

MADE MAGAZINE

Summer 2023



The RGS Creative Olympics lights an imaginative torch in the heart of the school

When Georgina Francis, Subject Leader of Art & Queen of the Artsmark awards at RGS, suggested a day of collapsed timetable action where random subject areas mashed their creative pulp into tailored sessions for all students, from year 7-10, to get their teeth into, there were some dusty, dissenting voices suggesting she needed a rest for what was obviously some sort of enthusiastic break down. However, this was simply not so. The school is known for several world class talents, including Music, Sports, Art, Academic results and public speaking, but could we pull off a fully blown Creative Olympics!

With Ms Francis as the captain of this particular crazy ship, there should never have been any doubt, but some of us do get stuck in our comfy little furrows within our departments and get nervous when being asked to step outside of our own particular field.

However, the enthusiasm of several staff members, and the students, drove the paired subject projects forward and suggested unlikely, but wonderful, common ground. Who can deny that English and Sport was a match made in heaven over a live Quidditch tournament? Hitting on the competitive and creative talents of all the students, subject ambassadors, and staff involved. Everyone left beaming at the end of each session and praising the planning and running of their particular sessions.



In Drama, we were working with German on the history and cultural influence of storytelling, enjoying a dig into the past

work of the Brothers Grimm. By looking at their history and exploring the more recent work of Carol Ann Duffy, former Poet Laureate who has written her own reimagining 'Grim Tales' as plays. Students experimented with costumes, lights, physical theatre, scripted and unscripted ideas. Again, enthusiasm to take creative risks, using their physical and vocal talents, work in a different way in a collaborative space to create a piece of theatre was exciting and joyful. End results were mixed, but in this case, it was the taking part that really counted.



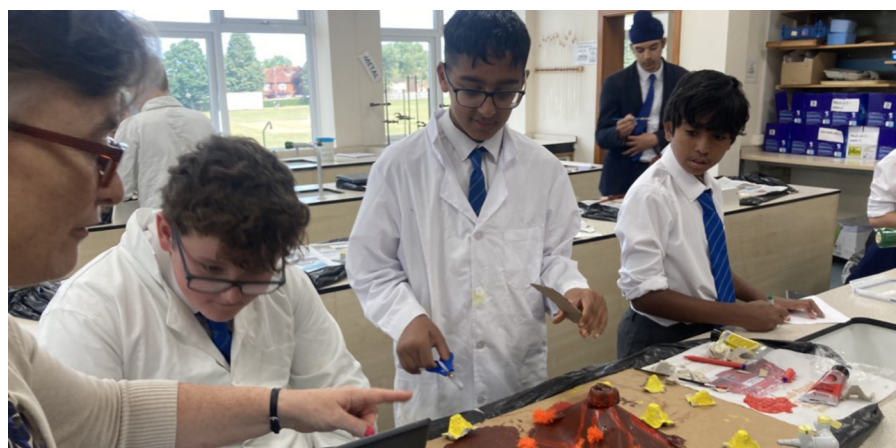
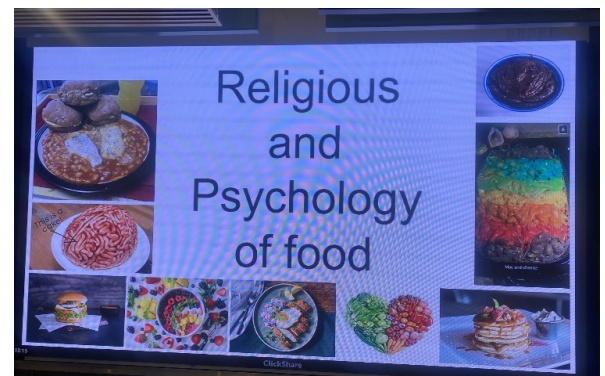
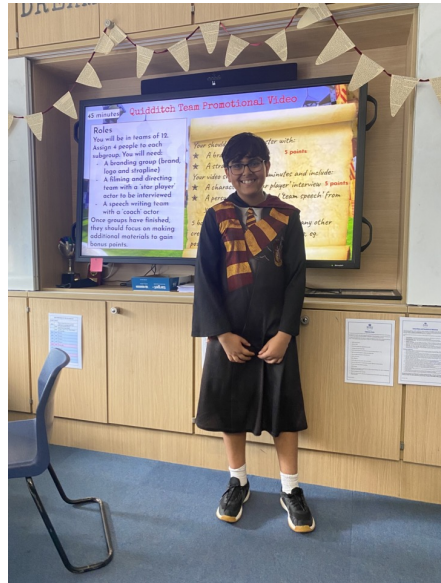
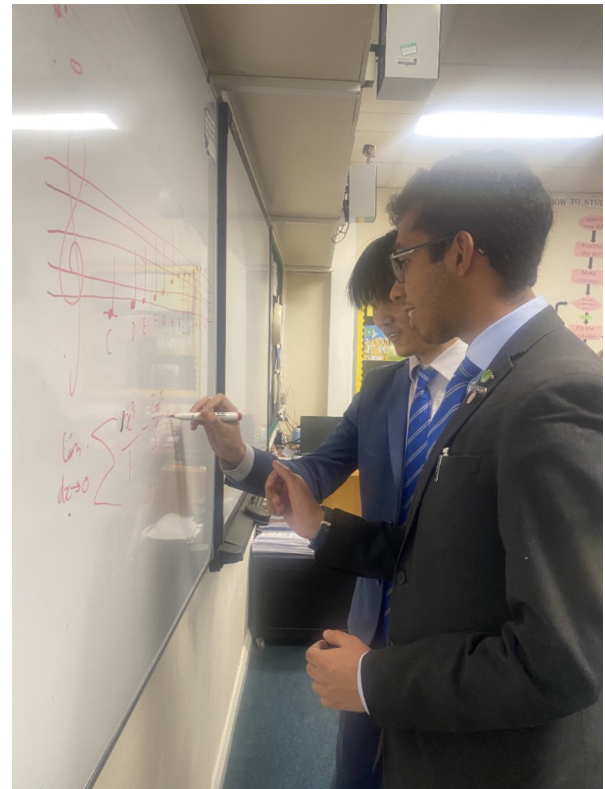
A mish-mash of Chemistry and Geography to produce erupting volcanoes

Artistic skill meeting Spanish knowledge to make Day of the Dead masks

Fusing learning about the Space Race & Cold War in History with principles from Physics to launch water-fuelled rockets on the school field

As well as the creation of a marketable product for the 2024 Paris Olympics using skills gained from Business, Economics and Computer Science

We all, staff and students, went home absolutely exhausted, but truly happy. What had seemed like the dotty plot of an over excited Subject Leader, had totally worked! Creating a buzz, entrenching students in a completely different way of working, and joining departments in ways they so rarely got to explore. The day was a screaming success and promises to be even better in future as more planning time is dedicated to it next year. Well done all.



The Striking Similarities Between Classical and Heavy Metal Music

On a surface level, these two genres seemingly couldn't be further apart: one known for its elegance and class, while the other is infamous for its harsh timbres, and often violent vocals. Despite this, these two styles may be more closely linked than originally thought, through both their complex musical arrangements, emotional depth, and technical innovation.

Heavy metal is often considered to be simple in comparison to the intricacies of classical music. However, both are equally complex, both in their instrumental playing and overall structures. Orchestral classical works often have challenging parts for each instrument, requiring every player in the orchestra to be highly skilled at their respective instruments. Similarly, heavy metal musicians are some of the most technically proficient, with the guitarists able to play scales and arpeggios at extremely high tempos in the technically demanding solos, while the drummers need incredible stamina, to utilise the double kick mechanic, and maintain the trademark aggressive playing style throughout the duration of some rather lengthy songs. These songs also frequently break away from the traditional verse-chorus and 12-bar blues structures found in most popular music. Instead, heavy metal song structures often contain long instrumental solos and bridge sections and some songs are even through-composed. This structure is particularly popular with more progressive metal bands such as Dream Theater or Avenged Sevenfold.



Classical and heavy metal music are able to evoke intense emotions within the listener, in a way many other genres can't. Classical music is able to convey a range of emotions, often in the same piece, such as Beethoven's 5th Symphony, which transports the listener from a dark, eerie

opening to a grand, joyful finale. On a similar note, many heavy metal bands, such as Iron Maiden, are able to create a triumphant anthem with their soaring guitar leads and vocals, while others, like Slipknot, are able to channel pure energy and rage through their thundering drums and aggressive vocals. As a result, these genres have the power to provoke different emotional responses, allowing listeners to better connect their own feelings to the music.

Classical music has pushed musical boundaries throughout its long history. From its humble beginnings as chamber or folk music, played on only a handful of instruments to a small audience in the Renaissance to the epic scale of symphonies in the Romantic era often containing over a hundred different musicians, playing in large concert halls to audiences in their thousands, classical music has changed the way people listen to music. There have also been many innovations in the textures of classical music, changing from just strings, to adding more woodwind and brass instruments in order to expand the sonic palette, and create a broader and more powerful sound. In the modern music world, some of the biggest innovations in sound have come from heavy metal, and their use of different sounds. The development of distorted guitar tones have been able to create a gritty sound, unmatched by any acoustic instrument. And while it may not be for everyone, heavy metal has also innovated in the use of different vocal techniques, particularly screams, in order to produce different tones. This shared approach to innovation, along with their musical complexity and display of emotion, make heavy metal and classical music more closely related than at first thought.



- Kahlil Meer

6 Years a Teacher

Mr. Mullaly's impact on music at the RGS is undeniable. With his humor, charisma, and skill, he has organized successful concerts, achieved top exam grades, and introduced countless students to music. After six dedicated years, Mr. Mullaly is leaving behind a legacy of academic excellence and a passionate music community. His teaching style strikes a perfect balance between knowledge and enjoyment, fostering a deep passion for music in his students. As a conductor, he has led various ensembles to great success, filling concert halls and inspiring over 250 boys to join the choir. Mr. Mullaly's unmatched enthusiasm in rehearsals is contagious and impossible to resist.



In order to hear first hand anecdotes and opinions from the man himself, I conducted a short interview with Mr. Mullaly, hoping to receive answers to some of my most burning questions:

"What has been your most favourite performance from a school group?"

"My favourite probably has to be the pit orchestra from the shows. Probably 'In The Heights' from September 2021 because we'd already postponed the show twice and it was our last shot before people went off to university so a lot of year 13s made big sacrifices and commitments coming back to do the final show at RGS but I'd have to say that a close second and third would be 'The Producers' pit orchestra and then the 'School of Rock' pit band."

"What is one thing that you wished you would have done at RGS?"

"I would have liked to have done a full tour to Europe, a third Close Harmony exchange after covid to revive our link with the school in Salzburg but they weren't able to restart the school choir post covid so unfortunately we weren't able to bring the Close Harmony people over but there's plans in the future for that to be revived and the headmistress over there is very keen for that exchange to continue."

"Do you think that any of your students have the potential to surpass you musically, and do you have any examples?"

"Yes, because I've imparted my knowledge and skills to them. As I always say, I wish when I was at school I had someone like..... me. Now that they've received my tuition, they will be able to surpass me. Any of my A* A level students that went off then to do music will be able to. There will be people in the future that are able to do certain specific things better, but as an all rounder I'm not sure."

"And now for the thing that everybody wants to know, how much are they paying you?"

"FXM can neither confirm nor deny any rumours."

"Who would win in a fight: you or Mr. Maruf?"

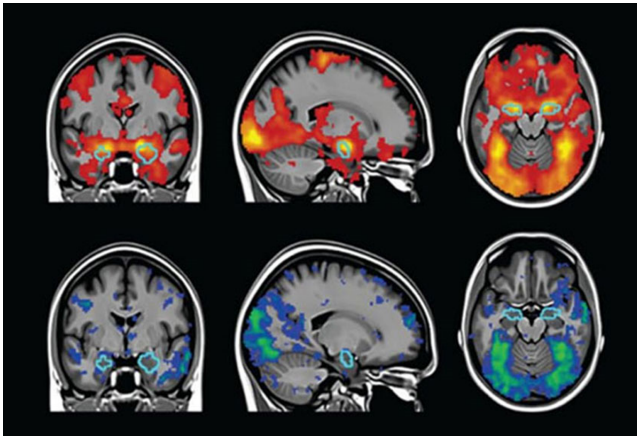
"Me, because I've got an extensive list of contacts."

Mr. Mullaly, our beloved lord and saviour, will forever leave a permanent mark on the hearts and minds of his students. Through his unique brand of humour, he infused joy and passion into the world of music, nurturing talents and creating lifelong memories. As he bids farewell to the dusty practice rooms and water damaged ceilings of room 13 and 14, his legacy will continue to resonate, reminding us all to follow what we love with passion and dedication and to not contact him after he's left unless you get a minimum of three As at A level.

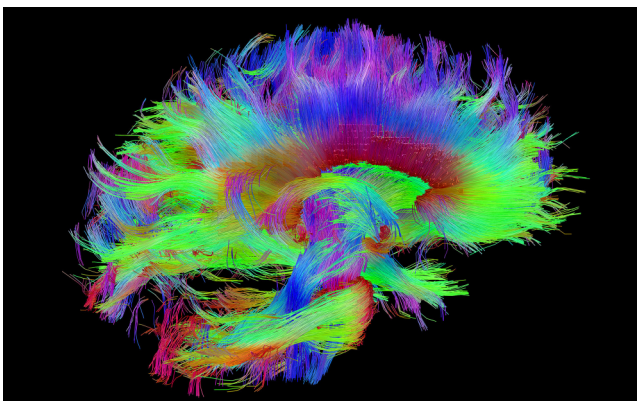
- Sacha Lim



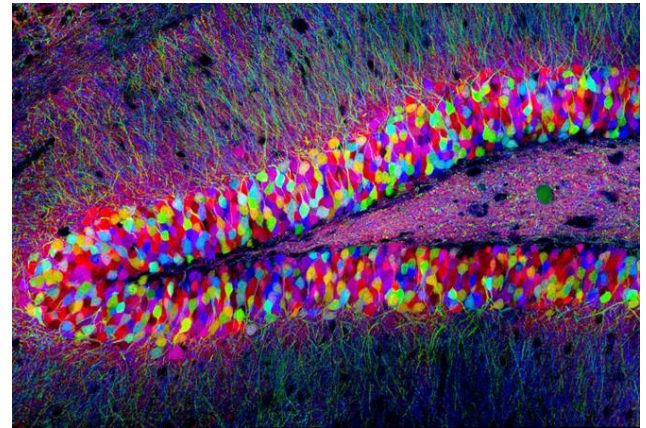
Have you ever wondered what your brain looks like when you think, feel, or imagine? Thanks to modern technology, we can now see inside our heads and marvel at the beauty and complexity of our minds. One of the most popular methods of brain imaging is called functional magnetic resonance imaging (fMRI). However, this often results in some underwhelming results. fMRI scans work by taking advantage that activated neurones require more oxygen from red blood cells. This increase can then be detected by the scanner. You can then see which parts of the brain are being used at anytime as it glows a certain colour.



The Human Connectome Project takes this to a whole other level by using modified MRI machines with a 7 Tesla scanner (as opposed to traditional MRI machines with a 3 Tesla scanner). With this increased power, it creates a tree like structure of all the neurones in the human brain, with each colour representing the direction of the neurone. This map of the brain has helped scientists to find links between a variety of diseases and mental disorders.

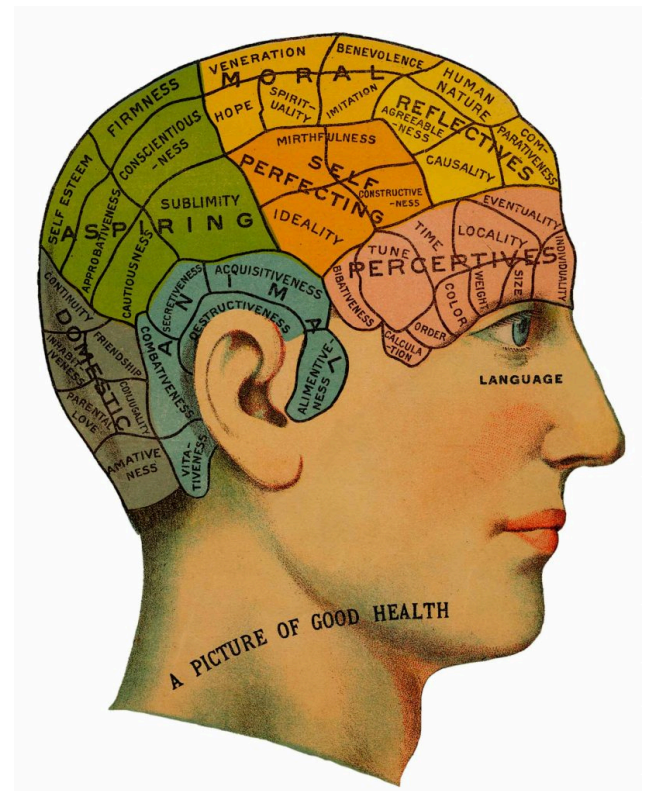


Another way of creating art from brain imaging is called a brainbow. By editing the genes in a mouse and shining a UV light at the brain, you can make the proteins in every neurone shine a different colour. This results in a magnificent array of colours that can then be photographed.



Brain imaging is not only a powerful tool for scientific research, but also a source of inspiration and awe for artists and viewers alike. By combining art and science, brain imaging can create mesmerising art to showcase the beauty of our brains.

- Will Baker



Careers in the Creative Industry - A Chat with Tom and Trica Hylton

Tricia Hilton was raised in Long Crendon a small village near the river Thames. At the time, it was a quiet town with no bus services or internet to help fuel her creative ideas. So through her own pure love of drawing, she became the second member of her family to go to university after her eldest sister, and would go on to study design, work as a designer at John Lewis and do other graphic design related jobs up until she ended up at the BBC working as a senior designer. Here, she has created weather forecast backgrounds, explainers for different weather related phenomena and animations to be used during the broadcasts, which you have probably seen! Her son Tom Hylton was an old boy at the RGS who went on to work with Jaguar as a car designer after internships in Germany and Austria. They both kindly allowed me to ask them a few questions explaining their jobs and how they managed to start working in them.

Tricia and her journey into the world of graphic design!

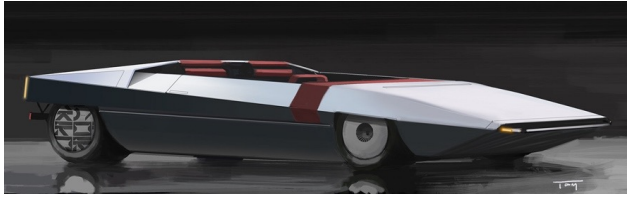
I wasn't very academic at school, so art was my favourite subject and I wanted to do a foundation art course because it covered a whole range of disciplines, so I could just sort of experiment. But, it also meant that I didn't have to do A levels because you only needed five GCSEs or CSCs in those days to do that, and you could go in at 17: that suited me, so that's what I did. I went to Oxford Brookes and did a foundation art course, and then from that year of doing all different disciplines, I found graphic design because I knew that I wanted to do something where I could earn a living. A lot of people were doing the Fine Arts and different disciplines, but I couldn't really see how you could get a job doing that, which heavily influenced my choice of graphics. I got in at Middlesex Polytechnic (university), and a lot of this time was me drifting through because certain things that I knew I wanted for myself, like the fact that I didn't want to go to university and do three years of a subject and not have anything at the end of it. I mean that's how I saw it at the time, but I know there's more to it.



At the time, there were obviously no digital tools so drawing, lettering, everything was all done by hand, the whole lot. Even photography meant doing your own developing of your work. It was only near my third year when people started talking about the BBC, and I did go and see them. I finished my degree and I got a job at John Lewis in their design Department, which I didn't like because it was the typical nine to five, and it just didn't suit me at all. So within about nine months, I had put an application into the BBC and got offered a job there. Going into television at that point in time, I wasn't even fully aware of everything that was involved in it. I used to think even the adverts the were part of the show, which obviously they weren't, and so for the most part, I ended up learning while television was developing. Around the European election was the time I went into the news and current affairs side of things. I worked on Nationwide and then I moved across to helping set up news night when it first started and the money program as well as other areas. Then when breakfast time first started, it was the first time that digital things were used on television. We had something called a Quantel Paintbox (a dedicated computer graphics workstation for composition of broadcast television video and graphics) so for a while, on the BBC everything was done on film. All your animations were done on film and had to be taken into Soho, filmed, developed, edited, and then put on telly because that's how broadcasting worked.



Careers in the Creative Industry - A Chat with Tom and Trica Hylton - continued



Tom on finding inspiration for your art and dealing with art block

I wasn't sure that I was doing car design, but there were things like Photoshop that I found which I really enjoyed using. For example, I was interested in photography. My A level art project was something mostly photo based but there was another creative output that I wanted to put out through the different objects I took photos of. The ability to think of a concept, like putting one image inside another image, and then being able to create it through different software and media, was something that began to appeal to me throughout secondary school and allowed me to experiment with different tools. So, if you love photography for example, I think it's important to go out and just take as many photos as possible or to have an idea, like wanting to take photos of foggy environments, and just create a solid series of work from that. Through this, you get to learn useful photography skills and find out what works and doesn't work for you. Then, as the next project following on from this, you might say that you now want to be able to paint or digitally paint those photographs, so beginning to create concept art. So, you'll have to start learning how to use Photoshop or Procreate, which will once again allow you to develop your skill set. I think that it was this way of working that lead to me ending up in car design to a large extent: I was doing these different outputs, which helped me when I was trying to learn different skills. I also genuinely wanted to create different things, and so it was mostly quite easy for me to stay motivated.

To sum it up, I wanted to make the images of cars that looked moderately realistic in Photoshop. Then when I learnt Photoshop, I found that I could actually create the car in function through Blender and so I then started to learn a bit more skills through that before moving on thinking about putting the car in an environment. At that point I started to learn about that idea and creating digital paintings from sketches, which progressed into wanting to know how to paint this environment but behind the car. So you can see how having a passion for learning art led me to get various different skills and work with various digital software. But as long as you're pursuing your ideas and developing them, I think anyone can end up finding something within that that role of photography or concept art, etc. They'll find that at some point, through experimentation, the path they might want to take will begin to fall into place.



In our captivating interview with Tom and Tricia Hylton, we have explored their inspiring personal journeys and discovered a common theme: the power of rigour in shaping a fulfilling and enjoyable career. Their advice to students studying art but also to students in general being that no matter the field, pursuing what you have a passion for is an important factor in achieving success. As a final supporting statement, Tricia commented that "whether it's art or being a doctor, following your passion will lead to remarkable achievements"

Artsmark and Artsfest

Artsmark Success

Creativity and the arts are positively blooming. After two years of gathering evidence on all that we do at RGS, our application for Artsmark to celebrate our creative prowess was submitted last May. Artsmark is the only creative quality standard for schools and education settings, accredited by the Arts Council. A panel of esteemed judges assess the engagement and impact of the arts at schools across the UK and award Silver, Gold or Platinum. Our submission highlighted the success, variety and inclusiveness of the arts at RGS, including sell out performances, exhibitions, the launch of the new Arts Page on the school website and increased uptake in our co-curricular Arts Award programme (more information on the school website).

I am delighted to announce that on the 14th July 2023 we were awarded the top award of **Artsmark Platinum**.

This is a credit to all the staff, pupils and parents who have run, attended or supported arts at RGS. We can proudly say that our school nurtures creativity and ensures that "there is more than one side of an RGS boy".



**Artsmark
Platinum Award**
Awarded by Arts
Council England

Artsfest

On Saturday the 1st of July the school was taken over by staff, students, parents, affiliated local businesses came together to celebrate all things We even had Ed Gamester, Old Wycombian, bring his award-winning theatre group, who specialise in melding the world of Drama, physical theatre, and wrestling into a high octane extravaganza, that has to be seen to be believed, offer his skills to these proceedings. This spectacular event was the long-anticipated brain-child of RGS's Resident Artist, Chris Bowen. Months, possibly years, of plotting, scheming, and unashamed social schmoozing had gone into bringing this idea to fruition. Despite some loss of sleep, as well as energetic and feisty beard pulling, he carried this off with a total sense of organisation, generous collaboration, and an air of carefree sophistication. When flipping burgers he was distinctly heard declaring he had finally found his "comfy place", and I for one was very happy he had. So much work, with such a great outcome.

Despite threatening rain and several other similar events taking place in High Wycombe that day, a respectful number of people turned up to peruse the crafts on sale, eat at the BBQ, enjoy a drink from the bar supplied by the local brewery, add their own touch to the graffiti wall, or to have a very convincing injury applied, using stage makeup, to their face, hand, or arm at our own Zombie Factory. The Art Exhibition once again proved the immeasurable talent of our students. Many people were still talking about how blown away they were with the imaginative and creative standard of the work. Phenomenal vision, congratulation to everyone involved.

If watching live performances was more your thing, live music was supplied, alongside the open mike, throughout the event. We were treated to Mr Macdonald-Smith's dulcet tones as well as some beautiful and engaging performance poetry by the RGS Live Poets' Society. The Drama Studio was set up for a performance by the Mythos: Ragnarok physical theatre group. Ed Gamester and his colleagues demonstrated what happens when Norse Mythology professional actors, wrestlers and stunt people get together. It was an incredible spectacle, and demonstrated once more the diverse Alumni that RGS has. A particular high point was when a broadsword went through a studio ceiling tile and Ed managed to incorporate the sudden snow flurry of polystyrene into the narrative, without the tiniest flicker of an eyelash, he warned his fellow performer not to impale the projector, and the battle continued. What a total pro!

This was a wonderful, warm, and enjoyable community event. It served on several levels, bringing people into the school to see what RGS does everyday in terms of the Arts, both the shouty 'I'm here' subjects, like Music and Drama, but also the quieter aspects, like Art where the process can be more subtle. The audience don't witness this until it is over, then the finished product is presented. and the experience can be immensely moving, spellbinding and impactful.



Album review of 'Red Moon in Venus' by Kali Uchis

Every Friday, I spring out of bed. Why, might you ask? Well, because of new music Friday. Artists tend to drop their new projects or albums on a Friday because it has more chance of getting on that week's charts. So when my alarm started to ring on Friday March 3rd, I was up, phone in hand, and anticipating the vast array of new tunes to put on. I opened Spotify and clicked on the new releases section, scrolling through, skim reading all the new singles and albums that had been released at midnight that morning.

Slightly put out at the measly selection, I was ready to put my phone down and go get ready for school, but just before I did, something caught my eye: Kali Uchis' new album 'Red Moon on Venus'. Now, at that point, I hadn't really listened to much of her stuff, except from the odd song she had with Tyler the Creator, Gorillaz, and of course Don Toliver, but I vaguely remembered someone at school telling me to listen to the album when it dropped this Friday. Still slightly groggy from the rough night's sleep, I sat slovenly on the edge of my bed, phone clutched in my hands as the first notes of 'I Wish you Roses' rang out, reverberating in my (still half asleep) head.

I almost missed the bus that morning because I was too busy dancing in my room to the masterpiece that is 'Red Moon on Venus', an album centred around the intense feelings of love, heartbreak, desire,

faith and honesty. The transitions between the songs made for such a smooth listen, almost like one long song that takes you to different places of your heart, with Uchis' heavenly vocals combined with the masterful production creating a feeling like taking a walk in the sunshine when spring starts to turn to summer; the slow, syncopated beats further the laid back, relaxed vibe. My personal favourites were, of course, the opening song 'I Wish you Roses', 'Fantasy' (featuring Don Toliver), 'Endlessly', and 'Moonlight', and I heavily suggest you listen to this album.

The final song 'Happy Now' wraps up the album in such a great, feel good way that its almost like all the feelings of heartbreak and lost love are resolved at the end, with this higher BPM, upbeat groove of a track. 'Happy Now' ends with 15 seconds of calming, soothing sounds of the sea, leaving the listener mesmerised in a state of pure bliss and zen, leaving them to reflect on their own feelings after hearing hers.

- Jake Brown



Why Poetry?

What is poetry and why should I read and write it?

There is a common misconception in poetry, being that poetry must come from the Eliots, Wordsworths, Shakespeares, Shelleys and so on. But not only is this wrong but also simply ridiculous. Poetry, at its most basic, is just an expression of emotion, like painting, dancing, music and other art forms. Poetry, to many, is a form of therapy. So great, I should write more poetry, but why should I read more? Well, reading poetry is the same as listening to music – it allows you to indulge in a fantasy world, a creative escape from the daunting and futile, circular, predictable life on earth. Another overlooked factor about poetry is the limits – being absolutely non-existent. Writing poetry has no boundaries, no laws. One may assume that poetry needs to be charged with metaphors and all forms of complex language techniques, but the truth is that there is no need for such a thing. Just put pen to paper and, minding the cliché, let the magic happen.



The Blinding Light

Finding comfort in the darkness is like finding comfort in death,

Is Like the idea of freezing yourself to avoid being burned.

To bury one's feelings is to bury oneself, an antecedent digging

Of your own grave, for to live without feeling is to not live at all.

We fear the highs, because we fear the lows, just as a fear of heights

Is more accurately a fear of falling. And as such, we close our eyes,

For we would rather never see than risk being blinded. Consequently,

The shadows become so appealing, as if we never rise, we can never fall.

The fire that burns hottest, is the most destructive, like trying to toast a

Marshmallow on the surface of the sun, aware that soon your wax wings will melt.

And when they do, you'll come tumbling in freefall, afraid that the flight of your

Life may be the very thing to end it, and yet somehow, we never feel more alive than

When we are almost dead. That pang of regret as the ground gets ever closer, or

The secret thrill of running for your life, things that almost kill us breathe life into our souls.

So, there comes a point when one must choose between ecstasy and agony or the

Deep bottomless abyss of nothingness.

To kiss you is to taste heaven, and yet

It may well send me to hell, but better to experience both than to spend an eternity

Trapped in limbo, teetering on the knife edge between happiness and sadness, too afraid to

Move in case you tip the scales in the wrong direction. But, like the flipping of a coin,

It must fall one way or the other, and to wait will do nothing but delay the inevitable outcome,

Prolonging the suffering endured within limbo, close enough to touch heaven,

And yet equally close to the flames of hell, hot enough to hurt but not hot enough to melt you.

The light of heaven is so bright, matched only by the fire seen in hell,

And so you close your eyes, because you would rather see nothing at all than be blinded by either.

- Liam O'shea

M A D E M A G A Z I N E

Summer 2023