

ABO

UNLOCKING



POTENTIAL



EDUCATION AND



THE ORCHESTRA



Introduction

A child's first taste of a live concert experience, playing a musical instrument or taking part in a workshop, can lead to a lifetime of enjoyment, engagement and even a professional career. Successive generations of musicians and music-lovers will attest to the vital role high quality music education plays in inspiring young people and delivering real benefits in the classroom and beyond. Unlocking Potential provides a snapshot of the education and community projects delivered by ABO orchestras, highlighting the breadth and depth of their pioneering work. From pre-school to post-18, in schools and outside, in cities and in villages across the UK, orchestras are making an impact at every stage of children's lives.

In schools, orchestras' education work supports and supplements existing provision, resulting in marked improvement to children's social skills, verbal communication and attainment. And outside the formal education setting, orchestras' projects are helping young offenders get back on track, bereaved siblings cope with their loss and strained communities come together. The comments of pupils, teachers, parents and orchestral players themselves are testimony to the incredible impact this work has.

British orchestras continue to lead the world in creative music-making and participatory projects and are pioneers of innovative approaches. They are using new techniques and technologies to engage more people in more ways; making music relevant and moving well beyond traditional schools concerts and workshops.

And within their education work, orchestras are committed to making music education continuous; ensuring enthusiasm and talent is not lost as children move through different stages of their lives – and instead built upon and extended. Whether destined for a career in music or not, orchestras offer opportunities to people of all ages and all abilities, allowing a lifelong passion for music to be fulfilled.

Where talent is identified, orchestras are there to nurture and develop it. Through partnerships with music colleges, music services and their own youth development schemes, orchestras ensure future players are inspired by the very best musicians and develop their musical skill by working with professional orchestral players.

The impact that a first experience of live music can have is no better exemplified than in the case of Rachel Meerloo, who over 10 years ago attended a concert given by the **London Philharmonic Orchestra** at her primary school in South East London. 10 years later, inspired by that performance, she is now trialling with the orchestra and playing alongside the very double-bassist whom she'd met back in primary school. This is just one example of the impact that the first taste of music can have.

In 2007, ABO orchestras stated their ambition to give every schoolchild the opportunity to experience a live orchestral performance. Two years in and they are half way to achieving that goal – with the mapping report *Live the Experience* showing that in England more than 305,000 children a year attend a concert during their time at school. More than three quarters of orchestras offer pre-concert workshops for school children and nearly half currently offer teacher resources to supplement schools concerts.

None of this is possible without the huge range of partnerships and collaborations forged to make high quality music education a reality. Orchestras work with local authorities, local businesses, other arts organisations and government bodies to deliver programmes that excite and have a lasting impact. It is the lasting relationships with schools and community groups that see the most inspiring results. Maintaining and extending these connections is crucial if we are to continue to deliver programmes and deliver the proven benefits that music education brings.

Mark Pemberton, Director,
Association of British Orchestras



Scottish Chamber Orchestra's Supersonic Bear Hunt, Kirsten Hunter



“The children who usually stand back and take pushing to get involved in activities are the first to get involved in Tuning In sessions ...”

Paula Griffiths, Wavertree Children's Centre, commenting on the Royal Liverpool Philharmonic Orchestra's *Tuning into Children* programme

A child's first encounter with music can be one of the most exciting experiences of their young lives. Before they've even mastered the art of speech, the rhythms, beats and melodies of music can excite and engage children – bringing out their creativity and musicality.

Britain's orchestras deliver a vast array of projects to babies and pre-school children; proven to have lasting positive effects – both in the education and social development of children, and on their health and wellbeing.

Building Confidence, Inspiring Learning

London Mozart Players' *Adventures in Sound* project in Croydon sees 3 and 4 year olds take part in workshops introducing them to the various orchestral instruments and a range of short clips of classical music, with lots of participation and learning for children, carers, and early years practitioners. Designed in partnership with **Orchestras Live** (the national development agency for orchestral music in England) and with funding from **Youth Music** (the UK's largest children's music charity that funds, promotes and supports music projects for children aged 0 - 18 years) the ensemble has taken the sessions across England, including Norfolk, Suffolk and Basingstoke, working with libraries and nurseries and including dedicated workshops for children with special needs.

For many children, the opportunity to communicate and interact using non-verbal methods gives them confidence and encourages interaction with other children and adults. The **Royal Liverpool Philharmonic Orchestra's Tuning into Children** programme has had measurable success and a notable impact on participants and their parents – alongside helping Children's Centres to meet national strategy and local area agreement indicators relating to Personal, Social and Emotional Development and Communication, Language and Literacy.

Tuning into Children

Royal Liverpool Philharmonic Orchestra

Musicians of the Royal Liverpool Philharmonic Orchestra deliver child-led music making sessions for children, parents, carers and practitioners in 3 Children's Centres in Liverpool – working with 1-5 year olds. Musicians and early years practitioners deliver two 45-minute music-making sessions with two groups selected by each Children's Centre. Each session is followed by a reflection session, allowing musicians and practitioners to reflect upon, and document each session and monitor each child's progress. The programme provides each Centre with 60 sessions in total.

The project has been a major success within the three participating Children's Centres, making a significant contribution to the personal, social and emotional development of children and of communication, language and literacy skills.

The partnership working between the **Royal Liverpool Philharmonic Orchestra**, Liverpool City Council and the Centres has enabled the development of an approach and framework that, with continued investment, can be rolled out to benefit all Children's Centres across the City of Liverpool.

“During her first session of Tuning In, Brody was fascinated by the musicians playing, and sat up on her own for the first time. Her mum was delighted and cried! She has been so impressed with the music sessions that she has booked to come to one of the Phil's family concerts.”

Tuning into Children evaluation

“It’s amazing to watch ... once the children realise that you are copying them it unleashes their imagination – they think up the most creative ways of communicating with you and are poised after each idea just waiting for you to respond”

Ian Bracken, cellist, Royal Liverpool Philharmonic Orchestra



New Sounds, New Music

Orchestras’ work with pre-school children not only introduces youngsters to the sounds of classical music, but also to different musical styles and instruments.

The Hallé Orchestra’s extensive early years work includes the pioneering *World Music for Little Ones*, allowing children to experience world cultures through songs and percussion.

Bespoke Approaches

Engaging babies and young children with music often requires a different approach to much of the orchestras’ other education work. Working with Youth Music and the London Symphony Orchestra, in 2006 the ABO piloted a development programme for professional musicians working with early years practitioners. Known as the *Early Years Cluster Programme*, in-depth work with Bournemouth Symphony Orchestra, Britten Sinfonia, City of Birmingham Symphony Orchestra, the Hallé and Royal Liverpool Philharmonic Orchestra, saw orchestral musicians work alongside early years practitioners to share knowledge, skills and build confidence in working in music with children aged 0-5 years.

First Concert Experience

Attending an orchestral concert can be exhilarating, inspiring – and even daunting – at whatever age. The Royal Scottish National Orchestra’s *Monster Music* is a series of music concerts specifically designed for pre-school children, performed five times a year, three sessions a day for the past ten years. The 3-5 year olds are treated to a 40-minute orchestral concert comprising four or five short pieces, interspersed with story telling and interactive games. Parents and teachers are invited too and the Royal Scottish National Orchestra has recently introduced teacher training sessions ahead of the concerts and a resource pack for nursery staff, so that the children can fully benefit from the concert experience.

Rural communities in Suffolk have been able to access *Lullaby Concerts* held by the City of London Sinfonia in partnership with Dance East and Orchestras Live. Using a Spiegel Tent as a portable venue, the Lullaby Concerts provided children aged under 5 and their carers with an exciting first taste of live orchestral music in a specially designed and presented programme that combined dancing and singing with listening. The concerts formed part of a long-term strategy of creative work at nursery settings in rural locations, and training for early years practitioners and community musicians developed by Orchestras Live and its local authority partners.

World Music for Little Ones The Hallé

Taking songs from around the world, a singing expert teaches children songs and a trio of musicians help them design simple world music accompaniments using classroom percussion instruments. The stories project offers a choice of two stories: *The Tree of Life* or *The Tortoise Who Wanted to Fly*. Initially a writer works with the children on some simple creative writing exercises, followed by work with the Hallé musicians to set the creative writing to music and learn the songs. Both projects comprise three 2-hour sessions and conclude with a final short performance for the rest of the school and parents.

Supersonic Bear Hunt Scottish Chamber Orchestra

The project, created in 2003, was devised in consultation with teachers and music specialists for the transition period between the last year of nursery and the first few years of primary school.

Based on Michael Rosen’s classic children’s story *We’re Going On A Bear Hunt*, the workshops take children on a series of mini musical adventures through storytelling, creative music making, and learning a song specially composed by British composer Alec Roth. The project’s success has led to it being taken across Scotland from Orkney to Melrose, adapted for younger audiences (nursery school children) and featured in festivals throughout Scotland.

“Great variety of activities with a perfect mix of time to listen, time to move, time to sing, time to play instruments. Fabulous.” Teacher comment

Transition: from Early Years to Primary School

Ensuring children’s access to music is sustained is vital to developing their interest and talent – so they continue to reap the benefits of high quality musical education. A number of orchestras run projects specifically designed to bridge the gap between nursery school and primary school, to ensure a smooth transition.



Scottish Chamber Orchestra’s Supersonic Bear Hunt, Kirsten Hunter





A Lifetime of Inspiration

PRIMARY SCHOOL YEARS, AGES 5-11

Northern Sinfonia's the Big Sing, Mark Savage

A child's primary school years can often be their most formative; as they are introduced to new subjects, new people and new experiences. The impact that high quality music education can have on learning and social development at this early age is significant – from inspiring children and encouraging interaction, to giving the most musically talented the opportunity to flourish. Orchestras contribute to both the formal primary school curriculum and to more 'informal' music education – through after-schools bands, community workshops and holiday projects.

Working with other arts and cultural organisations, schools and local authorities, orchestras are making music relevant to more young people than ever.

High quality music education

"Poor quality arts programming may in fact negatively impact a child's participation in the arts, their creativity and their imagination. Poor teaching in turn has a negative impact on the child's creativity and it creates a misleading perception of the results of arts education amongst school officials, families and children. High quality arts education promotes cultural identity and has a positive impact on the academic performance of children."

Professor Anne Bamford 'Building participation and relevance in arts and cultural education'

Boosting Music Provision

Many orchestras tie their education programmes directly to the national curriculum, enhancing the work in the classroom and the needs of the teachers and children by supporting classroom and music teachers – as well as contributing to other curriculum subjects.

The Royal Philharmonic Orchestra enjoys a long term relationship with three primary schools in North West London, where members of the orchestra work with year 4 and 5 pupils, for eight weeks a year, using music as a vehicle for exploring and improving literacy. Based in the borough of Brent, the pupils from Elsley, Kingsbury Green and Braintcroft primary schools participate in regular workshops focusing on word setting with previous themes including Myths, Fairytales and Space. The sessions not only meet key curriculum requirements, but also excite and engage pupils. The programme, funded by John Lyon's Charity until 2012, also provides the children and teachers with an opportunity to attend full scale rehearsals and concerts at the Royal Philharmonic Orchestra's home, Cadogan Hall, giving many their first taste of a live concert experience.



"I remember the Wiggly Bridge Song. That was my favourite. We sing it in the garden and the car. We keep going back to the Fens. Sometimes we take our dollies there in their buggies – they really like it there too. We've all been noticing the birds there more now, haven't we Mum?"

Year 2 participant in Britten Sinfonia's Fen Soundscapes project

"It's been great as we have written all our own songs and we got to have fun, but in school!"

Colby, aged 10, participant in Manchester Camerata's Songbook of the Earth project.

Key Stages 1 and 2 of the National Curriculum for music in England and Wales

aim to teach children a range of skills and introduce them to a variety of musical experiences. In primary school, children:

- Use and develop their voice through singing
- Listen to a variety of music from diverse cultures and styles
- Work with other children
- Express musical ideas creatively
- Make short compositions through experimenting and improvising with a variety of sounds

In Scotland, levels 1 and 2 of the curriculum for excellence

- aim to teach children a variety of skills including:
- Sing and play instruments from other styles and cultures
 - Using the voice, musical instruments and music technology to explore pitch, sound, rhythm and dynamics
 - Working on their own and/or with others to express and communicate ideas, thoughts and feelings through musical activities
 - Listen to a range of music and respond by discussing personal thoughts and feelings
 - Learn to give and accept constructive comment on their own and others' work

Manchester Camerata's 'Cosmic Notes' learning project saw local children work with musicians, meet Russian Cosmonauts and have their pieces played on the International Space Station as part of National Science Week.

Widening Horizons

Outside the formal curriculum, extensive work takes place with primary school aged children around topical themes – such as the environment, transport and local history – with orchestras teaming up with local cultural organisations and schools across the UK. With the emphasis on creativity and participation, children are encouraged to experience new music, experiment and approach subjects in new ways.

As part of Britten Sinfonia's wide-ranging Fen Soundscapes project, children from an infant school in Ramsey visited the natural fenland conservation area along with a sound engineer to record sound. Working with Britten Sinfonia musicians and a composer, the 6-8 year olds wrote lyrics and music for four songs, including percussion parts imitating some of the sounds heard in the nature reserve. The songs were recorded on a CD and an accompanying booklet: *'Little Songbook for the Great Fen'*, distributed to all primary schools in Cambridgeshire and to the Wildlife Trust.

Manchester Camerata's Songbook of the Earth project is a unique exploration of geography through the lens of music. Supported by Bank of America and delivered in partnership with Bridgewater Hall Community Education Trust, the orchestra works with 14 schools across the region to create a new song cycle inspired by the earth, its environment and communities – linking to the Key Stage 2 Geography curriculum as well as Science, Literacy, and History. Working with a poet, composer and musicians from Manchester Camerata, each school has three workshops over the year, devising lyrics and composing music, before performing at the Bridgewater Hall. In addition to working directly with 14 schools, the project has been extended 'virtually' to other schools. Teachers can register as an online school, giving them access to supporting materials to enable them to deliver a mini-version of the project in their schools.

"It is a rare opportunity for children, especially those who don't play instruments, to compose, rehearse and perform as an orchestra ...the benefits of this project are numerous and the children have clearly developed both their creativity around creating music, and performing on instruments in front of an audience ..."

Andy Herbert, Head Teacher, Fishergate Primary School York about Southbank Sinfonia's National Rail Museum Project

Encouraging children to perform together and experience playing music in a group is also a major part of orchestras' work. Southbank Sinfonia has a long term relationship with a local primary school's brass band. Working with pupils in years 5 and 6, the children have had an opportunity to work alongside the musicians and the band has transformed the reputation of the school – whilst raising the aspirations of the children attending.

Wider Opportunities

Introduced in 2003, Wider Opportunities is a Department for Children, Schools and Families funded programme designed to provide all pupils in primary schools with an opportunity to learn a musical instrument. As part of this programme, schools are able to apply for funding to purchase instruments and the project is delivered in partnership with community musicians and local authority music services. The programme is free to pupils and is designed to fit into the wider national curriculum. There are also opportunities for teachers with little or no music experience to participate in Continuing Professional Development in music making.

A number of orchestras have been involved in the programme, including the Hallé, Bournemouth Symphony Orchestra and Southbank Sinfonia.

The Youth Music Initiative

The Youth Music Initiative in Scotland, which began in 2003, invested over £17.5 million pounds, over three years to provide all school children in Scotland with access to one year's free formal music tuition by the time they reach year 6 (ages 10 and 11). The initiative has been successful in reaching its objectives.

Due to the programme's success, it has been extended for another two years with £10 million per year being committed to the project. A part of this funding will also be made available for smaller more informal community music making projects.

Outside the Formal Curriculum

Outside the formal curriculum, orchestras are working with young people in a range of communities – having a real impact on children's lives. And they're ambitious to do more.

Welsh National Opera's WNO MAX began in 2001 with a large-scale commission for school children in Merthyr Tydfil. WNO MAX runs a large range of participatory music projects in a range of different contexts which regularly involve professional musicians from both the chorus and orchestra. Key projects include community songwriting, Welsh National Youth Opera, a singing club for 10 to 14 year olds, and community choir. The initiative's success has ensured that it is now an important and core part of Welsh National Opera's identity.

Seven different schools in Yorkshire participated in a week long music project at the National Railway Museum, run by Southbank Sinfonia. 130 young people aged between 10 and 18 years old and of all abilities took part in workshops at the museum. Working with the orchestra's musicians, they composed a piece of music inspired by the exhibits in the museum, and performed side-by-side with the orchestra in a programme which included a specially-commissioned piece on a railway theme, culminating in a performance to parents, teachers and the public at the end of the week.



Trinity College of Music's Isle of Dogs Music project, Caroline Purday



Sinfonia VIVA's More Glass than Wall, Robert Day

In Harmony

In Harmony is a community development programme aimed at using music to bring positive change to the lives of very young children in some of the most deprived areas of England. Focused on primary school children in three areas in England – Lambeth, Liverpool and Norwich – the 3 year programme started in 2009 and is already delivering huge changes to the lives of children in partnership with local music services and arts bodies.

The Royal Liverpool Philharmonic Orchestra's *In Harmony* project has had a significant social impact since it began in March 2009. Based at Faith Primary School in West Everton, over 80 children regularly take part in a weekly music programme comprising instrumental tuition, singing and movement lessons and orchestra rehearsals, in addition to attending family and schools concerts at Liverpool Philharmonic Hall.

Based on the Lansdowne Green estate in Lambeth, the London Philharmonic Orchestra delivers the *In Harmony* programme in one of the most deprived wards in London to children aged between 4 and 8 from local primary schools. The programme is also working in partnership with youth workers, volunteers and Family Support Services, to engage the wider community in creative music making activities.

The Big Noise

Sistema Scotland is a charity set up in the belief that children can gain huge social benefits by playing in a symphony orchestra. They use music making to foster confidence, teamwork, pride and aspiration in the children taking part – and across their wider community. Known in the community as Big Noise, the orchestra centre is in Raploch, Stirling and there are plans for further centres across Scotland. The BBC Scottish Symphony Orchestra is the major performance partner of the Big Noise project in Raploch.

As well as providing concerts in the community, individual musicians from within the orchestra act as mentors to the young participants within Big Noise.

Creative Community Based Music Making

Starting from primary school age, orchestras are delivering creative community based music programmes for children of all ages and abilities – whether it is offering them a first taste of orchestral music making or nurturing individual existing talent.

Trinity College of Music's flagship social music making programme *You Are Hear* was based around the diverse East End community of the Isle of Dogs and its co-existence with London's premiere financial district. The project included a live performance event featuring local participants and Trinity students – and the launch of an interactive online sound map of island life.

For over 10 years, City of Birmingham Symphony Orchestra has worked in partnership with Aston Performing Arts Academy, a voluntary organisation in one of the orchestra's long standing community partnerships. Based in Aston, an ethnically diverse area of Birmingham, the Academy offers instrumental tuition and performance opportunities for young people and families from the local community, running a number of weekly sessions at after school clubs and every Saturday at the Birmingham Conservatoire.



Transition: from Primary School to Secondary School

Moving from Primary school to Secondary school can be a significant step in a child's life. Bridging that gap is a key area of orchestras' work; helping to make the transition as smooth as possible.

Northern Sinfonia's *Voice Over* project was designed for primary and early stage secondary school pupils – explicitly operating on a role model system to encourage the older and younger children from the various schools to interact with one another. The project explored the orchestra through the human voice and was loosely based on the concept of accessibility. Over 250 children took part and were accompanied by an experienced regional choir and orchestral musicians. The final performance, which took place at the Sage Gateshead, included a video link up with the London Symphony Orchestra, which had also conducted a similar project with 150 children performing at the Barbican Centre.

More Glass Than Wall: Sinfonia VIVA

More Glass Than Wall – commemorating the 400th anniversary of Bess of Hardwick's death – saw 170 school children from six local primary and secondary schools involved and participating in a variety of creative writing and music making workshops.

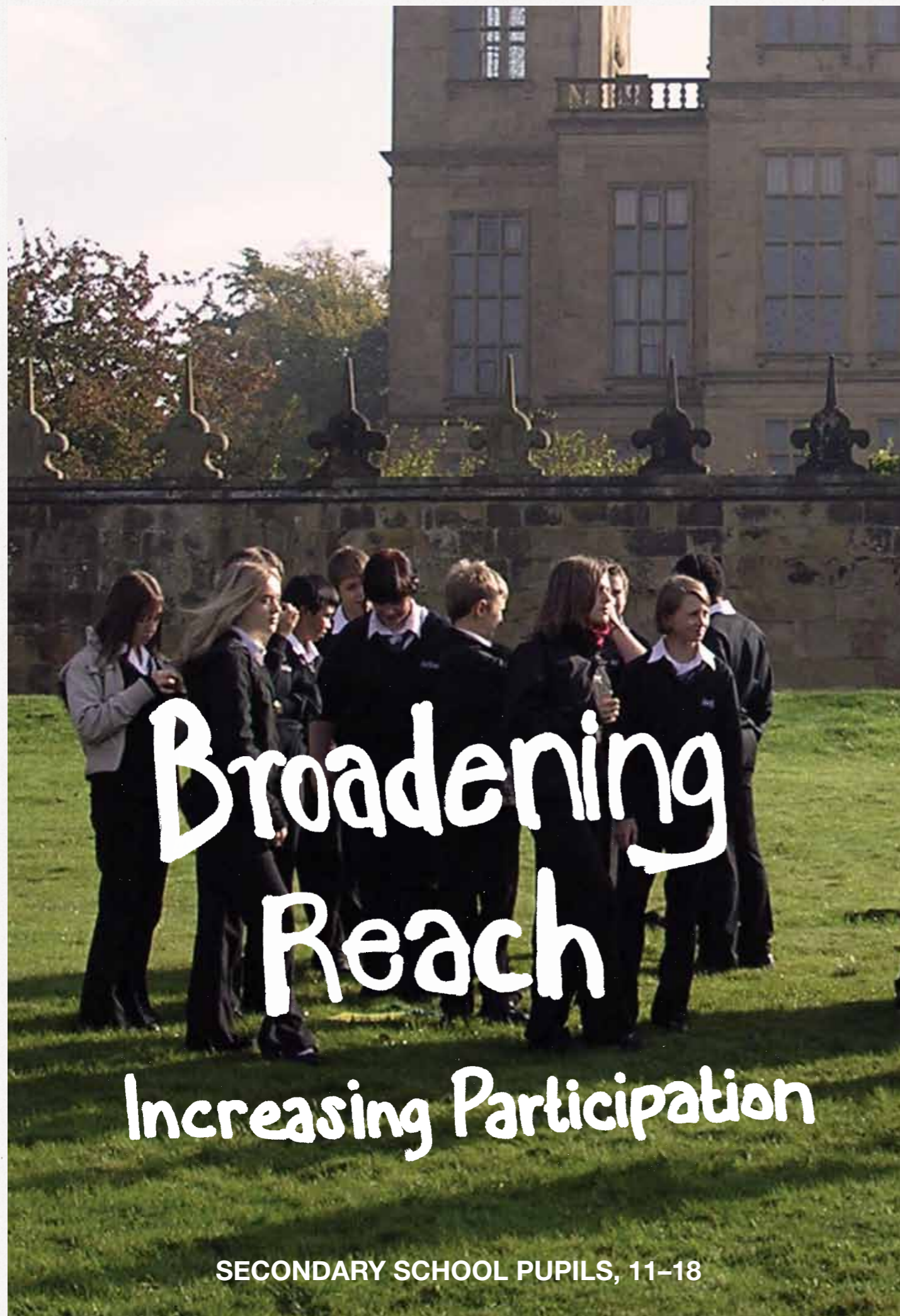
The primary school children worked with James Redwood to set the poetry they had written to music and the children rehearsed this along with the newly written oratorio with a choral amateur ahead of the final performance.

Simultaneously, young people from the two secondary schools worked alongside Sinfonia VIVA musicians to create a piece of instrumental music, which also featured in the final performances. After months of creating and rehearsing, the children gave two performances alongside two professional soloists and the 27 piece orchestra to a 700-strong audience of friends, family, guests and general public.

The piece was shortlisted for the British Composer Awards 2009.

Following a successful project in a primary school in High Wycombe, brokered by Orchestras Live, City of London Sinfonia was asked by the local council to work with the schools and its feeder secondary school to ease the transition worries for year 6 leavers.

City of London Sinfonia musicians worked with over 200 children composing a series of songs based on dreams, family and home. Pupils from both schools had the opportunity to write lyrics, melodies and accompaniments which culminated in a large concert for parents and friends.



SECONDARY SCHOOL PUPILS, 11-18

Sinfonia VIVA's More Glass than Wall, Marianne Barraclough

Key Stage 3 of the National Curriculum for Music in England and Wales states that children should be engaged in "performance activities in a range of contexts within and beyond the classroom – this includes school trips and concerts."

For levels 3 and 4 of the Curriculum of Excellence In Scotland, children acquire a range of skills including:

- Use music technology to compose, record and produce music and to enhance performance
- Develop their own ideas from a range of stimuli and can create and present compositions using a broad range of musical concepts and ideas
- Emphasis on performance
- Improvise and compose, showing developing style and sophistication
- Participation and engagement with professionals
- Make informed judgements and express personal opinions on their own and others' work.

The scope and diversity of orchestras' work with secondary-school aged children has increased dramatically over the last 10 years. Many have established long-term relationships with schools and work closely with local authorities and teachers to support national curriculum work.

Music and the Curriculum

OFSTED's 2008 *Making Music Matter* report highlighted Key Stage 3 as the weakest Key Stage for music provision, outcomes and the school curriculum. The report noted that the work tended to focus on developing the students' technical competence without enough consideration of the quality of their musical response and the depth of musical understanding.

BBC Concert Orchestra's Music Mix project specifically targets Key Stage 3 pupils. Working with many schools from three areas – Watford, Lincolnshire and Norfolk – the three month long project takes place in the spring term and culminates into a 75 minute long concert, including a celebrity presenter and local young music groups performing alongside the **BBC Concert Orchestra**. The project has a strong legacy through being planned and achieved with a consortium of 10 local authority county and district partners, together with two County music services, all brokered and supported by **Orchestras Live**. Over eight concerts, *MusicMix* will reach 7000 young people and the project is a powerful example of the strength of partnership working.

"In-school provision is more likely to increase participation but out-of-school-provision is equally important - enhancing their sense of community and more likely to be of relevance and interest."

Professor Anne Bamford 'Building participation and relevance in arts and cultural education'

Not only are orchestras helping schools meet criteria in the Key Stage 3 and 4 music curriculum, their work also extends to other subjects.

Exploring science through music was central to the **BBC Philharmonic's Wonder: A Scientific Oratorio** which combined key elements of the Key Stage 3 national curriculum for music and science. The project lasted for three months and included over 50 music and design workshops with professional orchestral musicians and artists, together with visits by all participants to the Jodrell Bank Discovery Centre (Centre for Astrophysics). The project culminated in a unique audio/visual art installation in a large room beneath the concert hall in Salford, where the work of the children formed a very atmospheric pre and post concert experience for the public entitled *A Walk through a Cosmic Garden* – all produced by the children.

Orchestra da Camera worked on a project with secondary school aged children to celebrate the 50th anniversary of composer Vaughan William's death – in partnership with Coventry Youth Orchestra and pupils from Coventry Performing Arts Service.

The **Orchestra of the Age of Enlightenment's** flagship *Creation* project sees the orchestra, a composer, and a Royal Society scientist work with schools in London, Norfolk and Suffolk, in partnership with **Orchestras Live**, to stimulate interest in and inspire a greater understanding of music and science through the study of repetition in music and biology. The project began in December 2009 with a *Creation* concert for over 800 school children in the Queen Elizabeth Hall and throughout spring 2010 they took part in music and science days. During these days they composed songs about a new world, discovered Haydn quartets and explored the evolution of instruments, humans and animals. A music and science family day and concert took place on 27 June 2010 at the Southbank Centre as part of the Royal Society's 250th anniversary celebrations.

Music Partnership Projects

The Music Partnership Projects are funded by DCSF, working with DCMS and Arts Council England and are one year programmes which aim to deliver high quality music activity to young people, meeting the key objectives in the Music Manifesto to ensure that all children and young people have access to high quality music education across England. Building on successful existing partnerships, Music Partnerships Projects are designed to enhance an area's current cultural provision. *Connected to Music* is one of five new Music Partnership Projects and is a new model of music education delivery being piloted in Northamptonshire. This is being delivered in partnership with Orchestras Live, Royal Philharmonic Orchestra, Sinfonia VIVA and local authority services.

Across the Years

Many of the orchestras' projects, often delivered in partnership with other bodies, are aimed at children of all ages – from early years through to secondary school, providing opportunities for learning both inside and outside the formal education setting.

And across the range of education projects, orchestras are continually developing new techniques and approaches to reinvent traditional schools workshops. Whether through new technology – such as the Soundbeam used by **Bournemouth Symphony Orchestra** and the **Philharmonia Orchestra's** award-winning *Sound Exchange* website – or using amateurs to bring music to life and encourage creativity.

The **Philharmonia Orchestra's** *Sound Exchange* - www.philharmonia.co.uk/thesoundexchange - is an online music education resource aimed at secondary school students and beyond, ranging from those wanting to discover more about the orchestra to music teachers, students and the seasoned concert goer. It provides a range of dynamic and interactive music activities including dictation exercises; mini documentaries; podcasts; top tips from orchestral musicians; photos; and sample sequencing software.

Powerful Partnerships

Working with partners – whether it be other arts organisations, schools, hospitals or businesses – is crucial to developing top quality music education work, reaching a wide range of young people.

In particular, local authorities and county music services play an important role in enabling the orchestras to reach more children and young people across the UK.

The **Scottish Chamber Orchestra's** Adopt-A-School works with early years and primary schools to develop a sustained relationship with a school over a whole year. Engaging closely with *Curriculum for Excellence*, children work on various aspects of music including singing songs and moving to music. Teachers have the opportunity to learn new music skills and use them in a supportive environment with musicians to help.

Find Your Talent

Initiatives such as *Find Your Talent* provide significant and regular cultural and creative learning opportunities for both primary and secondary school aged children to engage with the arts, including learning a musical instrument. Several orchestras including the **Philharmonia**, **Royal Liverpool Philharmonic Orchestra**, **Hallé** and **Manchester Camerata**, are involved in these initiatives, both inside and outside the classroom. The initiative, which was launched in October 2008 with 10 pilot pathfinders across the UK, has provided thousands of children with high quality, relevant creative learning opportunities.

Working with Children with Special Needs

The orchestras also undertake a diverse and dynamic range of projects for children and young people with special needs. From the **Royal Liverpool Philharmonic Orchestra's** work with St Vincent School for Blind and Partially Sighted children, to **Orchestra of the Swan's** work with children with periodic limb movement, the orchestras are using music as a powerful tool to engage everyone regardless of musical abilities. The **London Symphony Orchestra's** groundbreaking work with the **Royal Schools for the Deaf** includes schools concerts in which the music is signed by an animateur, and music therapy sessions.



BBC National Orchestra of Wales concert for pupils from special schools and units, Brian Tarr

The **London Philharmonic Orchestra's** special needs programme, Adopt-A-Class, has been running since 1994 and works with two special needs schools for a whole academic year. It involves children between 6 and 18 years old, who have a variety of disabilities, including sight, hearing and mobility impairments, fine motor skills disabilities, learning disabilities and communication difficulties.

Working with the Socially Excluded

Outside the formal education and arts sectors, orchestras are working with children and young people in offenders' institutes, hospices and beyond – making a huge difference to the lives of children from all walks of life. **Britten Sinfonia** and **London Mozart Players** work with young people who have behavioural difficulties, whilst the **Royal Philharmonic Orchestra** works with bereaved siblings and the **Hallé** with young offenders. Ewan Easton, who devised and delivers the *Hallé4Brass* programme for young offenders, was recently awarded an MBE for his outstanding work on this project.

“Thank you Hallé and Thorn Cross Unit 5 – I really enjoyed being a part of the brass band and am grateful for all your help and the hard work you put me through to get me to where I am today. All of my family and friends are proud of me.”

Former participant in the *Hallé4Brass* project

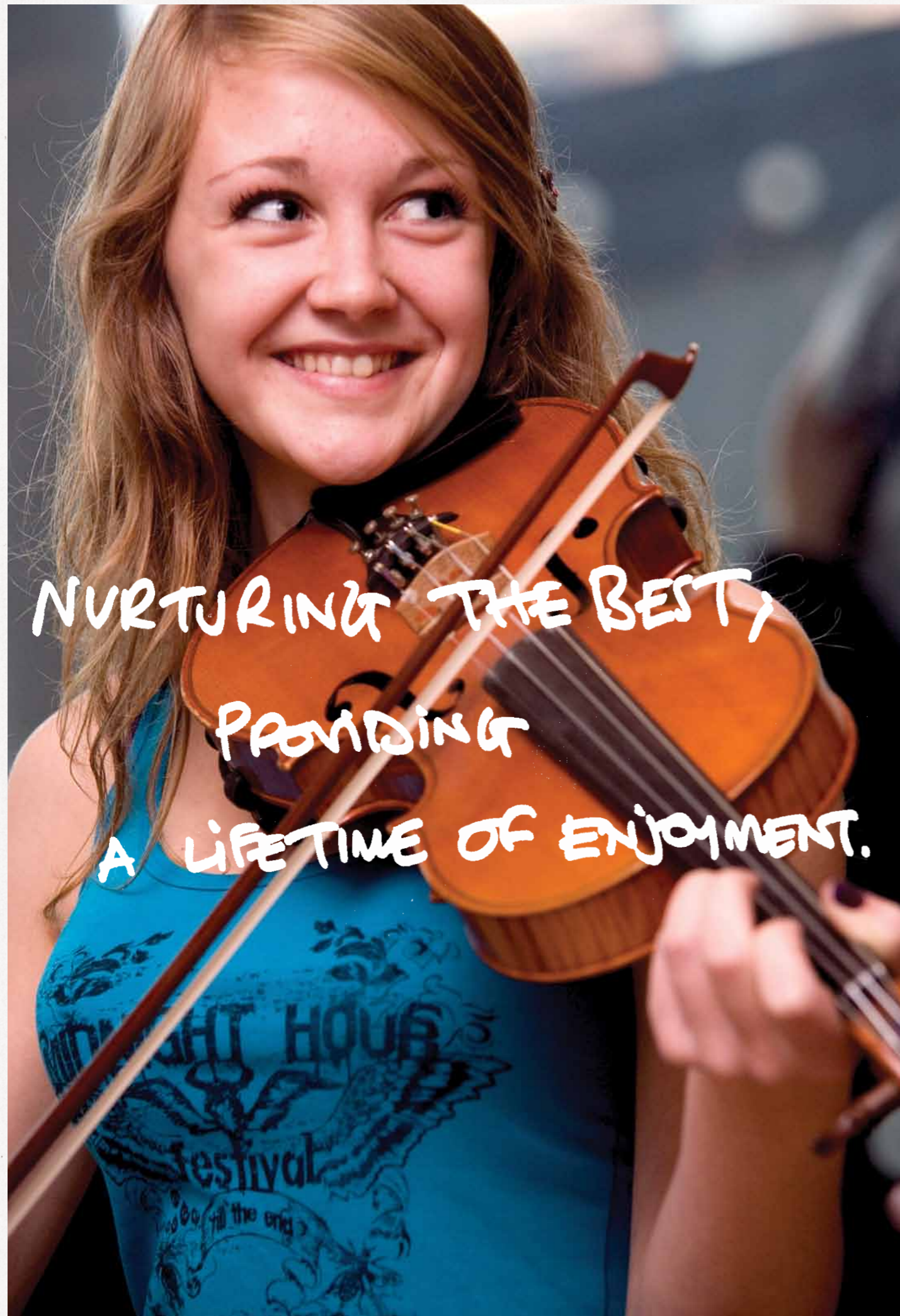


BBC National Orchestra of Wales - Concerts for pupils from Special Schools and Units

In November 2008, the BBC National Orchestra of Wales performed a series of concerts for pupils attending special schools and special units. The concerts were specifically designed and introduced the instruments, sections and sounds of the orchestra. The diverse range of music included a mixture of classical and contemporary music as well as themes from TV and films. There were plenty of opportunities for audience participation through specially composed songs such as *Hello, Shake, Shake, Shake* and *Thank You Very Much*, composed by project leader Andy Pidcock. Each of the pupils were given a percussion instrument and were encouraged to join in.

Two schools also participated in a series of workshops with orchestral musicians leading to the concerts in November. These workshops culminated in the pupils performing at the concert accompanied by the full Orchestra. Teachers were presented with resources including audio recordings of the concert programme and other interactive tools and activities to prepare the pupils in advance.

This first set of concerts entertained more than 1000 pupils from 38 schools across South Wales. As a result of the success, the BBC National Orchestra of Wales will be visiting Mid and North Wales between May and July 2010 for a further series of workshops and concerts. Additional activity is also planned for 2011.



NURTURING THE BEST,
 PROVIDING
 A LIFETIME OF ENJOYMENT.

Northern Sinfonia's Young Musicians Weekend, Mark Savage

“The National Youth Orchestra is a real youth orchestra: nobody over 19; many under 16 ... they are magnificent. The balance between discipline and high spirits was perfect ... it made me massively hopeful for the future of classical music.”

Richard Morrison, The Times, April 2009



Nurturing Talent

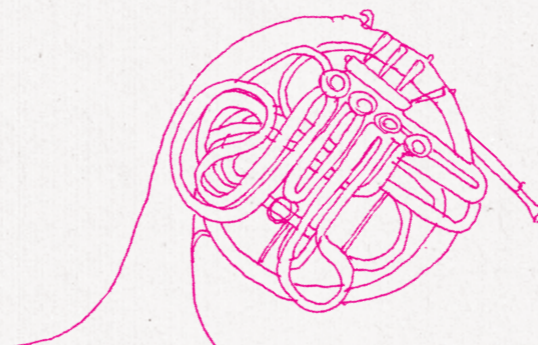
Outside the formal education setting, providing opportunities for children to develop their musical talent and play in an orchestra is another major strand of orchestras' education work. More and more orchestras have their own youth orchestras, attracting and nurturing some of the best young talent including the Hallé, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, London Symphony Orchestra and Ulster Orchestra. The critically acclaimed National Youth Orchestra of Great Britain is flourishing under the baton of the Royal Liverpool Philharmonic Orchestra's principal conductor Vasily Petrenko, and the National Youth Orchestra of Wales are also developing their professional skills alongside the BBC National Orchestra of Wales through a series of ongoing workshops, development programmes and joint concert performances. In addition, orchestras often work with the vast number of regional youth orchestras across the country.

London Symphony Orchestra's *On Track* is a pioneering initiative for young instrumentalists of both primary and secondary school ages across East London, bringing together the excitement of live performance opportunities with the adrenaline rush of making music with others. It has been devised in partnership with the Music Services of the ten East London boroughs, the Barbican and the Guildhall School of Music and Drama.

London Sinfonietta, one of the pioneers of orchestras' education work, offers 14 to 19 year olds the chance to get a taste of working on the orchestra's concert production. The KX Collective – a group of young people who create new music and produce events with London Sinfonietta at Kings Place – participate in projects with the orchestra throughout the year. As well as creating new music, members of the group are involved in shaping the London Sinfonietta's programme of music making for young people, sound and lighting design, marketing their own events and stage managing KX Collective productions.

“London Symphony Orchestra's On Track brings professionals from very different music services together to share resources and develop innovative work as we move towards the London 2012 Olympic Games. It will give us a musical focus and an opportunity to work together in a way that is truly creative and supports musical excellence.”

Karen Brock – Head of Tower Hamlets Arts Music Education Service, on the London Symphony Orchestra On Track project





Kevin Leighton

Transition: Between secondary and post-18

Supporting young people as they decide on their career paths is crucial for ensuring the best musical talent is developed. Orchestras are working with schools to find the very best talent; and give young musicians the opportunity to work with professional players, to get a taste of life as a musician.

LSO St Luke's Academy

Each year the LSO St Luke's Academy provides up to 30 promising young instrumentalists aged 14 to 24 with a unique opportunity to work with orchestral musicians in a week of orchestral-focused workshops and masterclasses at LSO St Luke's. Participation and tuition are provided free of charge to successful candidates.

The Academy programme includes orchestral repertoire coaching, masterclasses and chamber music tuition led by London Symphony Orchestra Principals and special guests. The Academy week culminates in a public lunchtime concert at LSO St Luke's.

Ensuring young people's enthusiasm and talent for music is not lost when they leave formal education is a key part of orchestras' work. By working closely with music colleges and conservatoires, orchestras are helping to spot, support and nurture the best talent to help develop the next generation of music enthusiasts and future players.

And equally, for those who do not pursue music as a professional career, providing opportunities for people to continue to enjoy participating and reap the social benefits music offers is a major part of the orchestras' work outside the formal education setting.



Nothern Sinfonia's Youth Ensembles, Mark Savage

Foyles Future Firsts

The London Philharmonic Orchestra's annual apprenticeship programme – Foyles Future Firsts – helps to bridge the transition between college and the professional platform for up to 16 outstanding young musicians.

The scheme enables the young musicians to experience being a part of the orchestra; from attending rehearsals to playing alongside the professional musicians, to receiving a dedicated mentor, specialist tuition and additional professional support. The project culminates in a Foyle Future Firsts / Young Composers concert at the Queen Elizabeth Hall, where the young musicians perform alongside the London Philharmonic Orchestra members and work with the Composer in Residence in a public performance of new and existing repertoire.

The Musicians of the Future

Equipping the young musicians of the future with the skills to become a professional player – and giving them a taste of orchestral life – is central to the orchestras' work in developing talent.

Sinfonia Cymru brings together outstanding music students with professional musicians, providing a unique training experience in orchestral music. Young orchestral players are given the opportunity to perform with world class soloists in preparation for a career in music. And each year, Southbank Sinfonia welcomes over 30 outstanding young music conservatoire graduates. Supported by a bursary, they embark on a wide ranging programme including education work, professional development and public performance.

Between 2007 and 2009 Scottish Chamber Orchestra piloted a successful Education Fellowship programme funded by the Scottish Arts Council, and aimed at developing the amateurs of the future. Those completing the programme have gone on to work in music education at the Edinburgh Festival, Drake Music and El Sistema, Scotland.

In terms of leading the way for enabling professional music students to learn about creative music making, workshop leading and improvisation, the Guildhall School of Music and Drama was the first conservatoire to offer this type of professional development, which has evolved over the past 25 years. Consequently the music conservatoires in the UK include music education as a recognised and central part of training for musicians of the future, offering specially designed music education courses.





Adam Clifford

*"I decided to take music education modules as I wanted to gain real insight into ways music might be used outside of a formal concert hall setting. The courses consisted of practical sessions and projects and philosophy of music education. In my first year I had the opportunity to work alongside the **Orchestra of the Age of Enlightenment** with Cherry Forbes and Hannah Conway, and was immediately struck by how much I learnt from simply observing the interactions between the participants and the musicians.*

I've had responsibility for working with small groups of children, including those with special educational needs, overseeing performances, compositional processes and other creative activity. The emphasis is always on the need for spontaneous creativity, both musically and structurally, and the ability to take the lead from the participants where necessary.

I do sometimes wonder if music education in schools can be too formulaic and uncreative. Orchestras can clearly be an enormous support to music education at large, not just for children but the wider community."

Adam Clifford, student and Meaker Fellow, Royal Academy of Music



Bournemouth Symphony Orchestra's *Rusty Musicians*, Bournemouth Symphony Orchestra/ Arts Council England

A Lifelong Passion

For those who enjoy playing music but for whom music is not a career, continuing to provide opportunities for participation – at whatever age – is part of the extensive work orchestras do in communities across the country.

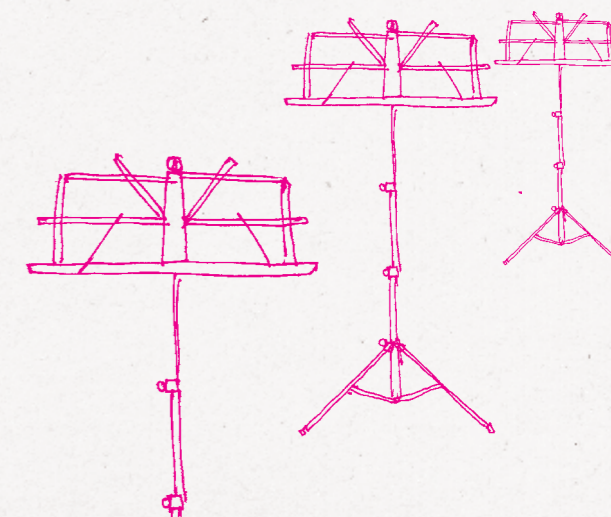
The annual *Rusty Musician Not So Rusty Musicians* project run by **Bournemouth Symphony Orchestra** involves amateur musicians of all ages from across Dorset taking part in rehearsals and concerts with **Bournemouth Symphony Orchestra** musicians. Now in its 10th year, more than 500 people aged between 10 and 83 have taken part. **The Royal Opera House's Day of Percussion** invites families to take part in a range of percussion performances and workshops. The day features young music students from the London music schools and a range of well known percussion artists. And the **Northern Sinfonia's 'Cobweb Orchestra'** is a friendly community orchestra for players of all abilities on a wide variety of instruments.

As well as workshops, bringing all generations together to perform is the premise of Family Orchestras, including the **BBC Philharmonic's Salford Family Orchestra**, and **BBC Symphony's Family Orchestra**, encompassing everyone from beginners to experienced musicians. The Family Orchestra has contributed to a wide range of projects, from exploring the music of Turkey to performing at the British Museum – and has been broadcast on BBC Radio 3. Alongside Family Orchestras and concerts for families, many orchestras deliver cross-generational workshops – such as the **Orchestra of the Age of Enlightenment's Family Day** and concert and **City of London Sinfonia's Crash, Bang, Wallop!** family music workshops, bringing together musicians, story tellers and composers in a day of interactive music making.

"As a Community Musician I have led literally hundreds of creative music projects in schools, older peoples' homes, youth clubs and prisons. I really enjoy community music making in this capacity as it enables me to engage with participants' in a more meaningful way.

Coming from an orchestral background has been a great asset – informing my playing in every way and continues to provide people with access to a variation on orchestral excellence and quality – outside of the concert hall."

Andy Baker: Community Musician and Animateur, Bournemouth Symphony Orchestra



ABO

The ABO is the national body representing the collective interests of professional orchestras throughout the UK. We currently have 65 member orchestras and work alongside a variety of organisations that work within and support the orchestral sector. The ABO exists to support, promote and advance the interests and activities of professional orchestras in the UK in order to fulfil our vision for a society where orchestral music is valued as a core component of contemporary culture. The ABO board members are:



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