how widespread and important the work of the MU was, so I became an activist, chairing the then North London Branch, and Theatre Section Committee, and as a West End Theatre Steward. The great thing about working for the MU is that I've been able to support and work for a lot of the musicians I knew from my playing career.



KELLY WOOD

I graduated from Salford University with a BA in Music, I'm the Live Performance

Official for the Musicians' Union and I also play keyboards (Hammond, Farfisa, Nord) in a band called The Lovers [with ex Inspiral Carpets singer Tom Hingley and long-time The Fall members Steve and Paul Hanley]. I spent about 10 years touring small venues with The Lovers and we have released a couple of albums and singles as well as a few radio sessions, including live sessions for BBC Radio 2, Radio 6 Music and XFM. Most of the work we were doing was around small venues: nationwide tours, weekend gigs, festivals. We spent a lot of time playing in all the kind of venues that we're now talking about and trying to support.



Wild & undaunted

London folk songstress Lisa Knapp blends sounds and voices from the past and the present into her winning palette of musical colours.

Feature by Neil Crossley

It's not often that folk artists cite drum'n' bass, acid house or Jimi Hendrix among their formative influences, but then south London-born Lisa Knapp challenges preconceptions at every turn.

Knapp first emerged in 2007 with her debut album *Wild And Undaunted*, an innovative work that blended traditional folk and self-penned songs with fiddle, hammer dulcimer, banjo and sonic delights from the digital age. *MOJO* magazine hailed Knapp as "a major discovery" while *The Observer* noted that "it's easy to see why this singer is the toast of the folk scene".

Seven years on and Knapp has just released her second album, *Hidden Seam*, produced by husband/musical partner Gerry Diver and featuring guest appearances by James Yorkston, Marry Waterson, Martin Carthy, Kathryn Williams, Alasdair Roberts and Pete Flood. The album may fit neatly within the folk genre, but its broad sonic palette spans genres from world music to ambient and beyond. Inspired by the fragility of our environment and its elements, *Hidden Seam* inspired a rich vein of songwriting from Knapp.

Once again, critics have reached for superlatives in their praise. Mark Radcliffe described it as an "amazing, beguiling, enigmatic piece of work", and the album has yielded three nominations at this year's BBC Radio 2 Folk Awards – for Folk Singer of the

"God, I've got so much respect for songwriters after that,"

Lisa Knapp on penning the songs for her second album

Year, Best Album and Best Original Song. As she undertakes rehearsals for dates later this year, Knapp talks exclusively to *The Musician* about her work, her inspiration and her abiding love of traditional folk.

The new album got an incredible response. You must be feeling pretty fulfilled right now?

You know, it's all come as an amazing surprise. I mean the Folk Awards was just amazing. You obviously don't make the album to get that kind of stuff, to get such a reaction, but it has just been great.

Why such a long gap between albums?

When *Wild And Undaunted* first came out, I did quite a lot of touring and festivals for a couple of years, and I wanted to spend more time with my daughter. Plus, my partner Gerry Diver, who produced both albums and is a big part of the collaborative theme on the album, had his own album, *The Speech Project*, that came out a few years ago. So I was supporting that.

I also got asked to take part in the BBC *Electric Prom's* Tribute to Lal Waterson, and work with a few other songwriters: Kathryn Williams, James Yorkston, Alasdair Roberts. That experience really inspired me to write, I think. I've always written and there were a couple of original songs on the first album. But I wanted to just do a whole album of written songs and it took me ages (laughs). God, I've got so much respect for songwriters after doing that.

Did you have collaborators in mind for specific tracks on this album?

Not really... until I started recording. The track that James Yorkston sang on, *Black Horse*, it was James that introduced me to that. That's a Lal Waterson tune. We did a tour of Scotland and it was just a little ditty that we were singing, and when I came home I just thought it would be good to get him to record it.

But then Gerry said: 'Why don't you ask Marry Waterson to sing it?' I said: 'Oh no, I couldn't, I couldn't'. But I did, and it's just a real privilege to have her singing on it. And it was wonderful to have Martin Carthy play on the album. I adore his work.

The album's opening track *Shipping Song*, uses the Radio 4 broadcast of the Met Office shipping forecast as its lyrical template. You have also woven in an American Marine sound test from the 1950s, along with the noises of sea creatures and spinning motors. What appealed to you about this theme? →

Lisa Knapp on the MU

WHAT INFLUENCED YOU TO JOIN THE MU?

I joined around the time my debut album came out in 2007, primarily because of the gear insurance certificate. Reading the magazine, it is nice to know that there's a network of other people doing the same stuff that you're doing. I think a lot of the more political issues that the MU is involved in are really important – the whole digital thing and PRS. It becomes really important when you're relying on it and it's part of your income. I have rung them up a few times to ask advice.

DO UNIONS STILL HAVE A PLACE IN THE 21ST CENTURY?

I think the unions are incredibly important for working people, with globalisation and the capitalistic way of working. It's arguable whether we'd have any holiday or any rights at all as workers if there weren't trade unions. I think it's a very important movement, particularly in the current way that the economy works.

It's just like a mysterious landscape to me, and the language behind it is like a specialist language. I love the sound of some of those words, so I'd been playing with the idea of that for a while. And I'd been sort of messing about re-ordering the place names. I was very interested in the idea of water, and a lot of the stuff relates to water as a metaphor for umpteen other things. We just happened to be jamming one day, and Gerry grabbed the autoharp and started banging it – I don't know why – but with the soft beater it kind of gave this lovely warm sound.

Sound-wise, you are spanning genres and blending digital sounds with traditional instruments. Was that a plan from the outset?

A little bit. Certainly, in *Shipping Song* where there are those little sounds, I wanted it to have that sort of landscape, that sound, and I just found those marine sounds online. Actually, I really do like the idea of putting digital sounds with acoustic instruments in a way that sounds, for want of a better word, a bit organic. It seemed like a really good opportunity in that song to put in little creatures from the sea and to give that a sense of being the sea.

Your musical development growing up in south London was fairly diverse, ranging from drum'n'bass, raves and learning Hendrix songs. How did you develop as a musician?

I was really lucky, because at my primary school you could learn an instrument and you didn't have to pay. They had a school orchestra, they had a school choir and I had a lot of music that was classical. I'd played the violin for six years by the time I was 11. And

"I like the idea of putting digital sounds with acoustic instruments,"

Lisa Knapp on the multi-layered soundscapes of *Hidden Seam*

then I got into Pimlico School, which runs a music scholarship, and I played violin there for a couple of years. Then at 13 or 14 I got really fed up with the whole classical thing and I just dropped it. And I didn't play fiddle for years. Then, having sort of given it all up I really got into pop music, then Public Enemy, hip-hop and rave. That's just what was popular where I grew up.

How did you get from there to traditional folk?

I began to get really interested in more acoustic-based songs, via friends such as Naomi Bedford, a great friend who's also a singer. She had a great record collection that she'd inherited from her parents, which contained a lot of 1970s folk – Fairport Convention, Shirley Collins – and then I came across The Waterboys' *Fisherman's Blues*.

From there I started going to folk clubs, such as The Court Sessions in Tooting. At that point there really weren't many younger people doing it at all. In those days it was like, if you said you were into folk music, a tumbleweed would pass through the room (laughs), because it was really so different. In that part of London there's a really strong, established Irish traditional music scene. So I just kind of got the fiddle out, started playing for a while, went for a few lessons, and just started joining in.

How did you go from playing classical violin into doing folk?

I watched a lot of players that I admired. There wasn't really much English folk music being played around that part of London, so really it was Irish music, which I love. It's so local to me – it could have been called South Wimbledon music. But people were so welcoming and open – the whole experience of just playing music together, it's a really special thing in culture. You could be sat next to a barrister and a bricklayer – that unifying experience of just the tunes and the music, it really is so special. So it was a real privilege to be welcomed into that.

I just looked at musicians that I admired, such as Martin Hayes and Paddy Canny. There's also a great teacher in London called Brendan Mulcare, a great Irish fiddle player. I went to him for a while. At the same time I developed an interest in singing. I came across people like Shirley Collins, who is one of my idols, June Tabor – a fantastic singer – and Anne Briggs. The first time I heard Anne Briggs it was really like the first time I was



Despite learning violin in its more classical form at school, Lisa tired of playing music and got more into listening to hip-hop and going to raves. Only later in life did she find herself being slowly drawn into the world of folk music

hearing someone that I could really relate to. It was quite a revelation.

In the early noughties, you recorded a version of the traditional song *Blacksmith*. By chance, the producer Youth heard the track at a studio and did a remix, which he then included on a compilation of work by contemporary folk and acoustic artists. Was that a pivotal moment for you?

It was, yeah. We recorded that song for Gerry's debut album, which was a really traditional Irish album. Youth happened to be doing a folk project of his own at the time, recording quite a few artists and putting gigs

May songs

Last year, I did a little EP of May songs – some traditional and some that I'd written – and I've got another one coming out this year. There's lots of folklore about May up and down the country, which I'm really interested in.

It's not as easy to promote an EP as it is an album. You won't get reviews in the glossy music mags. But having said that, the world and folk music magazines like *fRoots* and *Songlines* will, and the myriad of online folk music magazines will still look at EPs. I suppose, because it's an EP, it doesn't have to have a massive press thing. But it got some nice Radio 3 play last year – a bit of *Late Junction*, and actually *The Folk Show* on Radio 2 – which is fantastic.

One thing that's really nice about the traditional folk media is that they are there for people who are making that kind of music and using that kind of material, which is needed and is good.

on in Portobello Road. It was the very first bubble of interest outside the folk club community of acoustic-based folk music. So it was really exciting.

And at what point did you think, 'This is a career for me'?

I think I'd got the bug from recording those songs for Gerry. I'd started practising and getting a few arrangements together. And I went on a course run by Chris Wood, a singer-songwriter, fiddle player and guitarist, who was doing these courses exploring English folk music – but really imaginatively and creatively. I went on that for a week and it really inspired me, so a few things came together and I thought: 'Sure, why not just make an album'. I don't suppose at the time I thought it would glean huge interest, but it was great.


What live work are you doing to promote *Hidden Seam*?

We've had a few gigs coming in up until March. I'm hoping to do a really good run of festivals this summer. We're looking at Green Man and the Larmer Tree. But the recession has hit since the last lot of touring I did in 2007. I think it's tough to get people through the door, promoters are finding it tough, artists are finding it tough, I think it's sort of stratified. It's either super successful or the middle ground, which has sort of sunk.

What are the challenges of recreating the sound of the album in a live setting? Is it scalable? Can you go out as a two-piece?

Not really no. With the last album we had been able to do two – or three – pieces. But this one needs drums, and if you need drums you need bass. The preferred option is at least five of us, just to get all the textures in there. But it's all doable with a bit of Loop Station stuff and just digging in there. It's really quite thrilling.

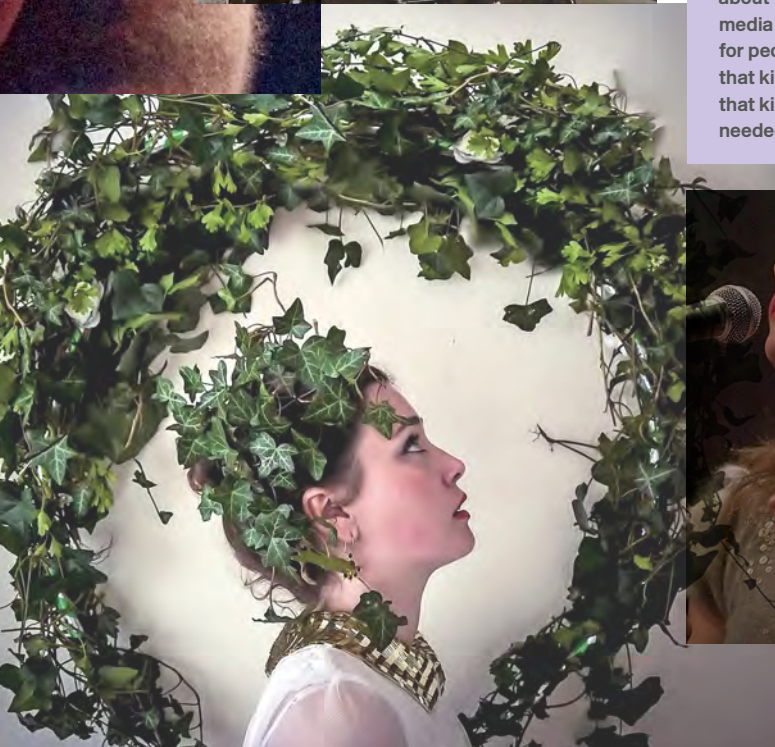
What do you think the teenager who was into raves and drum'n'bass would make of the Lisa Knapp of 2014?

Oh God (laughs), I think we're pretty much the same person really. I still like a bit of drum'n'bass now and then – still listen to it. I love listening to all sorts of music. Who knows, maybe I'll turn into a disco diva one of these days (laughs). 

© James Wright



© RM Collins



© James Wright



Conference delegates (from left): Sir Peter Bazalgette (Chair, Arts Council England); Kathryn McDowell (MD, London Symphony Orchestra); Ed Vaizey MP (Minister for Culture, Communications and Creative Industries); Paul Morley (journalist and broadcaster)

ABO Conference: New Directions

The ABO Conference 2014 focused on the value and purpose of classical music and carving a brighter future for orchestras.

Feature by Andrew Stewart

Present realities and future aspirations occupied minds at 2014's ABO Conference at the end of January. The annual event, hosted by the London Symphony Orchestra and Barbican Centre, returned to London after a 25-year absence. Around 290 delegates gathered in the capital to debate everything from philanthropy and professional development to appraisals and wellbeing. At the event, entitled *New Directions*, the LSO's managing director Kathryn McDowell, invited delegates to create the conditions necessary for collaboration. "These are tough times," she observed. "But they are also times of great opportunity." And McDowell's cautious optimism gathered strength as the three-day conference unfolded.

Role revaluation

Messages about the intrinsic value of classical music and its spiritual importance in a world of uncertainty, rapid technological change and social inequality took precedence. Journalist Paul Morley's keynote address focused on orchestral music's transcendent power. Morley, a recent convert to classical music, expressed his "dreamy optimism" in the orchestra's future. His vision was one in which orchestras would concentrate on playing music and avoid "taking on menial community tasks that appear to perform musical healing, as if they should become a worthy social service rather than abstract-driven custodians of a momentous, genuinely psychedelic, reality-shaking musical tradition".



PAUL MORLEY,
Journalist

"The orchestra must ... set itself up as a confident, compelling alternative to commercial standardisation. If the orchestra survives in a neutered, reduced, exiled form in the new world, because it was so worried about losing its audience ... it might as well not exist at all. Its future must be as the most extreme challenging version of what it is and was... It must not be put off by the fact that classical music and the orchestra clash with prevailing cultural norms but make a virtue of it, connect with those increasing numbers of people unconvinced, even repelled, by Google, Apple and co... It is classical music, whether from the 18th century or last week, that seems to me to be more about challenge, mystery and metamorphosis, and the essence of what it is to be human."

© Jessica Bernard

Morley's message, with its false dichotomy between pure music and social responsibility, clashed with conference sessions about audience development, education and community engagement. He implored delegates to articulate the importance of orchestral music without clouding the story with concerns about funding, audience development and sustainability. Musicians, managers and commentators, in Morley's ideal world, would "exaggerate [classical music's] more radiant poetic and breathtaking elements, sell it not as a local community service... but as a brilliant, ground-breaking example of unique artistic endeavour".

"Morley's message clashed with sessions about community engagement."

Funding cuts

Conservative MP Ed Vaizey prefaced Morley's polemic with a masterclass in the art of smooth politics. He acknowledged the "difficult funding climate" for UK orchestras before noting "two glimmers of light", the first reflected in the 5% overall reduction in government funding to Arts Council England (ACE) and national museums: "It is a victory,

compared to what it could have been!" Vaizey's second "glimmer" came from the ABO's State of Britain's Orchestras 2013 survey, which recorded a 44% increase in contributed income, much of it from private sources, since 2009/10. "We see government funding as absolutely core to support for the arts, but it is important as well that we continue to encourage a philanthropy culture in this country," Vaizey insisted.

Michael Eakin, ABO chair and Chief Executive of the Royal Liverpool Philharmonic Orchestra, pressed the politician to address potentially catastrophic local authority arts funding cuts. He asked whether supporting culture should be added to the list of local authority statutory responsibilities. Vaizey rejected the idea and called on arts organisations instead to engage creatively with their local authorities, pointing to wide local variations in arts funding. He suggested that local authorities should be mindful of the economic and social importance of arts organisations when setting cultural budgets.

Nurturing a happy workforce

The subject of player appraisals, revisited as part of the ABO and MU's joint Staying Happier For Longer agenda, generated constructive input from musicians and managers. Session →



SIR PETER BAZALGETTE,
Chair, Arts Council
England

"If you talk about the economic case for the arts before the intrinsic value of culture, you sound – in Oscar Wilde's famous words – like somebody who knows the price of everything and the value of nothing. The holistic case for investment in the arts has to start with the intrinsic value of culture. It also includes arts and society... arts and education... [and] arts and the economy. Public investment in arts and culture is a tiny amount of money that has a massive return. We need to hitch arts and culture to the general creative agenda for the next government. It is a universally acknowledged truth that a politician in possession of a manifesto is in need of an idea. That is the opportunity for the next 12 months."

chair John Summers, chief executive of the Hallé Orchestra, suggested that “appraisal is about improving people’s lives”.

In the context of musicians fearing appraisals, Tania Hardy Smith, president of Symphony Orchestra Musicians’ Association, Australia and a cellist with the Victoria Symphony Orchestra, presented an overview of the consensual model developed at the VSO since 2002. She spoke of the need to involve players from the start of the process, for the organisation to promote effective communication and for the orchestra’s artistic director and section leaders to receive training in feedback-related discussions with players.

John Smith, General Secretary of the MU, recalled how appraisal discussion was triggered in the UK following the phasing out of the default retirement age in 2011. The MU wished to address concerns about retirement in a humane way, hence the introduction of performance appraisals into the wider Staying Healthy for Longer debate at the 2012 ABO Conference. “[Our] members revolted,” John recalled. “... the word ‘performance’ means something totally different to a musician. We had to find ways of thinking about dialogue that was going to be mutually beneficial [to players and management].”

Delegates underlined the importance of creating a firewall between formal capability procedures and an informal dialogue designed to help musicians grow. John Summers identified this “crucial dividing line”. “By the time the [performance review] process kicks in, it’s too late. Appraisals are not [only] about [discussing] things that are wrong; they’re about talking about things that are going well.”

John Smith cited examples of poor appraisal practice from the Royal Mail and the teaching profession. “We have to be conscious that anything we introduce doesn’t increase stress [within an] already extremely stressful job.” The ongoing exploration of appraisal methods, he added, had seen positive progress. “If we get this right, it will be a good system.”

Bill Kerr, Musicians’ Union National Organiser – Orchestras, spotted an elephant lurking in the conference rooms. “All this costs money,”



“Players want to talk about artistic matters, about where they are with their playing.”

he noted. “One of the reasons we’ve been slow in getting [appraisal systems] off the ground is lack of money. Musicians might want [orchestras] to invest in their having specialist coaching. And you can’t provide that without money.” John Summers noted that the greatest benefit of appraisals flows from the opportunities they provide as a platform for honest dialogue. “I don’t think that costs money,” he concluded.

Welsh National Opera’s chorus and orchestra director, Peter Harrap, reported on his organisation’s pragmatic approach. Harrap and WNO orchestra manager Phil Boughton convened appraisal rounds with sectional principals and all the players. “It’s important that everyone knows that everybody [within WNO’s music department] is in the same boat,” Harrap explained. “Players want to talk about artistic matters, about where they are with their playing and whether they need help.”

Health and wellbeing

Finding ways to help musicians flourish surfaced in the ABO’s Musical Impact session. Delegates received an overview of a new research initiative into the health and wellbeing needs of musicians. Musical Impact


is a four-year programme underwritten by a £1 million Arts and Humanities Research Council grant. Launched in 2013, it is led by Conservatoires UK (CUK) and involves scientists from Cardiff University and Cardiff Metropolitan University. The nine CUK

institutions will work closely with musicians and their employers, with the MU and ABO, to draw on the expertise of the British Association of Performing Arts Medicine (BAPAM) and International Health Humanities Network.

“The health and wellbeing of our members is very important to us,” noted Diane Widdison, the MU’s National Organiser - Live Performance and Teaching. “We work closely with BAPAM and

Musician’s Hearing Services in Harley Street in order to help players. People come to us with physical injuries and increasingly with psychological problems.” She added that the MU is looking to be more proactive and offer practical support to members, not least through initiatives such as the Union’s new Wellbeing Week. “We’re excited to be part of the project and to see how we can bring the benefits of its research to our members.”

Future models

In other sessions, delegates received positive news about the Detroit Symphony Orchestra’s impressive turnaround since the end of its well-publicised six-month strike in 2011. The role of UK conservatoires in shaping the orchestral future was explored by Jonathan Freeman-Attwood, principal of the Royal Academy of Music, and Claire Mera-Nelson, Trinity Laban’s director of music. Mera-Nelson noted the difficulties in predicting conservatoire graduates’ work opportunities over a 40-year career, comparing the relatively fixed status quo for orchestral musicians in 1974 with today’s fast-changing world of work. “The ongoing dialogue we have with the profession is incredibly important,” Mera-Nelson observed, “but it doesn’t always work as well as it should. I feel increasingly that we are too fragmented as a sector and don’t advocate together.” Her message of ‘united we stand, divided we fall’ emerged as the mantra for ABO Conference delegates. 

Music Education Hubs – the real picture so far

In the wake of 2013's Ofsted report on Music Hubs, the Musicians' Union asked its members to feedback on their experience of working within the new structure.



**By Diane Widdison,
National Organiser
(Education
and Training)**

The Musicians' Union is continuing its commitment to ensuring the successful provision of music education. This is a valuable area of work for MU members but we are also concerned about accessibility to music education and the opportunities this creates for the next generation of musicians.

In November 2013, Ofsted released a report on the progress of the Music Hubs in England entitled, *Music in schools: what Hubs must do*. The publication of the Ofsted report caused much consternation within our membership and raised questions regarding the political motivation for the report.

The original Ofsted headline, *Music Hubs fail to improve music education*, only served to undermine the work Hubs have been doing to try to engage with schools. It was also felt to be demoralising for teachers who have, in very difficult circumstances, continued to deliver lessons and provide tuition to pupils throughout this period.

The Ofsted report was based on a small sample of 31 schools and did not take into account any of the data that Hubs have been asked to produce for the Arts Council. The Ofsted visits began in February 2013, just months after Hubs came into existence, yet they are blamed for faults in the delivery of music education that was out of their remit.

MU members' feedback

As a trade union it is our responsibility to represent, support and advise our members. In 2013 we saw an unprecedented rise in the number of legal cases and calls for support by members who teach. Many of the MU's officials are former professional musicians and teachers and, as Union members work across all areas of music education, we are uniquely positioned to comment on the progress of Music Hubs in England.

In answer to the Ofsted report, the Union asked its members who work in education to feedback on the introduction of Music Hubs. In February 2014, the MU submitted a comprehensive account of the impact these changes have had on music services in England, as documented by MU members.

Our response to the Ofsted report is a summary of the information we received, looking behind the headlines as to why Music Hubs are paying the price for Government policies that do not add up – even though there is a National Plan for Music Education (NPME) and a commitment to funding.

The Musicians' Union report concentrates on the workforce, who we represent, and how they have been negatively impacted by the changes resulting in job losses or an erosion of terms and conditions.

In the response, we also raise concerns about the opportunities and access for pupils to music education and what effect this will have on the musicians of the future.

Valuing the workforce

The main issues to address are ones of accessibility and opportunity, but also of the quality of teaching. The teaching workforce is vital for the success of the aspirations of the NPME. It is important to invest in teachers who are working now as well as attracting the workforce and leaders in music education for the future.

“In 2013 we saw a rise in the number of calls for support by members who teach.”

Our recommendations are:

- 1** The Government works alongside Ofsted to ensure that schools get a consistent message that music education is both important and relevant.
- 2** That future national funding decisions are made quickly and that the current level of funding is, at the very least, maintained.
- 3** The data collection requirements from Hubs are revised to ensure they are fit for purpose.
- 4** That governance arrangements of Music Education Hubs are more closely scrutinised to ensure greater accountability and transparency.

To read the MU response in full visit:
musiciansunion.org.uk/news/2014/02/05/mu-calls-for-government-to-do-more-for-music-education/



Blowing the horn of plenty

UK jazz saxophonist Dave O'Higgins talks about his life in music, the importance of a broad education and why jazz needs protecting...

Feature by Brian Glasser

Dave O'Higgins has done so much for so long it's hard to believe he's not in his 50s yet. The Derbyshire-raised saxophonist was a leading light in the last major UK jazz boom back in the 1980s and since then he's hardly stopped, touring internationally, putting out 14 albums of his own, appearing on countless others as a sideman and working for big orchestras.

He's also had a long commitment to teaching – at Leeds, Goldsmiths, and now the London College of Contemporary Music (LCCM) – and in recent years has become increasingly involved with the MU. The other project that has occupied him recently is the design and construction of a home studio

“Being a part of this fantastically-conceived palette of sound is a massive thrill.”

that has produced a number of albums and contributions to other projects, including recording horn section parts.

How much time do you spend on the various strands of your professional life?

It varies. I do two and a half days a week teaching during the 25 weeks of term time a year, and I'm quite active in the exams period too. The job at LCCM has been very nice for me – it's relieved the pressure of staring at the phone. It means that I can be more relaxed about what to me is the most important aspect of my world in music – being a performing musician. It takes the stress out of trying to make a living entirely out of that.

I really enjoy the session work too. Playing with the LSO or RPO on a film score really makes the hairs on the back of my neck stand on end. Being a part of this huge, fantastically-conceived palette of sound is a massive thrill. I spend roughly a third of my remaining time as a sideman, and two thirds as a leader – although the line between those can be a bit blurred, like when I'm the frontman in Brubecks Play Brubeck [a quartet with Dave Brubeck's three sons on piano, bass and drums]. It's a nice balance, but it took me until my mid-40s to find it!

Where do you stand on the debate about whether jazz can be formally taught?

It's a tricky question. Actually, I did an academic music degree. I didn't study jazz at →

PERCEPTIONS OF JAZZ IN THE MEDIA

“The media often views jazz in the same way as it views pop: it likes new. A lot of the attention I got in the 1980s was because I was in my mid-twenties, rather than it being about how well I was playing. My band were quickly signed to BMG, which gave me a tremendous leg up. Jazz is actually more like classical music in that musicians carry on maturing for a long time; because the media likes something new, they miss out on the stuff that's actually getting good. Talented young people get more attention than the talented people who were fresh out of college 20, 30 years ago and who have now really grown into something. The culture of instant celebrity has impacted on the so-called intelligent arts.”

college because at the time it was only Leeds that was doing it and I wanted to come to London. I viewed my apprenticeship as being the National Youth Jazz Orchestra (NYJO) rather than my degree. I learned about the sessions side in NYJO, and the jazz side from doing small groups of my own.

The formal approach offers the students a lot of advantages, insofar as they get a large quantity of information given to them succinctly and clearly. At the same time there's an aspect that counts against, because they don't have to search it out for themselves, the oral tradition is lost. So it's helping musicians develop earlier, but in a different way. I try to nurture creativity and individuality in my students but, by definition, going to college to all learn from the same group of teachers is not that creative. So I encourage them to go to lots of gigs, because that's where they'll get as much of the essence of jazz as they will from coming to all our classes.

What sort of ambitions do you currently have?

This is where my little studio comes in. It's got a small Gretsch jazz drum kit and an upright piano and I can record small groups here. I went on a production course at LCCM and learned the basics. Then I started to put it into action, calling in favours from sound engineers. I'm really into the Prestige and Blue Note labels recording sessions from the late 1950s and early 1960s, which were mostly recorded by Rudy Van Gelder in his mum's living room! The sound is timeless and very natural. I like the effect, say, of the drums spilling onto the other instruments. It's also nice because it means musicians play all together in the same room like they would on a gig, without headphones. It helps them swing and it helps them play with dynamics.

My hope is to be able to find a home for all the sessions we're doing here – so far around 60 albums' worth. I would like to help the jazz industry by arranging sessions that the public can hear. I feel the jazz scene misses what I used to listen to on a Sunday night: Peter Clayton's programme *Sounds Of Jazz* on BBC Radio 2. He used to have two British bands in the studio each week, broadcast on national radio – half an hour for each band in front of a

“I find myself selling them for a fiver – barely more than the price of a drink!”

Dave O'Higgins on the effect that Spotify has had on his CD sales



© David Redfern

live audience. I got to hear every musician in the UK on there. My fond dream is to set up something like that and produce sessions of jam sessions with great musicians who maybe wouldn't play together otherwise.

It's very easy to get stuff out there – on my website (daveohiggins.com) I put out a lot of tracks that we've done here – but the difficulty is getting any payment for things. The bottom has fallen out of the CD market in every genre, and I think it's affected the cottage industries like jazz the most. I used to be able to get my CDs distributed into local shops, but that's stopped completely. So I just sell at gigs. And because it's so easy to rip things or listen to things on Spotify, people resent the old price of £10 a CD. I find myself selling them for a fiver – barely more than the price of a drink! Can you expect a band to make an album for nothing because it will get given away? Or could that be in our

© David Redfern



After three years in the National Youth Jazz Orchestra, Dave joined guitarist Dave Mullen's band, before playing for Martin Taylor, Jason Rebello and Jamie Cullum. He has also appeared as a busker in an episode of *Mr Bean*

MAYBE IT'S BECAUSE I'M A LONDONER

I've lived in London since I came down to college. I considered moving to New York in my late twenties, when I was going there as often as I could afford to. It was a very formative time. I made an album called *Beats Working For A Living* there, with some amazing musicians; Joey Calderazzo, Adam Nussbaum, James Genus and Joe Locke. I did a lot of gigs out there with some great players like Eddie Gomez and Dave Kikoski, and I had some wonderful experiences. But I was never brave enough (or daft enough) to make the move permanent.

Later, I got some gigs in South Africa just after Nelson Mandela was elected. It was such an exciting time. They were getting international musicians in for the first time and we were doing gigs with black and white musicians. I spent a lot of time there and I was offered a couple of full-time jobs at Cape Town University and at KwaZulu-Natal University. I just felt that moving to South Africa was a one-way ticket. I would have loved to have done it in many ways, but I decided not to. So here I still am!

interest as musicians? I'm trying to work out what the next thing is – we all are!

What made you join the MU?

I think I joined when I was still at uni – but certainly as soon as I entered the professional arena. I thought it was a good idea to have some solidarity with my fellow musicians. We're usually self-employed and if we're going to have any sort of a voice we need to get together and create a communal one.


Have you ever had cause to use its services?

Yes. Legal advice about record contracts, queries about copyright issues and regarding chasing payments for things, which is a grey area because so much is done by verbal contract. I've been on a Section Committee for about three years now. We see whether the Union can do anything about things that are very important to working musicians.

I went to the biennial conference last year and it was eye-opening to see how the Union really works and meet everyone involved in it. I was very impressed by the commitment and how well-organised it all was. It made me think that if we can actually be bothered as working musicians to take part in this, we've got a direct line through to people that can make a difference. We can at least start to put the wheels in motion – although there's a degree of patience required!

Can the MU help the future of jazz?

Yes! At the immediate level, it's tough for jazz musicians. We're being squeezed so much, but we want to play so we're inclined to undersell ourselves. It's very hard to say to musicians: 'Don't go out for under 150 quid if it's over 100 miles away'. But we have to open up that discussion with musicians, promoters and funding bodies. More long-term, I have some serious worries. Funding is being cut in the arts, but jazz has always had an inordinately small amount of the pie anyway.

Jazz has been around for 100 years or so, and it's starting to be a genre that needs funding in order to preserve it in the same way that classical music always has, otherwise it just wouldn't exist anymore. The situation is becoming critical. The music itself will always move and change and morph with stuff, but the historical aspect of it urgently requires some sensible, sustainable preservation. 

Dave O'Higgins is touring the UK from March to July. For more info visit daveohiggins.com



Using
your
musical
skills
in fresh
areas...



WHAT TO LOOK FOR: BRANCHING OUT

Musicians that need to supplement their performing income may have surprising options for opening up their portfolio, as Tracey Kelly discovers.

While most musicians dream of making their living 100% from performing music, this is not always realistic on planet Earth, and sometimes not even desirable. After all, highly successful artists have a lot more of the business side of music foisted on them than many creatives would care for. And in the current digital market, even artists signed to labels are having to make up for shortfalls in CD and download sales with income sourced elsewhere.

But all is far from lost. With a little imagination and savvy it's possible to come up with ingenious ways to boost your income by utilising your musical talents in tandem with skills in other areas while remaining a performing musician, singer or composer. Some of the roads you could travel might not seem obvious at first, but inventive solutions can be found.

We ask some industry experts for their insights and explore some of the clever and innovative plan 'B's that musicians have used to expand their portfolios...

Brainstorming

It's a good idea to spend a little time brainstorming to generate ideas and to see how the ground lies. Matt Wanstall, Regional Officer for the MU for the North of England, suggests that members extend their earning power by considering the obvious first: trying different types of performance, or even unusual combinations of skills. "Even as a performer, there may be a lot of different things a musician can do. Someone may have their own artistic project, but they may be able to play in a covers or functions band as well."

"Some musicians might write or arrange for other people," Wanstall continues. "They may have a studio, so as well as recording their own material, they could record other bands, or do sessions online remotely for other artists, for instance. DJing is another option – parties and weddings can be lucrative – as is playing in elderly people's homes."

Doing a bit of research can help locate gaps in music-related enterprises in your area. For example, if you are a singer who is good with children, you may want to try running a music group for toddlers or primary school children. You could even run a Rock School-type course for adults, or a seniors' choir that takes place during the day for retired people. If your skills include working with disabled people or those with psychological issues, music therapy is worth looking into.

"Even as a performer, there may be a lot of different things a musician can do,"
Matt Wanstall

FEU Training

If it's training you are after, the FEU (Federation of Entertainment Unions) offers downloads and workshops designed to help build on existing talents and open up new avenues for creative freelancers from the MU, Equity, NUJ and the Writers' Guild. Workshops such as 'Diversifying Your Portfolio' help musicians work out what transferable skills they have to expand their careers.

"Many of the musicians who've attended our workshops have built on their core skills to extend their portfolio", says FEU Training project manager Frances Dredge. "For example, a singer/songwriter might learn how to produce recordings, make music videos, and even set up music events."

"In such a competitive industry where advancing technology has an increasing part to play, it's sensible to adapt and learn new skills to take advantage of new areas of demand, as well as to ensure work continuity and a regular income stream," says Dredge.

Sometimes, the input that comes from others at the workshops sparks new ideas; contacts from across the creative disciplines can be made. The good news is FEU courses are free to Union members and are held in cities across the UK. For more information on what they have to offer, go to feutraining.org →

“The variety of doing different things is what keeps it fresh,”

John Wheatcroft

Teaching trends

Professional musicians at all career levels enjoy sharing their knowledge with others, whether they be children or adults. It can be tremendously rewarding, and often enlightening for the tutor as well as the student. And there are many different flavours

of educating. MU Education and Equalities Official Bindu Paul comments: “Teaching is something that

two-thirds of our members have in their portfolio – whether they’ve arrived at it via a formal route, or they give private lessons.”

“To be a peripatetic teacher, you don’t need to have qualified teacher status if you’re working in a classroom, but obviously the more training and experience you have, the better the teacher you will be.”

The Arts Council has put together a Certificate of Music Education (CME) course, due to launch soon. For more information explaining the course, entry requirements and funding, visit the Arts Council website at artscouncil.org.uk

Tandem careers

Someone who has built a very successful portfolio career is MU member John Wheatcroft. A talented jazz and rock guitarist, he is also head of the guitar department at Tech Music School, gives private lessons, and writes a blues guitar column for *Guitar Techniques* magazine. We asked him how he came to wear so many different musical hats.

“I don’t personally separate them. On the face of it, they’re very different things, but essentially they’re all related. I’m passionate about playing guitar, and I’m also passionate about *talking* about playing guitar. If I wasn’t being paid to teach, I’d still be talking about it with my friends and sharing ideas, and effectively doing exactly what I do in the classroom.

“These days, tutors are experienced practitioners, hopefully, trying to share the benefit of our experience,” says Wheatcroft.



“We try and keep it as real world as possible – I think I’d be a lousy teacher if I didn’t play.”

So did he retrain as a teacher? “I kind of trained on the job. I’ve been teaching almost since I started playing professionally, when I was 17. I was teaching a night school rock guitar class at 18, and I just maintained it all along. Not only was it a source of income, but it was also something I was really interested in and I found I enjoyed it. The variety of doing different things is what keeps it fresh.”

So how did he get to pen a magazine column? “I was an avid magazine reader, and used to read in *Guitarist* about all the players I admired. I think I must have learned to write by osmosis! And I also had good recommendations. Like a lot of jobs in the industry, it’s what you know and who you know.”

Clever Solutions

Simon Glenister came up with a unique idea for branching out through doing community social work. A drummer with folk-electronica band Tunng, he’s also founder and director of Noise Solutions (noisesolution.org) an innovative social enterprise that uses music to help vulnerable young people.

So what made Glenister want to diversify? “I’ve been a professional musician for 20 years. Tunng is the fourth signed band I’ve been in, but it’s not a regular income. In real life, the bills have to be paid, especially if you’ve got kids,” he notes. “One of the things I started doing when I wasn’t earning enough money from the music side of things was to work with young people who had issues around mental health or challenging behaviour. So I had these two concurrent careers – the youth work and the music work – and there came a point



SOLUTION ADVICE

With Noise Solutions, Simon Glenister has created a very successful alternative music-related career – one where he still has time to be a performing drummer. So what advice would he give to other musicians wanting to marry musical skills with other talents?

“Look at what your skill set is. There was a plan to use music, but the Noise Solution model hadn’t been sorted out when I started the organisation. I just took things that I liked and packed them all together. It’s a question of taking stuff that you’re genuinely interested in and excited by. Because if you’re excited by something, that enthusiasm is catching and you can enthuse other people. And you just need to start. Get an idea, make it your conviction and start.”

noisesolution.org

Top 5 Tips

Our services are there to help you navigate the minefield

1

Make a list of your skills,

both musical and non-musical, then write down a list of possible services stemming from them that may generate an income stream. Brainstorm ideas.

2

The MU provides information

on training in different areas of music. You can search the *MU Members' Handbook* or website for information on courses at theMU.org

3

You'll find a wide variety of

information and advice including e-courses tailored to freelance needs, at the FEU Training site, at feustraining.org

4

For information on retraining

as a teacher, the Teacher's Toolkit is available on the MU website. Watch the e-bulletins and *The Musician* for news of the new CME teaching qualification.

5

Ask your Regional Office

for advice; MU staff are up to date with the latest legislation and opportunities, and can point you in the right direction.

TOP TIP

NEVER JUST HOPE FOR THE BEST

In music, more than many other professions, good things only drop into the laps of the well-connected. So get out and make those connections!



You can use your skills as a musician to diversify into a broad range of other activities that can fill your time and pay the bills, from giving classes, to recording other artists and even becoming a DJ

about four years ago where the funding at the organisation I was working for was coming to an end. That seemed like an opportunity to bring the two worlds together - to utilise all the skills I had from both areas."

"Being self-taught, I can use those skills to get people making music that they like, really quickly,"
Simon Glenister

Getting it together

"I'm actually quite a lazy musician and have used a lot of short cuts, being self-taught. With young people with chaotic behaviour, you need to grab them really quickly. I can use those skills to get people making music that they like, really quickly. To that end, we use computers to show them how to make drum'n'bass or techno or dubstep," he says.

Noise Solutions was launched four years ago and has grown exponentially. Last year, it took the position of the 23rd fastest-growing social enterprise in the UK. Now boasting four tutors, it works with social services and is a non-profit organisation, without the aid of grant funding, operating as a profitable business. Noise Solutions is doing so well that Glenister and his colleagues are looking at franchising the model they have created in Suffolk, aiming to get it out through the UK. How's that for portfolio inspiration? theMU.org



IMPROVE YOUR PROFILE ONLINE

Social media can be a valuable way to get the message out there, but you have to find the right medium for you, as Will Simpson discovers.

There can't be many musicians working in the UK today who aren't aware of the need to have some kind of online presence. Quite simply, not marketing yourself on the net isn't an option any more. If you are interested in finding more work, more gigs and want to increase your fanbase, then it's essential.

But how to go about it, and where? It's easy to become overwhelmed by the sheer scale of choice available to musicians in 2014. Do you content yourself with a Facebook presence and your own website? Or do you set up a Twitter account, a Bandcamp site? Join LinkedIn? Instagram? SoundCloud? Or all of them?

The right stuff

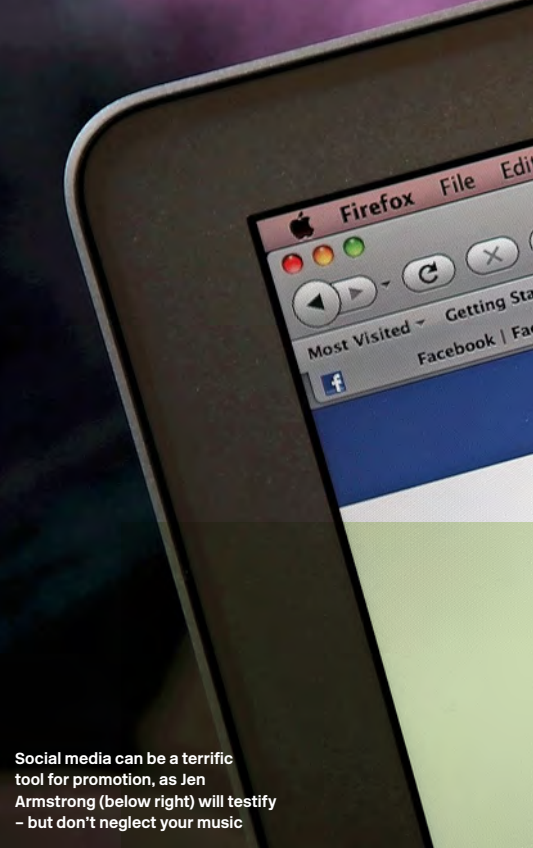
Leeds-based singer songwriter Jen Armstrong quickly found herself hooked on social media. "I'd encourage anyone to play around and see which ones work for you," she advises. "All are fairly user-friendly. Even with something like YouTube it's easy to set up an account and make a video that can be as simple as you sitting at home at a piano."

Jen is on Facebook, YouTube, Instagram, Twitter and has even streamed a gig of hers via a site called Ustream. She also films her own video blog. "It's called *You've Been Pinked - A Day In The Life Of A Wannabe Superstar*. They're just 10 minute clips that will involve some talk from me, footage from gigs or behind the scenes. It's another way for people to get involved with what you're doing."

Sharing the joy

Like Jen, Jimmy Cannon (one half of folk duo Burton Bradstock) is a Facebook user. He warns that it's often a while before you see a return on this activity. "Through Facebook people will see a post from me saying 'gig here' or 'I'm doing some recording' and they'll register it. I'd love the 1,600 people that are my 'friends' to turn up to my gigs, but the reality is that it's more like six. But it's the awareness of what you're doing that is important. It's good to be on the scene in some form, and if that can't be physically on the scene than you can be virtually on the scene."

Meanwhile, Dave Levin is a working drummer who also tweets professionally for TV shows such as *The Voice*. At last count he has over 2,400 followers of his own. "For me it's the



Social media can be a terrific tool for promotion, as Jen Armstrong (below right) will testify - but don't neglect your music

closest touching point between you and your fans. It's a great research tool to get proper real time feedback about what people thought about the gig that night. There is a wealth of help and information you can find on there."

Selling yourself

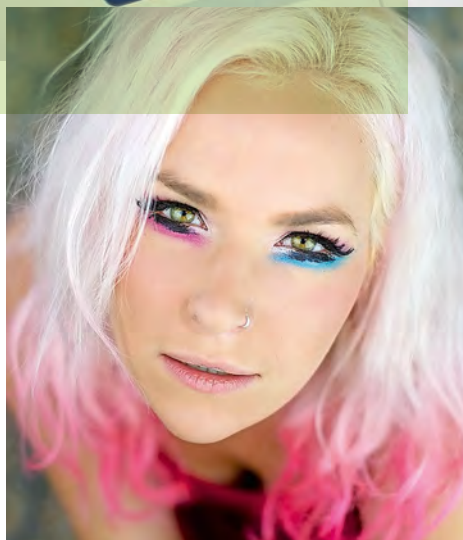
Of course, rather than building a fanbase for their own original material, many musicians are simply looking for more work and indeed there are platforms that are specifically designed for this such as LinkedIn's various music-related groups or musicteachers.co.uk

Brad Lazarus runs the giggingsuccess.com website, a digital resource tool for covers bands. For him the marketing of bands in this sector has changed enormously in the past few years. "The real challenge for musicians now is being everywhere all of the time, which of course is impossible. The barriers - and cost - to entry has come right down and the competition is fierce, which makes it all the more important to stand out."



Jazz/folk duo Burton Bradstock: Jimmy Cannon and Dorian Ford (right)

© Peter Sinden



© David Jackson Photography

Many artists prefer to get by on a Facebook account plus SoundCloud or Bandcamp. "You can certainly get by fine now without your own website," says Jen Armstrong. "I use mine to set up who I am. It's the beginning of where my branding starts, which I then take through YouTube, Facebook and the rest of it."

Brad Lazarus warns against putting all your eggs in the Facebook basket. "So many bands build their presence there, but Facebook could decide tomorrow that you have contravened some rule and they will pull your page down. And your thousands of fans are just gone. Done. You're over."


"Everything should come back to your own website. I almost see it like a wagon wheel. You've got the band's website in the middle and everything should be filtered through, go round those spokes and return back to your website. It's your property and the only thing you control. It's your asset."

Finding the difference

Everyone we spoke to for this article reiterated the importance of researching your market and standing out. "Look at things that are a

"It's another way for people to get involved in what you're doing,"
Jen Armstrong

bit different," says Dave Levin. "There is one rapper I follow on Twitter who does a hip-hop quiz every Sunday. Not just his followers but hip-hop fans in general check it out, and he gets loads of engagement."

Of course, in the midst of all this don't neglect the most important thing – the music. "I think in terms of time the ratio needs to be 80:20," says Jimmy Cannon. "That's 80 on the music and 20 on marketing. If you spend too much time online you'll never write any music!" 



PAPERCLIP MARKETING

One way for musicians to find more work – particularly in the covers/function band market – is to use a device called Google AdWords. If you put any word into the search engine, the first thing that comes up at the top of the page is usually a sponsored link. This is what is known as paperclip marketing. Brad Lazarus explains: "Say you're in a swing band. You could use Google AdWords to display an ad that would come top of any search that lists, say, the words 'London swing band'."

"It's a very competitive market, so anything that can give you an advantage is good. There are other sites that are coming up like gigsalad.com and gigmasters.com that, in effect, act like agencies, but most people if they are looking to book a band will still use Google, so it's invaluable."



FACT FILE: DEBUNKING THE MYTHS

The music industry and the trade union movement have witnessed untold changes down the years. Unfortunately, a number of inaccuracies about the Musicians' Union and its role in the 21st century still persist. Here, we aim to lay some of these myths to rest...

ON JOINING

"I don't need a union, I have an accountant and a solicitor."

"Why should I join? I only play in pubs & clubs at weekends."

MU General Secretary, John Smith, responds to the first two myths:

"Your Union represents musicians working in all areas of the industry, from big names playing stadium venues to bands and solo acts just starting out. Advice and support are available to members, whether they play once a month in their local venue – where they can still be subject to exploitation and non-payment – or work every day in concert halls, studios, classrooms or at home. Musicians' Union services include financial and legal help, designed to save musicians hard-earned money and these are often vital in securing their future in the industry."



AT WORK

"Don't you insist on set rates?"

"If I'm a member, I will become too expensive for employers."

Dave Webster, National Organiser – Live Performance, responds:

"The MU insists on engagers paying rates that are set out in one of our many Collective Bargaining Agreements. These ensure musicians are paid agreed fees and there is no room to be paid any less. Clearly our members can negotiate rates in excess of MU minimums, but at least you will be guaranteed acceptable terms and conditions."



Where we promote minimum freelance rates, these should be used as a benchmark. It's often the case that pubs and clubs may not be able to meet those rates where a band is working, then we encourage members to negotiate an acceptable rate and that's where our Fair Play Guide comes into its own."

EMPLOYMENT

"The MU takes a cut when it reaches an agreement with an employer."

"Employers will not like the fact I'm in a union."

Paul Burrows, Regional Organiser – East & SE England, responds:

"The MU takes no cut from employers or engagers. The benefit comes from having a relationship whereby we can discuss members' concerns and improve them through negotiations. You cannot be discriminated against for being in a trade union. Having an agreement with the MU means that prospective employers can budget in advance for a project. They are often very appreciative that their employees are obtaining professional advice on their working terms and conditions."



UNDERSTANDING WHAT WE DO

"The MU promotes its members to the industry."

"The MU is part of PRS / PPL."

Naomi Pohl, London Regional Organiser, responds:

"Whilst the Musicians' Union is part of UK Music and regularly partners other trade bodies in campaigning for the rights and interests of musicians and the industry, both nationally and worldwide, we are the trade union for musicians in the UK and fulfil a very different role to collecting societies such as PRS for Music or PPL. We offer musicians networking opportunities through events, seminars and workshops. We're not an agency and do not specifically represent or promote individual members."



EXPERTISE

"The officials and officers at the Union know nothing about music."

Horace Trubridge, Assistant General Secretary – Industry, responds: "Many of us were professional musicians before we came to work for the Union. For example, I had a successful and varied career as a pro musician working on hit records, West End shows and international tours.

John Smith was a tuba player for the orchestra at English National Opera, so between us we have probably experienced every kind of work that a musician might encounter. National Organiser and violinist Bill Kerr was with the Hallé for 13 years, plus Regional Officer Paul Gray (Eddie & the Hot Rods, the Damned and UFO), In-House Solicitor David Fenton (The Vapors) and Sessions Official Pete Thoms (Landscape), all saw stage and chart success."

STARTING OUT

"You do nothing for young people."

Emily Stewart, MU Regional Officer, responds: "The MU is particularly concerned with the issues facing young musicians. On a national level, we work with the TUC Young Workers' Forum to highlight issues faced by our young members and take a motion to the annual conference reflecting the interests of young musicians.

The MU brought in the student rate of £20 to try and extend the benefits of an MU membership to attract as many young musicians as possible. It's particularly important to us that younger musicians aren't taken advantage of by unscrupulous companies. The Contract Advisory Service has saved hundreds of young musicians signing up to potentially career-ending deals."

ON STAYING A MEMBER

"You have never done anything for me."

"I've never had to use the MU. It's just an expensive diary."

Keith Ames, MU Communications Official, responds: "The MU has always supplied a comprehensive range of benefits of membership, many of which are automatically triggered when a musician joins the Union. The true value of membership is in having bespoke help and advice from a knowledgeable team of Union professionals, if and when required. Such help can be face to face and includes Continuing Professional Development for those musicians who face changes of career. If you do not need the services of the Union for any length of time, then you can consider yourself very lucky. Be aware that even if you do not need personal assistance, the Union is always fighting on your behalf and has won numerous campaigns on behalf of musicians."

REPRESENTATION

"Don't you just represent gigging musicians?"

"You only represent orchestral, theatre and jazz musicians."

Bill Kerr, MU National Organiser – Orchestras, responds: "The MU continues to be an inclusive organisation with membership open to all musicians. We represent employed and self-employed players from across all disciplines, whether they work in orchestras, in the studio, the live arena, as composers and writers, or in education. Our Officials are on call to musicians working at home and abroad and our services are not dependent on the genre the musician is working in."

TECHNOLOGY

"The MU is against new technology. It was against synths, isn't it against sampling too?"

Ben Jones, MU National Organiser – Recording & Broadcasting, responds: "MU members often embrace new technology and use it to further their careers, for example, recording remote sessions online. We advise our members about technological advances – most recently regarding streaming services.

Sampling can be creative and inspirational and can introduce both musicians and audiences to new artists and performers. Obviously, permissions need to be sought and the appropriate rights in the composition and/or recording need to be cleared, but this can prove beneficial to both parties."

EQUALITIES

"The MU seems to be mostly men."

Bindu Paul, Secretary to the MU Equalities Committee, responds: "Women make up a significant percentage of the Union and its Officials and Officers. In fact, the first female member of our Executive was elected onto the Committee in 1948 and our current EC Chair is Kathy Dyson, jazz guitarist and educator. The MU works to protect the rights of all musicians. Our services and benefits do not discriminate against your sex, ethnic background, sexuality or if you have a disability. However, clearly we can help if you are discriminated against because of one of these protected characteristics. The MU is here to fight for the rights of all our members and especially those who are most vulnerable."

POLITICS

"The MU has less influence and power these days."

Isabelle Gutierrez, MU Head of Government Relations and Public Affairs, responds: "The MU is actually very active in parliament and in Europe – and our lobbying has helped to bring about changes such as the Live Music Act, which makes it easier for small venues to put on live music, and the Term Extension Directive, which extended copyright for performers to 70 years from 50. We have 68 MPs and Lords, from all political parties, who we speak to on a regular basis and who work with us to achieve real change for musicians."

HAVE YOUR SAY

"You are not interested in encouraging activists anymore."

Diane Widdison, National Organiser, Education & Training, responds: "Musicians have many opportunities to get involved in the Union, both through dedicated Committees – such as their own Regional Committee, as well as the dedicated Sections and Equalities Committees. Plus, members can stand for the Executive Committee and our biennial policy-making Conference also gives the chance for any paid-up member to be a delegate and represent their particular interests at the highest level. Our campaigns, such as Work Not Play and Lost Arts, and the distribution of the Live Music Kit, rely heavily on the contributions and efforts of members. Musicians are encouraged to spread the word about the Union throughout the year and can contact their Regional Office to find out more about being active in their area."



ASK US FIRST

It is in the interest of all MU members to read this list carefully.

If you are offered any work or agreements by anyone listed below, before you accept, please consult either the contact shown here, your Regional Office, or MU Legal Official Dawn Rodger (tel 0161 233 4007, email: dawn.rodger@theMU.org).

- **Big AL Entertainment Group / Big AL Entertainments Ltd**
Jen Hunter on 0141 341 2963
- **Bigfoot Arts Education**
Fran Hanley on 020 7840 5544
- **Brian Soundy / UK Jazz Radio & Now**
Dawn Rodger on 0161 233 4007
or Jen Hunter on 0141 341 2963
- **Celtic Music / CM Distribution**
Horace Trubridge on
020 7840 5512
- **Classical Festival Company Ltd / Serenata / Anthony Malpas / Lesley Malpas**
Paul Burrows on 020 7840 5536
- **Craigholme School for Girls (Glasgow)**
Jen Hunter on 0141 341 2963
- **David Shepherd and Brian Daniels t/a D and B Productions Ltd**
Dave Webster on 020 7840 5512
- **English Martyrs Roman Catholic School**
Fran Hanley on 020 7840 5544
- **European City Guide**
Jo Laverty on 020 7840 5535
- **Expo Guide**
Jen Hunter on 0141 341 2963
- **Grubser's Limited**
Naomi Pohl on
020 7840 5532
- **Hemming's Leisure**
- **Isle of Wight Jazz Festival Limited / Isle of Wight Folk & Blues Festival Limited / Philip Snellen / Geri Ward**
Paul Burrows on
020 7840 5536
- **Keko Promotions London**
Emily Stewart 020 7840 5540
- **Leo Alexander**
Jo Laverty on 020 7840 5535
- **Live & Unsigned**
Kelly Wood 020 7582 5566
- **Music Management (UK) Limited; Sally Civval**
- **The Music Practice Ltd**
Jen Hunter on 0141 341 2963
- **Online Music Ventures Limited / Andrew Smales**
- **Orchestra Europa Limited**
- **Pamela Aird at The Unicorn Theatre in Abingdon**
- **Play Recording Studios Ltd**
Naomi Pohl on
020 7840 5532
- **Ptarmigan Productions Ltd / Mr Brian Willets / Ptarmigan Promotions Ltd**
Dave Webster on
020 7840 5512
- **Royal Shakespeare Company Productions in London**
Naomi Pohl on
020 7840 5532
- **Speckulation Entertainment Limited**
- **Wayne Maughn / Maughan**



FOREIGN CLAIMS

When undertaking activities with a contracting party abroad, members are strongly advised to ensure fees are paid up front before the contract is performed and that an advance is obtained against any future royalty payable.

Members are reminded of Rule XI.3, to "submit written contracts for professional activities abroad to the Musicians' Union before they are entered into". Members should note that requests for legal assistance in relation to claims abroad must be considered against the Union's criteria for legal assistance. Such claims are often not cost-effective to pursue and if no up-front payment is obtained, members may remain completely unpaid for their services.

The latest edition of the Ask Us First list can be obtained from the 'Advice & downloads' section by logging into theMU.org

To get your CD reviewed send recordings, full contact info, bio and PR material to:

Reviews, *The Musician*, 60-62 Clapham Rd, London SW9 0JJ.

You should also forward your cover artwork and/

or photos (minimum 300dpi resolution) to: keith.ames@theMU.org
Copies of the recording must be available to MU members, the industry

and public. We try to help as many members as possible, and preference is given to members not previously reviewed.



reviews

Reviewer: Keith Ames

A look at some of the new albums, EPs and downloads released by MU members for 2014, together with links for more information on the featured artists.



Bad Ass Brass have lived up to their moniker since forming in 2008 by delighting their fans with adrenaline-fuelled performances that capture the energy of New Orleans and repackage it with some bona fide British personality and a sprinkle of eccentricity.

Bad Ass Brass have been creating a storm on the UK live circuit with power-packed gigs that leave their audiences reeling with the punch of their New Orleans brass-inspired jazz. The eight players here are of some renown including Jon Stokes (trombone), Paul Munday (trumpet), Sam Bullard (sax and

flute) and Mike Poyser (sousaphone). This, their second album is replete with Bad Ass' funky, energetic sound, which is further enhanced by guest vocalist Beth Rowley. Their self-titled debut fast became a Jazz FM favourite and this record promises similar success. badassbrass.co.uk



» BAD ASS BRASS Live

Paul Munday and his jazz crew bring their considerable talents to the fore in this follow-up to their self-titled debut. Singer-songwriter Beth Rowley's rich vocal sits beautifully next to some inspired soloing from this genuinely talented eight-piece ensemble. badassbrass.co.uk

instrumental



» NEIL CAMPBELL CARLO BOWRY GORDON ROSS Metamorphosis /Acoustic Counterpoint

Campbell and Bowry perform Philip Glass's *Metamorphosis*, parts I to V, with an exquisite arrangement for classical and electric guitar and an interpretation of Steve Reich's *Acoustic Counterpoint*, parts I to III.

neilcampbell.org.uk



» SIMON GOULDING Open Window

Fourteen tracks from jazz multi-instrumentalist Simon featuring a host of special guests. Intricate and precise, sunny and late night, a welcome album of gorgeous compositions and fine performances.

tinyurl.com/officialSGM



» JAMIE TAYLOR Introducing Outside Line

Debut release from acclaimed guitarist, Jamie, Matt Anderson (sax), Dave Walsh (drums) and Garry Jackson (bass). Subtle and refined playing command respect throughout both original pieces, *Someone New Suite* and *Three Colours: Blues Suite*.

jamie-taylor.com



» FRANZ BLACK On Angel's Wings

A leading light in easy listening, Franz has made it onto multiple radio playlists. His comforting manner and topline, graceful keyboard playing framed by the sounds of nature is sweetness and light personified. An album to relax the mood.

franzblack.com

folk



» SIMON MAYOR The Art Of Mandolin

One of the world's leading mandolin players, Simon Mayor has developed an outstanding reputation both live and as a guest on numerous recordings. This album displays his matchless playing and breadth of genres, from classical to ragtime. Superb.

mandolin.co.uk



» DAI & THE RAMBLERS Duw Duw

An organic, swinging masterpiece where 11 cuts of British country, Zydeco, skiffle and blues join with the occasional classic – such as *The Chicken And The Hawk* – to capture Dai & The Ramblers inordinately tight live sound.

daiprice.com

composer



DAN PHELPS Shadows

Dan Phelps is a pianist composer and music tutor. This recording focuses on 10 of his own adventurous pieces that benefit from the talents of James Grindle (violin), Jemma Wells (cello) and Karyn Phelps (piano).

phelpsmusic.com



56N Sleeve Notes

A soundtrack-style production of eight exploratory pieces. From the scene-setting opener *Time And Wine* through to the classical *Fragments*, this album engenders a wealth of emotions, sometimes hidden but always artistic and fulfilling.

www.colonpress.com



GARY BAMFORD Soundtrack To Breathing

This composer and arranger follows his debut, *jadj*, with an album of electronic expressionism. Part new age, ambient and classical, the feel is relaxed yet an underlying tension captivates.

tinyurl.com/gbamford

STAND OUT

We've selected an album and a single track that just get better with every listen, and are well worth adding to your collection...



HEIDI BROWNE Lost In Grey

Singer/songwriter and self-taught multi-instrumentalist Heidi Brown is a BBC Introducing Pick for 2013. This album of fragile, acoustic songs displays her (well justified) confidence in her material and voice and should garner plenty of press attention.

heidibrowne.co.uk



PHILIP HERBERT & PHILIP WHITE Silent aria

Respected composer and pianist Philip Herbert's love of tasteful keyboard flourishes lift this new track that is due to feature in the *Let's Dance International Festival* in May, and is a delightful collaboration with oboist Philip White.

philipherbert.org



blues, jazz & swing



» KAIROS ENSEMBLE Rejoicing Blues

Since their foundation over a decade ago, Kairos Ensembles' sax/piano/tuba/drums combination has delighted audiences. These 14 instrumentals are a prized addition to their portfolio of elegant, tasteful and timeless jazz.

kairosensemble.com



» ROBIN PHILLIPS Sing. Play... For Pleasure

The latest set from one of the capital's leading jazz singer/pianists aims to bring vocalese to the fore. Consisting of a number of classics, Robin has also gathered a top drawer range of guests including Ian Shaw, Anita Wardell, and Steve Fishwick.

tinyurl.com/robphil



» WILY BO WALKER & THE DANNY FLAM BIG BAND Self-titled

Wily Bo Walker et al hit hard on *The Operator*, followed with a bluesy, late-night Wily original, *Moon Over Indigo*. The depth and ability of the frontman and his band are clear to all. Pure brass-led magic.

wilybo.com

pop, soul & Latin



» GONE TO LUNCH Radio Pop Vol.1

Drummer Michael Natkanski and classical singer Lisa Westerhout have produced a series of eight singles featuring six female vocalists and a cast of musicians. *No Love Today*, sung by Mia Tizzano, is the stand-out track of this contemporary collection.

gonetolunchmusic.com



» SONRISA A Taste Of Latin

Led by vocalist/flautist Kath Kimber and acoustic guitarist Anthony McTiffen, Sonrisa have a tender approach to Latin, jazz and flamenco. Traces of Arabic, Cuban and African music blend with Brazilian for an invigorating experience.

sonrisamusic.co.uk



» ANTHONY JAWAHALL The Runaway

Seven tracks of heartwarming British pop/soul overlaid with mood-enhancing, dynamic melodies. *The Weekend's Here* is a super-smooth intro to a hook-driven and hit-laden offering.

facebook.com/anthony.jawahall

singer-songwriter



» CHRIS CAPEL Spent Convictions

A stand-out debut album from this Wales-based singer-songwriter. Embracing his principal influences (Joe Strummer, Neil Young, Richard Thompson and Bob Dylan) he tells of growing up in SE London. The 10 cuts have an air of realism, honesty and pure British quality.

chriscapelmusic.com



» GRUMBLING GINGER Smooth The Rough

Seventeen original songs of pointed observation about life have been lovingly crafted by singer/writer and multi-instrumentalist Jana Heller in this light-hearted CD recorded with Andrew Gilhoole.

grumblingginger.com



» THE BEAUBOWBELLES To The Moon

Four-piece BeauBowBelles regularly perform in and around London, playing a mix of ethereal originals, hot club swing, romantic acoustic observations and unusual covers featuring a variety of traditional instruments (violin, flutes, accordion, bells, guitar and kick drum), with verve and vitality.

thebeaubowbelles.com

rock



» ADRIAN NATION Live At Crossroads

This guitarist, vocalist and storyteller demonstrates his supreme skill for blending clean, six-string sounds with a warm and mature voice. An album of tender and impressive material.

adriannation.co.uk



» MONSTER JAW Get A Tattoo

This hard rock trio from Leeds and Bradford deliver heavy riffs and Sabbath rhythms topped by the distinctive vocals of frontman Mik Davis. An excellent introduction to the band.

tinyurl.com/monsterjaw



» THE BROADCASTS Silvertown

A promising force of nature from South Wales boasting a dynamic presence, captivating lead vocals from James Davies and a deal with Right Recordings LTD.

tinyurl.com/thebroadcasts

tributes



© Getty Images.

Stan Tracey

Influential and highly-acclaimed pianist and composer from the golden age of British jazz.

Stan Tracey, who died in December 2013, aged 86, was one of the key figures of 20th century British jazz and a pianist who won the admiration of the American greats. At one concert with Sonny Rollins, the sax legend was moved to declare: "Does anyone here realise just how good he is?"

Born in south east London, Tracey's first instrument was the piano accordion. The young musician was barely 16 when he joined the ENSA (Entertainments National Service Association) concert party during WWII. It was over this period that he learned the piano and met a number of entertainers, including Bob Monkhouse with whom he worked as an accompanist immediately after being demobbed.

Rather than the world of light entertainment, Tracey's true

calling was jazz. However, with the genre still a niche concern in early 1950s London, he had to make some sort of living and so joined the dance bands of Roy Fox and later Ted Heath. Things really began to change for him with the opening of Ronnie Scott's in 1959. The new club revolutionised British jazz, and when Tracey was hired as house pianist he found himself at the centre of the scene – learning from and playing with the top-line American musicians who guested there. Growing in confidence, he began composing himself. His most famous work, *Under Milk Wood*, was inspired by the Dylan Thomas radio play, but Tracey also went on to compose the music for the film *Alfie* and the acclaimed big band work *Seven Ages Of Man*.

Tracey's career ebbed towards the end of the 1960s, but after a fallow period he returned in 1973, celebrating 30 years of music at a sold-out gig at the Queen Elizabeth Hall. He launched his own label, Steam Records, and was awarded the OBE for his services to music in 1986 and the CBE in 2008. He never stopped working, and his final album *The Flying Pig* – a stirring collection inspired by a visit to the old WWI battlefields of Northern France – was received warmly by critics just weeks before his death.

Will Simpson

**"Does anyone here realise just how good he is?"
Sonny Rollins**



(L-R) Pete Moore, Johnny Mercer and Ken Barnes

© Ken Barnes

Pete Moore

Arranged for the stars of stage and screen and wrote many familiar advertising jingles.

Pete Moore was a composer, arranger and conductor whose name may be unfamiliar but whose music is known to millions the world over. Born in London in 1924, Pete was a quiet and unassuming man who seldom gave interviews and was reputed to rarely go out looking for work: the jobs came to him. This led to his industry nickname, The Invisible Genius.

Academy-trained, he embarked on a musical career in the late 1950s. As an arranger he worked with some of the greatest names in show business, including Bing Crosby, Fred Astaire, Gene Kelly, Peggy Lee, Peter Sellers and many more. He also provided orchestrations that can be found in the repertoires of the LSO, Boston Pops and the Rochester Symphony Orchestra. He also wrote for scores for stars of the calibre of Liberace, Bert Bacharach and Marvin Hamlisch, among others.

As a composer he wrote the jingles for TV commercials for products as high profile as Coca-Cola and Lux soap, but he was perhaps most famous for a 28-second piece of music he wrote called *Asteroid*, otherwise

known as the Pearl & Dean theme tune. For many people the famous 'baba-baba-baba-baba-ba-ba-ba' vocal is the very embodiment of a trip to the cinema, and it's still being used, in a slightly updated version, some three decades on.

Of the piece, Moore himself stated: "Many people in the UK music profession have accused me of writing music for the future and well ahead of its time. Having regard to the longevity of this piece I can only thoroughly agree with that sentiment!"

His work has recently seen a new lease of life among easy listening enthusiasts. Tracks he recorded under the names

"People have accused me of writing music for the future," Pete Moore

of the Pete Moore Orchestra (*Catwalk*, *Pure Instrumental Bliss*, *Just Enjoy The Music*) and Pete Moore's Solid Rockin' Brass (*The Fat Man*) for labels including Fontana and Rediffusion have become hugely collectable.

Pete died in November last year, aged 89, but his music will live on for many years beyond him.

Terry Wheeler

Nicholas Busch
Principal Horn for the great British orchestras.

Born in north Devon, Nick, with his sister Julia and their mother Sheila, moved to London after his father, composer and concert pianist William Busch's early death in 1945. He became a First Horn player at the age of 19 with Sadler's Wells.

He later joined the London Philharmonic Orchestra in 1973 as Principal Horn, a position he held until illness led to his retirement in January 2006. In between, he was Principal Horn of the BBC Concert Orchestra, and the Philharmonia Orchestra's Second Principal then Principal – an orchestral career spanning an astonishing 47 years, 33 of them with the LPO.

While backing people to the hilt, Nick was straight in his dealings and no-one was above reproach if they fell beneath standards. He was a great friend, a worthy adversary and respected by all who knew him.

Patrick Garvey



© Richard Haughton. Photo courtesy of the London Philharmonic Orchestra

Steve McManus
Popular bass man from stage and soundtrack.

West End musician Steve McManus, whose credits included *Chitty Chitty Bang Bang* and *The Witches Of Eastwick*, has died aged 48. Steve, who played bass and double bass, battled cancer for the last five years.

As well as performing in the orchestra pit on many West End shows, including *Betty Blue Eyes*, Steve also featured on the soundtracks for films and television productions including *Torchwood*, *Doctor Who* and *The Hunger Games*. Tributes have been paid to the musician, with musical supervisor and orchestrator Mike Dixon writing on Twitter that he would be "very, very missed".

Matthew Hemley – originally published in *The Stage*



Jimmy Hardwick
Legendary West End restaurant pianist.

Jimmy Hardwick, the long-serving pianist at the London theatreland restaurant, Joe Allen, has died after a short illness at the age of 88.

Born in Stafford, Jimmy was persuaded to move to London by his actress friend Sue Nicholls. He played at the opening night of Joe Allen in January 1977 and went on to perform six nights a week until his death, tinkling the ivories for a host of stars of stage and screen.

"An institution. Always smiling, always charming,"
Stephen Fry

Stephen Fry described him as: "An institution. Always smiling. Always charming. I shall miss him dreadfully." On its website, Joe Allen said: "Every actor who ever performed in London's West End has been serenaded by Jimmy at one time or another and he adored them all. He was a true legend of the musical, theatrical and restaurant world and will be sadly missed."

Roy Delaney

© Getty Images

Dave Higgs
Guitarist and songwriter of Eddie & the Hot Rods.

Essex boy Dave started his musical career in The Fix with Lee Brilleaux, but soon went on to form his own band, Eddie & the Hot Rods during the pub rock boom in 1975. They quickly forged a solid reputation on the live circuit, and were soon signed by Island Records. After a handful of moderately successful singles it was the Top 10 hit *Do Anything You Want To Do* at the height of punk's bluster in 1977 that thrust them into the limelight.

On 21 December, the band posted this message on their Facebook page: "Sad news today, folks. Original guitarist and founder member Dave Higgs sadly passed away this morning after losing his fight with cancer. Dave was a huge influence on many people and regarded as one of the finest rhythm players around. RIP."

Roy Delaney



Terry Yates
Regional Organiser and true MU legend.

Terry was one of the old school; a champion of trade union traditions, whose *raison d'être* was the MU and all that it represented. Terry was the MU's Organiser for the Midlands, the East and part of the North East Districts. My first encounter with him back in the early 1980s was at an Ipswich Branch meeting when he persuaded me to join the local committee.

Terry became not just a great friend but also my mentor when I was appointed to the Union's team of organisers. I can recollect his almost fanatical enthusiasm when regaling us with tales of his involvement in the BBC strike of 1980. And who better than he on the picket line? For Terry's stature was imposing and well suited to intimidating when required – an advantageous asset for a union official in those days!

Although he wouldn't admit it, his health was failing with a heart condition exacerbated by the stress of the job. Sadly this was to lead to his early retirement in the early 1990s, and, despite a less than encouraging prognosis at that time, he endured until last year. In the history of the MU, Terry Yates is one of the legends.

Bob Bennett



Terry White

Multi-talented man of music, war hero and cartoonist.

Terry White, cartoonist, pianist, musical director, composer, lyricist and multi-instrumentalist has died after a short illness, aged 89.

He began learning the piano at eight and by 12 he was playing in dance bands at the Tottenham Palais. In 1942, aged 18, he joined the Navy, serving on landing ships on D-Day. After the war, he joined the *Tailor & Cutter* magazine as a journalist then as a cartoonist. His cartoons were hugely successful

“Terry was MD and accompanist to many big stars of the day.”
Jane Moss

and in 1958 he got the gig as portrait artist on the hit TV Show *Dotto*. When the show finished Terry went back to being a bandleader and eventually joined the Bernard Delfont Organisation.

During this long and happy association Terry was MD and accompanist to many big stars of the day, including Val Doonican, Morecambe & Wise and Max Wall. He was personal pianist, MD for Sir Norman Wisdom for 15 years and MD for comedian Dave Evans.

His wife, Carmel, predeceased him in 1973. He is survived by a daughter and three sons, eight grandchildren, seven great-grandchildren and one great-great-grandchild.

Jane Moss

Colin Verrall

Violinist, member of Bournemouth Symphony Orchestra and chamber music enthusiast.

Born in 1943, Colin joined the Guildhall School of Music Junior Exhibitioners' School as a boy, eventually going on to study with Eli Goren in 1961.

As a graduate he played in many of the major London

orchestras, joining the BBC Symphony Orchestra in 1965. Three years later he took up the principal second violin chair at the Bournemouth Symphony Orchestra, where he stayed until 2007. He was famed for his musicianship and kindness. His great love was chamber music and, in his later years, he had his own quartet. Colin leaves behind a wife, two sons and six grandsons.

Roy Delaney

Beryl Auty

Violinist and pioneer in women's orchestral music.

Beryl Auty, who has died aged 73, was the first woman to be appointed to lead a major orchestral violin section, that of the Sadler's Wells' Ballet. She was also a noted artist, she studied car mechanics and was occasionally a bricklayer.

Beryl was first lent a violin at the age of four by her friend's father, which she played with teachers including her mother, Thomas Armstrong, Rosemary Rapaport and Frederick Grinke of the Royal Academy.

She travelled across Great Britain, then later the world, sometimes smiling, sometimes intoxicated, but always 100% focused. Beryl then discovered a violin from Cremona, hometown of Stradivarius, an instrument equal to her gift.

After two unsuccessful marriages she met Roger Fyfe, her devoted partner until her recent passing due to a cardiac arrest at their holiday cottage in France.

A woman of skill, dedication, kindness and application.

Roger Fyfe

Dennis Knight

Concert pianist, opera trainer and committed educationalist.

Born in Sunderland, Dennis took up the piano when he was 11, and by 1943 had won a scholarship to the Royal Academy of Music in London. Upon leaving, he worked as a professional concert pianist, while teaching the instrument at a number of schools across London. During this time he also conducted the Grosvenor Light Opera and Enfield Grand Opera groups. In 1965 he joined the Royal Opera House, where he stayed for the next 26 years.

He began as assistant chorus master, then a répétiteur until his retirement, upon which he worked for their educational programme, the Floral Opera. He loved to help singers at any level and was noted for being able to bring out the best in almost any performer.

A skilled raconteur, passionate supporter of Sunderland FC and a deeply spiritual man, Dennis continued to coach singers and play the piano near perfectly until very recently, despite his increasing ill health.

Bob Saunders



Nelson Mandela
Honorary Member
of the MU

The MU also notes the sad passing of:

- **Cathy Stroud** (oboe d'amore, cor anglais)
- **Richard Henry Thomas** (bass)
- **Nelson Mandela** (Honorary MU member)
- **Kenneth Goff** (saxophone)
- **Don Kassell** (drums)
- **Alan Sparkes** (guitar, banjo)
- **Des Lumsdon** (saxophone)
- **Roger Best** (viola)
- **Peter Francis** (bassoon, LSO)
- **Freddie 'Fingers' Lee** (piano)
- **Ronny Jordan** (guitar)

MU Political Fund Review Ballot – Independent Scrutineer’s Report

This report is issued in accordance with the Trade Union and Labour Relations (Consolidation) Act 1992 as amended.

Result of ballot of members:

The Resolution is that the political objects set out in section 72 of the Trade Union and Labour Relations (Consolidation) Act 1992 be approved as an object of the Union.

Do you vote in favour of the resolution?

Yes	3,784	(75%)
No	1,252	

Spoilt ballot papers	10	
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Total ballot papers received	5,046	(17%)
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Total ballot papers dispatched	30,300	
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I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union

into question. I have not been requested by any member or candidate to inspect or examine a copy of the membership register.

I examined the membership register at my own instance and no matters were revealed which needed to be brought to the attention of the Musicians’ Union.

The Musicians’ Union did not appoint an Independent Person under Section 77A of the Act.

Anne Hock

Managing Director, Popularis
27 January 2014

Any member of the MU requiring a copy of the Scrutineer’s Report should write to the General Secretary enclosing an SAE.

Further information

EQUALITIES COMMITTEE

Every MU member deserves equal opportunities, the same rights to good service, fair representation, respect and dignity while they are working, and access to Union support and assistance.

On behalf of its members, the MU continues to lobby on a diverse range of equalities issues, which have included keeping the streets safe for musicians at night, mental health prejudice and the barriers to accessible travel faced by disabled freelance workers.

Should you wish to be kept informed of the activities of the Equalities Committee, or

get involved in its work, please contact the Education and Equalities Official:

Bindu Paul

60-62 Clapham Road,
London SW9 0JJ
T 020 7582 5506
E bindu.paul@theMU.org

CAMPAIGNS AND LOBBYING

The MU campaigns on behalf of its members at local, national and international levels. The MU is in regular contact with the Department for Culture, Media and Sport (DCMS) and ensures that musicians are represented during vital debates that affect musicians working at all levels of the industry. The MU, as part of the Performers’ Alliance All Party Parliamentary

Group (PA APPG), organises receptions at the House of Commons that give performers the opportunity to meet and discuss issues with members of both Houses. In addition, the MU plays a leading role in the International Federation of Musicians (FIM), the international organisation for musicians and their unions. For more details, visit fim-musicians.org

HAVE WE GOT YOUR DETAILS?

So that you can fully benefit from MU membership, the Union needs to have your current email details, phone number and street address on file. To submit, amend or check the contact details that the MU currently holds for you, visit the online directory of members at theMU.org or get in touch with your Regional Membership Administrator (see p2).

The Musician in audio and on CD In addition to providing *The Musician* on CD to visually-impaired musicians upon request, the large print versions of *The Musician Extra*, plus all documents provided by the MU, including rates and advice leaflets, can be requested in large print.



MAKING THE MOST OF YOUR UNION

Legal help

The MU offers a host of legal advice as a part of its membership. *The Musician* explains what advice you can get and what you are covered for...

The Union's legal services aim to provide specialist advice on all areas of law that musicians are likely to encounter in the course of their careers. Here are just a few of the most important legal services the Musicians' Union offers, that all come free as part of your membership.

Contract advice

If you or your band are offered a music deal – recording, publishing, management, production and so on – then our Contract Advice Service (CAS run by P Russell & Co Solicitors) can advise you on it. On top of that, if all of your band are MU members, or they join the Union, we can negotiate the deal for you using CAS Aftercare. Alternatively, if you are offered an employment contract – perhaps in an orchestra, or for instrumental teaching – our Employment Contract Advice Service (ECAS run by Slater & Gordon Solicitors) will advise you and help you to negotiate it. If you encounter problems with your employer, S&G can provide employment law advice and even represent you in your tribunal claims, generally funded by the Union.

Is there something that we do within the MU that you would like to know a little more about? Or perhaps there is an element of your professional life that you need a little advice on? Either way, we might be able to help. Drop us your questions to the address at the front of the magazine or via Twitter at @WeAreTheMU.

Partnership service

If you are in a band, duo or trio, then you are probably in a partnership. We strongly advise members to use our Partnership Advice Service (PAS run by NMD Solicitors) to find out more about your rights and obligations as a partner. Providing the band are all MU members, the NMD can draft you a bespoke partnership agreement so you can avoid those expensive and career-ending disputes over who owns the band name, the website, the recordings, the songs – and all the other nuts and bolts of being in a band.

Injury cover

If you are unlucky enough to suffer an injury at work, in a road traffic accident or wherever, our Accidents Plus service (run by Thompsons Solicitors) will pursue any viable personal injury claim at no cost to you, and help you get the compensation you deserve. "In the last three years Thompsons have collected over £250,000 in damages for members pursuing personal injury claims," says David Fenton, the MU's In-House Solicitor.

Money matters

Probably the most common problem faced by working musicians is non-payment for, or cancellation of, gigs and sessions. Our In-House Legal Official, a qualified solicitor, can advise and assist you with any money claims up to £10,000. For claims over £10,000, more complex issues, legal advice on your situation or extracting yourself from those unwanted contractual ties, our In-House Solicitor can advise and assist. Where necessary, viable claims are out-sourced to one of our specialist music litigation firms for High Court action, again generally funded by the Union.

Know your rights

Prevention is better than cure, so be sure to check out our Ask Us First list; use our Standard Contracts for your gigs and sessions; check out our Specimen Agreements and notes so you know what they're talking about when they offer you a deal and read the MU *Members' Handbook* thoroughly because it contains just about all you need to know on how to survive in the music industry.

There are also the various additional, non-music services offered to members by our lawyers, including a free legal advice helpline (0800 587 1275), low-cost wills, fixed rate conveyancing, holiday injury advice, criminal law advice, defamation advice... the list goes on – and all of it included in the price of your subscription.

For more on the legal benefits offered by the MU, go to the Legal Advice section of the MU website at theMU.org

Have you registered for your MU benefits?

While membership of the MU offers a wide range of free services, there are a number of benefits that you need to register or apply for.



MU website

To fully access our website — **theMU.org** — you will need to register on your first visit using your membership number.



Instrument and equipment insurance

For £2,000 worth of free musical instrument and equipment cover, register for the scheme by calling Hencilla Canworth on **020 8686 5050**.



Motoring service

The MU Family Motoring and Accident Aftercare Services provides 24/7 cover. — Register now via telephone or the web. w **mu.freerecoveryplus.co.uk**



Contract advice — before you sign

Receive professional advice on the terms and implications of any complex agreements via our Contract Advisory Service. Contact your Regional Office to find out more.



Partnership advice

If all the members of your group are already MU members, or decide to join, we can offer free partnership advice and an agreement. Contact your Regional Office for more information.



Medical assistance

The British Association for Performing Arts Medicine delivers specialist health support to musicians. Visit **bapam.org.uk**



Musician's Hearing Services (MHS)

MHS offer a top range of hearing related services for MU members. For an appointment, call MHS on **020 7486 1053**. w **musicianshearingservices.co.uk**

Full details of all the benefits of membership can be found in your MU Members' Handbook.



Are you due a royalty payment from us for the use of any of your recordings in television programmes, films or adverts? Are you the next of kin of a musician who used to receive royalties from us?

The Musicians' Union pays royalties to a growing number of musicians for the secondary exploitation of their recordings. In most cases we know which musicians performed on the recording and already have their contact and payment details, so the royalty income can be distributed straight away. However, there is a certain amount of income we have collected that we cannot distribute as we have not been able to identify who performed on the recording; or

we do know the names of the musicians but we have been unable to trace them or their next of kin.

If you can assist the Musicians' Union with line-up information or contact details, visit **musiciansunion.org.uk/advice-downloads/royalties** Here, you will be able to find more information on the types of royalty income we collect, as well as lists of musicians and recording line-ups we are currently trying to trace.

**musiciansunion.org.uk/
advice-downloads/royalties**

MU Sections 2014

To join, contact the relevant MU Official.

Live Performance Section

Dave Webster
National Organiser —
Live Performance
60 – 62 Clapham Road
London SW9 0JJ
T 020 7840 5512
F 020 7582 9805
E live@theMU.org

Music Writers' Section

Ben Jones
National Organiser —
Recording & Broadcasting
60 – 62 Clapham Road
London SW9 0JJ
T 020 7840 5557
F 020 7793 9185
E writers@theMU.org

Orchestra Section

Bill Kerr
National Organiser —
Orchestras
61 Bloom Street
Manchester M1 3LY
T 0161 233 4002
F 0161 236 0159
E orchestral@theMU.org

Recording & Broadcasting Section

Ben Jones
National Organiser —
Recording & Broadcasting
60 – 62 Clapham Road
London SW9 0JJ
T 020 7840 5557
F 020 7793 9185
E rb@theMU.org

Teachers' Section

Diane Widdison
National Organiser —
Education & Training
60 – 62 Clapham Road
London SW9 0JJ
T 020 7840 5558
F 020 7582 9805
E teachers@theMU.org

Theatre Section

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Musicians'
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