



report

# *The Turn of The Tide*

ASSOCIATION OF BRITISH ORCHESTRAS  
NATIONAL EDUCATION PROJECT

APRIL 1992 - JUNE 1993



Foundation  
for sport  
and the arts



# foreword

**The Turn of the Tide** represents a bold and unique experiment and the most ambitious exercise ever undertaken by the Association of British Orchestras. In its principal aims to celebrate and promote the development of education work in orchestras throughout the UK it has succeeded beyond our wildest expectations. It has also powerfully demonstrated the collaborative potential for orchestras to work together on a national scale to the enhanced benefit of all involved and of the Association as a whole.

Although too numerous to mention them all individually here, I would like to record the ABO's thanks, in particular, to Sir Peter Maxwell Davies for the work which formed the central inspiration for the project and to Richard McNicol who brought *The Turn of the Tide* to life for so many thousands of musicians, teachers and children all over the UK.

Our thanks also to Phyllida Shaw for this report, and to the many others who contributed to the project's success. The ABO is extremely grateful to the project's financial supporters: the Foundation for Sport and the Arts, Shell UK and the Arts Councils of Great Britain, Scotland, Wales and Northern Ireland.

Finally, I would like to express all our thanks and admiration to Fiona Penny (ABO projects manager) for her brilliant handling of the project's huge administrative demands, and to Kathryn McDowell, overall coordinator of the project, for her outstanding achievement in bringing *The Turn of the Tide* to fruition, and for her unstinting enthusiasm which has been an inspiration to us all.

**Libby MacNamara**, Director  
Association of British Orchestras

JOHN WOOD

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# introduction

“It cannot be emphasised enough that pupils gain musical knowledge, understanding and skill by actively taking part in musical experiences such as this project. Having learned in this way, the pupil is free to take control as the performer, the composer and the listener, and is prepared for a lifetime of musical experience and enjoyment.”

*Peter Maxwell Davies*

This booklet describes a unique arts education project organised by the Association of British Orchestras in 1992/3. The project, named *The Turn of the Tide*, involved 16 British orchestras, tens of thousands of children, several hundred teachers, and the work of composer Peter Maxwell Davies.

## What is the ABO?

The Association of British Orchestras was founded in 1947 to represent the collective interests of professional orchestras. Working to create an environment in which orchestras can flourish, both artistically and financially, the Association is active in many areas, from advocacy and communication on behalf of its members to the provision of a variety of services and activities. *The Turn of the Tide* was the ABO's first national education project.

## Why instigate a national education project?

In the autumn of 1991, ABO director Libby MacNamara wrote to the Association's members to sound out an idea. 'Over the past few weeks,' she wrote, 'we have been giving some thought to the possibility of a major national education project involving orchestras throughout the UK. The primary purpose of the project would be to raise national awareness of the high quality of educational work currently undertaken by many of our orchestras. It would also provide a valuable opportunity for those orchestras that do not, as yet, have a developed education policy or department to share in a project which will have built into it expert personnel resources,

support, advice and training.'

During the last decade British orchestras have developed ways of working with schools that aim to build bridges between the classroom and the world of professional music. Today, almost every major British orchestra has a policy for music education that includes among its aims the enhancement and enrichment of children's experience of music.

In the early 1990s, as a result of government legislation, both the delivery of education in schools and the management of the education system were undergoing radical change. The music profession became heavily involved in the debate about the best way to teach music and argued for a curriculum that would include both practical work as well as academic study.

The National Curriculum for music, which was due to be introduced to schools at the start of the 1992 academic year, would require all children aged between five and fourteen to develop the ability to perform and compose music, listen to and appraise music. In devising *The Turn of the Tide*, the ABO had several aims in mind:

- to raise public awareness of the role professional musicians can play in schools
- to provide orchestras' education managers and players with opportunities to gain more hands-on experience of working with schools
- to raise the status of education work within orchestras

The ABO would help to raise the necessary funding, administrate the project and provide support and training, where needed, for the players, education managers and teachers who would deliver *The Turn of the Tide*.

KEITH PATTISON



Teachers' workshop with Richard McNicol and the Northern Sinfonia

# the process and the product

Kathryn McDowell (then deputy general manager of the Ulster Orchestra), was asked by Libby MacNamara and ABO chairman Ian Ritchie (then managing director of the Scottish Chamber Orchestra) to draw up an outline for the project.

The idea was that the project should bring together the skills of children and orchestral players across the United Kingdom in a compositional and performance project. Peter Maxwell Davies would be approached to write a piece which would form a basis for the children's and players' work. The piece would have an environmental theme.

The ABO's board of management approved the idea and appointed a steering committee comprising Ian Ritchie, Gillian Moore (then education director of the London Sinfonietta), David Richardson (then chief executive of the Bournemouth Orchestras), Clive Gillinson (managing director of the London Symphony Orchestra), Fiona Penny (projects manager of the Association of British Orchestras) and Kathryn McDowell.

The next stage was to air the idea with the orchestras' education managers who would have primary responsibility for organising the project in their area. Kathryn McDowell wrote a briefing paper which set the scene.

'Acknowledging the need for orchestras in the UK to embrace an education policy at the very heart of each organisation, the ABO is proposing to initiate a nationwide scheme which would involve many of its members in a creative music project for primary school pupils, their teachers and the community

which surrounds them. Interaction between professional musicians, composers and children would be central, with creativity encouraged at every level.

'Since one of the most pertinent issues of the nineties is the environment, the project will take a theme of recycling, with pupils encouraged to find ways of using ordinary items for a variety of purposes. In musical terms there is a parallel in the economic use of musical material and the process of development and the transformation of a single idea in the course of a composition. The topic also affords much opportunity for related work in other artforms and the sciences, both in and beyond the classroom.

'At a time when a National Curriculum for music is being implemented, with a clear remit to stimulate creative music making, performing and listening, it is pertinent that British orchestras should indicate their commitment to this policy on a national scale and begin to adopt the central role which today's professional musicians and composers could play, both in school and in the wider community.

'...For the orchestras that have highly developed education policies already, the project should challenge, extend and seek to inform every aspect of the company's work; for those organisations that are embarking on this area of work, the project should provide training, support and practical experience in reaching and serving a completely different audience in a new way.'

A few weeks later the education managers met in Edinburgh and agreed that the project should go ahead.



NICHOLAS MORRIS PHOTOGRAPHY

**The Academy of St Martin in the Fields at school in Westminster**

## THE PARTICIPANTS

By Christmas 1991, thirteen orchestras had committed themselves to the project. They were later joined by three others, bringing the total to sixteen.

Academy of St Martin in the Fields  
Bournemouth Sinfonietta  
BBC Philharmonic  
BBC Welsh Symphony Orchestra  
City of Birmingham Symphony Orchestra  
City of London Sinfonia\*  
Docklands Sinfonietta\*  
English Northern Philharmonia  
The Hallé  
London Sinfonietta\*  
London Symphony Orchestra  
Manchester Camerata  
Northern Sinfonia  
Orchestra da Camera\*  
Scottish Chamber Orchestra\*  
Ulster Orchestra

The music educationist Richard McNicol was appointed animateur to the project and eleven of the sixteen orchestras opted to work with him. The project was designed to accommodate different ways of working and five of the orchestras (marked with \* above) all took slightly different approaches. Two retained the environmental theme but worked with other composers and three worked on the Maxwell Davies piece but used their own animateurs.

## THE FUNDING

Part of the ABO's undertaking in organising the project was to raise a large proportion of the necessary budget. Early approaches to commercial sponsors to provide the bulk of the core funding (in the region of £150,000) were unsuccessful. However, the Foundation for Sport and the Arts was very interested in the proposal and requested applications from each of the participating orchestras. These resulted in an award of £146,000 for the 13 orchestras and a subsequent award for the three that joined later, bringing the total to £181,500.

Shell UK provided £45,000 to be shared by the participating orchestras; the Arts Council of Great Britain awarded £20,000 for players' training, and the four Arts Councils of Great Britain, Scotland, Wales and Northern Ireland jointly funded the Maxwell Davies commission. It was the first time that the Arts Councils had collaborated in this way.

Two budgets were prepared for the project: one for the large orchestras and one for the small.

Budget for large orchestra	£20,500
Orchestral fees	£12,500
Animateurs/composer	£4,000
Hall hire, publicity, travel	£2,000
Resource materials/training	£2,000
<b>Budget for small orchestra</b>	<b>£12,000</b>
Orchestral fees	£6,000
Animateurs/composer	£3,000
Hall hire, publicity, travel	£1,000
Resource materials/training	£2,000

Each large orchestra undertook to raise £7,000 and each small orchestra £4,000.

Each orchestra paid the ABO £2,000 of the money it received from the Foundation for Sport and the Arts to cover central administrative and training costs.

## The training days

Training was an essential element of the project. It comprised:

- a discussion day for education managers
- a two-day course for education managers, two players and one animateur (where applicable) from each orchestra
- a seminar for chief executives and education officers
- three visits by each education officer to watch the work of other orchestras
- training sessions organised by each orchestra for their participating teachers.

The two-day course included creative work and discussion of the role of professional artists in schools, the National Curriculum for music and approaches to creative music making. It was a rare opportunity for players from different orchestras to collaborate creatively. Practical sessions and discussions were led by Richard McNicol, Kathryn McDowell, composers Peter Maxwell Davies, David Sawyer and Michael Alcorn, and John Stephens, head of music education at Trinity College of Music.

On the second day, Richard McNicol introduced a class of primary school children to group composition activities, providing a demonstration of the principles and techniques of good classroom practice. The day also included an administrative session for education managers on the logistics of running their projects.

The seminar for chief executives and education managers, which was entitled *The Challenge of an Integrated Education Policy*, attracted 60 participants. The subjects discussed included:

- the orchestra's broader role: exploring the central role of orchestras as a musical

resource for the community and how education work should affect audition procedures, contracts and schedules.

- the orchestra's principal role: questioning whether education should influence the main activity of the orchestra, concert giving, and whether it should be part of the orchestra's main work pattern.

## The teachers' pack

The ABO supplied a pack for the players and teachers compiled by Kathryn McDowell, with the instructions to teachers written by Richard McNicol, and contributions from Gillian Moore and Peter Maxwell Davies. This contained:

- an introduction to the project and its national dimension
- notes on the role of artists in schools
- a biography of Peter Maxwell Davies and a list of recordings
- practical guidance on creative music projects
- environmental facts and figures to stimulate cross-curricular work.

In addition, the education managers provided material on their own orchestra, details of the project's organisation locally, details of the players, and information about local environmental schemes.

The ABO supplied programme covers for the final performances, including an explanation of the project and the piece, while the orchestra provided details of the schools participating and a programme for the performance.

The ABO was responsible for all national marketing and publicity and contracted Nicky Webb Associates to manage this aspect of the project.

ANDY FARRINGTON





ANDREA CRINGEAN

### The work in progress

The Turn of the Tide was a combination of process and product. The bulk of the work took place in the schools, where teachers worked with their pupils, supported by visiting players. Each school was allocated at least one player who visited two or three times during the course of the project and worked with the teacher, offering specialist skills and views where needed. Some schools brought in additional musical expertise to rehearse the final song.

For the schools working with the orchestras using Maxwell Davies's *The Turn of the Tide*, the task was the same. The piece, which came in two versions, one for the symphony orchestra and one for the chamber orchestra, was 30 minutes long. It was organised in five sections and each section had a theme:

#### Section 1

First Life (the creation of underwater plants, plants on land, sea creatures, birds, mammals and people)

#### Sections 2 and 3

Creation Established, Life Flourishes

#### Section 4

The Worst that Could Happen: the Corruption and Dissolution of All Nature

#### Section 5

The Warning is Heeded: Nature Reborn.

Working with their teacher and their player, the children were asked to compose three short sections, using musical patterns prescribed by the composer. The sections were to last one minute each and were to be incorporated, respectively, into the first, third and fourth sections of the piece. The children were then to play their work on stage with their orchestra in a final performance to an audience of parents, teachers, advisers and other interested parties. The second section of *The Turn of the Tide* was for orchestra alone and the fifth section was for orchestra and a choir made up of all the young composers and players and, in many instances, other classes from their schools.

Working in this way was a new experience for Maxwell Davies. 'It was a question of taking a back seat as a composer,' he explained. 'What I did was to provide a catalyst for young people to make their own work, their own improvisations, slowed down to composition, to actually be presented in a concert which slots into my piece. A big, big challenge, I must say. I'm not used to taking a back seat.'

'The Turn of the Tide is for children and orchestras, not a haphazard amalgam of writings from master and pupils,' concluded Chester Music News. 'Maxwell Davies has carefully designed a piece where music composed by children is properly incorporated into music composed for a professional orchestra. He has designated precise musical materials and processes for the children to use.'

In guidelines included in the teachers' pack, Gillian Moore summed up the relationship the ABO hoped that the players would have with the schools.

'It is important that professional musicians working in schools are an enhancement of existing teaching and never a replacement for it. The relationship between teacher and visitors works best when it is a genuine partnership in which each understands the other's strengths and limitations...

'...So what is in it for teachers and pupils and how can these new resources best be used? For teachers, one of the most important things can be confirmation and encouragement for what they are already doing in the classroom. Teachers can also benefit from contact with people working at the forefront of professional music making who can bring in new ideas – teaching can be a lonely business – and from support in specific curriculum areas in which they may lack experience, for example composition, technology, world music or vocal work.

'For pupils, there is the opportunity to be in close contact with real excellence in performing – just noticing how a performer sits, how they move, how they frame their performance with silence, how they take risks...'

Lewis Morrison of the Scottish Chamber Orchestra with pupils from Craigroyston Community High School experimenting with sounds at Sammy Burns Scrapyard

### THE SCHEDULE

Each orchestra working with Richard McNicol was provided with an outline schedule as follows:

#### April 1992

Contact local music adviser to identify area to be worked in and the schools

Consider environmental ideas

Consider links with other artforms and possible amateurs

Discuss the project with Richard McNicol

#### May

Approach primary schools

#### June

Submit outline of project to ABO

#### September

Training days for education officers, two players per orchestra and any additional amateurs

#### October

Education officer visits schools to establish timetable for project

#### January 1993

One in-service day for 20 teachers (one per participating school), up to ten players per orchestra and the education managers for group work and classroom percussion

#### January/February

Each player visits his/her adopted school three times to enhance the work begun by the teacher and to perform to and with the class and to talk about life as an orchestral player

#### March – June

Pupils and orchestra perform together, conducted by Richard McNicol

# responses

“Many of these children never having previously touched a musical instrument, their concentration and powers of invention were all the more remarkable. That such a project should be launched at a time when instrumental teaching is rapidly disappearing from our schools is a poignant comment on the age we live in.”

*Barry Millington in the Times reviewing the work of New City Primary School, Ellen Watkinson Primary and the Lister Community School with Sean Gregory and Simon Beresford of the City of London Sinfonia*

From the outset it was decided that the evaluation of *The Turn of the Tide* should be undertaken by its participants: the teachers, the children and other young composers, the players and the orchestras' education managers. To this end evaluation forms and questionnaires were prepared and distributed to all participants. Copies of each are provided in the appendices to this report.

## THE TEACHERS

Well over 100 teachers from schools in England, Northern Ireland, Scotland and Wales worked on *The Turn of the Tide*. Most of them were non-specialist primary teachers, a few were music specialists, and a few were teachers (specialist and non-specialist) in middle schools and secondary schools. Some had worked with a professional orchestra before, but for most this was a new experience. The comments below reflect their responses.

### The value of *The Turn of the Tide*

Two aspects of the project were cited repeatedly by the teachers as particularly valuable:

- It gave pupils the opportunity to work with professional musicians in the classroom, learning, above all, to listen to and compose music.
- It gave them the opportunity to take part in a performance with a professional orchestra.

The process, they stressed, would have been enough in itself; the product (the final performance) was a bonus. Most of the teachers believed that the experience of hearing the orchestra play had been 'very valuable' and several described the performance element of the project as a 'once in a lifetime opportunity'.

A teacher wrote: 'To have the opportunity

to follow a creative process from conception to birth in a real life setting was what set this project apart and made it meaningful to all concerned.'

Answers to questions about the impact of the project were more diverse and were probably influenced by a number of factors:

- the interest of the teacher in the project
- the personality of the teacher
- the quality of the teacher's preparation and delivery
- the interest of colleagues not directly involved
- the skill of the visiting player(s)
- the skill of the education manager

### Preparation and support

Throughout the preparation of the project, it was stressed by the ABO and its advisers that the teachers should be equal partners with the professional players in the classroom activities.

It was recognised that some of the non-music specialists (most of teachers in the primary schools) might find this a difficult balance to strike, and teachers demonstrated a high level of appreciation of the training and preparatory resource materials provided.

Opinions on the teachers' pack varied. Several commented that it was more easily understood by colleagues who had attended the in-service training days organised by the orchestras [it had been hoped that all participating teachers would attend these sessions]. Some felt that the author of the pack had assumed a certain level of musical knowledge which a non-specialist would not have, but one teacher reflected the view of many when she said that her uncertainty about some parts of the pack was based on 'fear and insecurity because of inexperience'.

KEITH PATTISON



Final preparations with the Northern Sinfonia



JOHN WOOD

In rehearsal with the  
Docklands Sinfonietta

### **Communication between players and pupils**

The teachers were clearly impressed by the ability of the players who worked in the classroom to relate to the children. There were exceptions, but almost all of them said that communication between players and the pupils had been 'very effective'.

Some teachers, either in their questionnaires or in subsequent letters to the orchestras, singled out the classroom players for praise. 'This player would make a brilliant teacher. Please thank her for all her hard work.'

'The children thoroughly enjoyed meeting and listening to a professional player and having their music valued by him. They worked extremely hard, spurred on by the thought of a chance to perform at the end. Everyone could take part in some way and all enjoyed the experience.'

### **The fulfilment of curricular aims in music**

The Turn of the Tide was designed to help teachers deliver three elements of the music curriculum: listening, doing and appreciating. Most of the teachers agreed that these aims were fulfilled to some extent, while recognising the limits of their short-term involvement.

One wrote: 'The project has enabled the children to be creative in music, art and language work. It has provided a situation where children can appreciate each other's talents and work cooperatively together. It has covered much of the work necessary for music in the National Curriculum, and the children learned to work cooperatively.'

### **The fulfilment of cross-curricular aims**

Three factors influenced teachers' answers to this question:

- the timing of the project
- the degree of cooperation on the part of the teacher's colleagues
- the appropriateness of the project's theme

Several teachers said that The Turn of the Tide had little cross-curricular value because the topics for the school year had been set well in advance of their decision to participate in the project. Where the environment had already been chosen as a topic for the term or the year, The Turn of the Tide could be easily accommodated. Otherwise, there was very little opportunity to integrate it into the teaching of subjects other than music.

Some teachers reported that the National Curriculum, the demands of testing on teachers' time and in some cases a lack of interest on the part of colleagues, did not allow sufficient time to develop the full cross-curricular potential of the project.

### **New insights and skills**

One of the project's greatest achievements, from the teachers' point of view, was the opportunity it presented to offer pupils new insights and skills. The following comments highlight their appreciation of this aspect of The Turn of the Tide.

'For those children who had a limited experience of music and of the orchestra, the project was very beneficial. They began to appreciate and respond to different types of music for different purposes. It also gave them a sense of achievement, which will create a good foundation on which to develop similar experiences.'

'The children learned to listen. They also began to understand the basic principles of music and were able to offer their own ideas on beginnings, endings, speed etc. They learned to write music in their own way. After an initial struggle they became very enthusiastic and pleased with own achievement.'



'The children were appreciative of the fact that they were sharing an experience with adults rather than being played to. They learnt not to be satisfied with the first thing they created, but to think about developing and refining a first idea.'

'Their interest right through the project was tremendous and many seem to have developed a great interest in the instruments of the orchestra. They are listening out for sounds of instruments on television now and have become aware of background music which before this they didn't appear to appreciate.'

'It helped the children strive for perfection and realise the rewards of doing so. I think it raised the status of music making for them.'

### **Creative music making**

Not all of the teachers approved of the particular approach to creative music making advocated by *The Turn of the Tide*. Judging by the questionnaires and letters received by the orchestras, the project was of particular interest to the non-specialist who was able to watch the player or amateur in action in the classroom and adapt their approach to his or her own work.

'I believe that this project was one of the most exciting and imaginative pieces of work I have ever been involved in. Throughout the weeks we were absorbed by *The Turn of the Tide* many of the myths of music were knocked down; both the children and I developed new confidences in the playing, composing, listening and understanding of music.'

'As leader of the project at school it added to my confidence and experience in teaching

music. I am sharing my findings with the rest of the staff and we look forward to further projects of this kind.'

'My attitudes fluctuated between extreme nervousness when I thought we were "doing it all wrong" to intense pleasure when a normally disruptive pupil made a very creative suggestion during discussions.'

'I feel I have learned impressive skills associated with music making. I have greater insight into composition and how to use and develop a simple structure. I now have the confidence to know I can achieve the music requirements of the National Curriculum.'

### **Awareness of environmental issues**

The environment has become a well worn topic in primary, middle and secondary schools in recent years and many teachers and pupils were already very familiar with the issues raised by *The Turn of the Tide*. The most widely expressed view was that the project reinforced children's awareness of environmental issues and offered them a new way to express their concern.

'The children had previously worked on the ideas of conservation and the environment so this helped reinforce the ideas. It gave them and me an opportunity to explore music in a way that I would not have had the courage to try ordinarily.'

'The project encouraged the children to think deeply about environmental issues, match thoughts to instruments and design the shape of each piece and the details within it.'

'We've always had a very positive environmental ethos. *The Turn of the Tide* has helped to consolidate the children's understanding

Rehearsing the song

KEITH PATTISON





ANDREA CRINGEAN

and to extend their awareness of the environment. The way that it has been organised throughout the country with all of these schools and all of these orchestras has made them aware of a movement, a tide, which they are involved with. I think that's really important for them.'

### **The impact of the project on the school and the wider community**

According to almost two-thirds of the teachers, the project made a positive impact on the school. This seems to have been more likely where the head teacher, colleagues and governors gave the project their support.

Where participation in the project was restricted to one or two classes, whether because of timetabling constraints or because the teacher decided to aim for a better result from a smaller group of pupils, the impact on the school as a whole may have been less noticeable.

Nearly three-quarters of the teachers responding thought the project had had little or no positive benefit for other classes, and very few teachers felt that it had been of positive benefit to the community. This is an interesting view, given the considerable benefit the teachers saw for the participating pupils. It perhaps shows an underestimation of the interaction of children with other members of their communities.

For Richard McNicol, who worked on eleven of the sixteen projects, the most outstanding fell into two categories: those where the orchestra's commitment to education was particularly strong, and those where the teachers were supported by a local authority advisory service or a teacher support service in the classroom. With more than ten years experi-

ence of working with professional musicians in schools, his assessment of the impact on music teaching of a weakened or absent advisory service is significant.

McNicol's views on how a subsequent project of a similar type could be improved upon include the following:

- Create a more flexible structure for classroom work
- Allow for more time to be spent by players in the classroom
- Include more training opportunities for teachers and players
- Include some evening performances with a larger public audience.

### **THE CHILDREN**

Several thousand children completed cartoon evaluation forms expressing their reactions to *The Turn of the Tide*. Each question was accompanied by four drawings of faces bearing expressions ranging from great pleasure to moderate pleasure to indifference to displeasure. The form was written in the first person: 'When we started work on our piece I felt...'

The overwhelming majority of children who returned evaluation forms circled one of the two faces expressing pleasure in response to most questions. It is possible, however, that forms may not have been circulated or returned by schools where the teachers were less enthusiastic about the project.

Many of the schools wrote to their orchestras with pupils' comments about *The Turn of the Tide*. (Some of these are reproduced on this page.) While large numbers of teachers felt that the process was more important than the product, the evaluation forms and letters leave no doubt that for most of the participating children the experience of performing on stage

### **Performance on the Recycled Gamelan with the Scottish Chamber Orchestra**

“My teacher says she wishes she could have done what we did with the BBC Philharmonic when she was only nine.”

“I would like to thank you for all the things that you have done to help us and for coming down twice just to see how we were coming on.”

“It wasn't until we stood up we realised how big it was.”

“My favourite bit of all was when the parents were watching us sing *Turn of the Tide* and playing the instruments.”

“Thank you very much for conducting yesterday's concert so well. I thought you were brilliant and I really enjoyed the concert. I liked the way you told every school to start exactly when they were wanted and the orchestra to stop and start at the right times. Good luck for future concerts and I hope the Northern Sinfonia keep playing brilliant music.”

“Some players want to do it because children have an enthusiasm for music that sometimes, when we play in large orchestras, we lose. We really are very much at the whim of the conductor and the leader of our section. In a classroom you can start helping people to make musical decisions... you can let your enthusiasm for music rub off on people who are soaking it up like sponges. For many players it really has been a life saver, and it brings back to the orchestras rejuvenated players with a new enthusiasm for the music.”

*Richard McNicol talking on Radio 3 about why players enjoy working in schools*

with the orchestra, with 'their' player, and with other schools, to an audience of adults, was the highlight of the project.

## THE PLAYERS

Each of the orchestras participating in The Turn of the Tide employed a small number of players to work with the schools on the development of the pupils' music. Each player made two or three visits to his or her school lasting anything from two hours to a day. Some players had no experience of working in education, some had worked with schools but had never led a workshop or class and some had considerable experience of this type of work.

Participation in the project seems to have been a largely positive experience for the players. It was clear from the outset that for the more experienced among them the sessions in school would be less of a challenge than for those who had not worked in schools before. However, the structured nature of the task and the relatively short time available for school visits appears to have tested everyone, whatever their level of expertise and experience.

### Work in the classroom

With some notable exceptions, the players found that the schools had been 'fairly well' prepared for their first visit. The quality of preparation seemed to depend on the ability of the teacher, the enthusiasm of the teacher (whether or not he or she had musical skills), and the support of the school. Some teachers had prepared their classes, but had misunderstood the preparatory materials, and the players had to start from scratch.

Those players who worked on Peter Maxwell Davies's piece were asked how straightforward they had found it to relate the pupils' work to the material provided by the composer. Some found it straightforward, others found it difficult and many gave an answer between these two extremes.

Many felt they would have liked more preparation time, both in training for themselves and in their sessions with the teachers and schools. The fact that the project took place mainly in primary schools in partnership with non-specialist teachers meant that almost all available time had to be spent on the musical aspects of the task, at the expense of the environmental theme.

More than half of the schools visited by players had not explored the environmental theme at all or had done very little about it.

There were exceptions, notably where the orchestra employed another specialist (an artist, puppeteer, designer or writer) to develop this part of the project.

## Views on the education work of orchestras

In the light of their experience, players were asked to comment on what they now perceive to be the keys to effective education work by orchestras.

Their comments, below, highlight a strong interest in making classical music more accessible and in demonstrating that, far from being members of an elite group, musicians are 'ordinary' people. Orchestras' education work, they suggested, should aim:

'To break down traditionally held social/class values relating to orchestras, and to nurture tomorrow's audiences.'

'To recognise that what orchestras have to offer that teachers do not is the performing ability of the players and the sound of the orchestra.'

'To help teachers to realise that they could do similar projects without the help of a musician.'

'To introduce young people to the experience of performance, however simple, and demonstrate social organisation and cooperation through shared music making.'

'To show the children what professionalism, skill, discipline and inspiration can involve and to galvanise them by the magic of public performance.'

'To help the children (and teachers) realise that 'normal' people can be musicians, and inspire them to continue with musical pursuits, amateur and professional.'

## THE EDUCATION MANAGERS

For the ABO, the creation of opportunities for orchestral education managers to increase their experience of work with schools was one of the key objectives of The Turn of the Tide. This objective clearly did not apply to all managers since some already had many years of experience in the field. For a significant number, however, this was the most ambitious project with which they had been involved. For four of the education managers and their orchestras, this was their first involvement in an education project of any kind.

The level and range of experience of the managers clearly influenced their responses to both the process and the product of The Turn of the Tide.



The CBSO's Eugen Popescu with pupils from Montgomery School at the Cocks Moors Woods Leisure Centre, Birmingham

“To show that professional players are human beings with a lot to offer non-musicians and trainee musicians. To help others realise that they have musical potential and show ways to develop this.”

“To show the importance of musical activities in personal and educational development, and to show how they can stimulate so many areas of intellectual, emotional and group dynamics.”

“To let the children have an opportunity to relate the work they have done (ie composition and performance) to the world of a professional orchestra, and see how easily they can integrate with us as musicians and, even more importantly, as people.”

### The value of The Turn of the Tide

All of the education managers regarded The Turn of the Tide as a valuable exercise to some extent, although the type of value identified varied.

Some emphasised the importance of being part of a large, high-profile project and the sense of solidarity that this inspired; some cited the value of the central funding and administration provided by the ABO, which relieved them of much of the stress of organising a project alone; several said that the project had enabled them to look at cross-curricular or cross-artform work for the first time.

A number talked about the fact that the project's national profile had helped to raise the status of education work within their orchestra. Most agreed that the project had enabled them to draw more players into their work with schools than usual. One commented:

‘The project provided some players with their first experience of work with schools. The length and intensity of the project enabled

the players and the education managers to work together more closely as a team than is usually the case.’

One aim of The Turn of the Tide was to raise public awareness of the potential of professional musicians to enrich the National Curriculum. This was acknowledged as a worthy aim by the education managers, but most also felt that it was a very large aim, the achievement of which was difficult to measure.

The piece, The Turn of the Tide, was the cause of a considerable amount of discussion among the education managers, who ranged in their opinions from dislike to warm praise for what Peter Maxwell Davies, the players, the teachers and the children achieved.

The final song was considered the most difficult element and was variously described as ‘haunting’, ‘impossible’, and ‘the most memorable tune in the piece’. A handful of teachers decided not to tackle the song; another orchestra used a children's choir to add some power to its performance; but most of the

*Players' views of the purpose of orchestras' education work*

children and teachers rose to the challenge.

The education managers with more experience said that the brief to which the children and teachers were asked to work was too stringent. Some felt (and several teachers agreed) that they could have achieved more had they been given greater creative scope.

### **The training value for players**

This was one of the areas of greatest importance for the education managers and therefore the one of which they were most critical.

All agreed that the initial training days had been valuable, but felt that imposing a limit of two players per orchestra had placed the other participating players at a disadvantage. The only way to have overcome this would have been to have organised more training sessions.

It was suggested that there could have been a refresher day nearer to the start of the project or half way through it for those orchestras that started their work with schools later in the year.

While the training days were thought to have been extremely valuable as far as they went, some managers asked that in future projects, provision should be made for the possibility that players would encounter discipline problems. It is worth repeating here that the teachers were almost unanimous in their praise for the individual players with whom they worked, suggesting that the managers had been very astute in their choice.

The Turn of the Tide provided players with opportunities to play a more autonomous role than is usually possible in shorter-term education projects, and players were felt to have learned from watching each other at work in the classroom.

There was a strong feeling on the part of many of the managers that the project highlighted the need for longer-term, regular training opportunities for players interested in education work.

### **The training value for education managers**

The response to this question depended to a great extent upon the experience of each manager. All felt that it had been interesting to participate in the project, but that this type of work was probably more valuable, from the point of view of educational practice, for the less experienced managers and players.

At least two managers said that at first they had been reluctant to take on a project devised

by someone else, but that this in itself had turned out to be an interesting experience. The most valuable elements of the project for them was the experience of participating in a large-scale project involving other orchestras; being part of a project which received national coverage; the value of this in terms of attracting funding for future projects; and the long-term benefits of heightened public awareness of the potential for orchestras to work with the education sector. Several said that they had been particularly glad of the chance to discuss aspects of the work with colleagues in other orchestras.

Most managers agreed that what they regarded as the less successful aspects of the project would help them to avoid the same pitfalls in future initiatives of their own.

### **THE FUNDERS**

The Turn of the Tide was funded by the Foundation for Sport and the Arts, Shell UK Limited and the Arts Councils of Great Britain, Scotland, Wales and Northern Ireland.

A representative of the Foundation for Sport and the Arts attended final performances in Leeds and Southampton and was very supportive of the work that had been done.

For the four Arts Councils, The Turn of the Tide presented their first opportunity jointly to commission a work which, during the course of the project, had no fewer than 38 performances. The Arts Council of Great Britain's investment (of £20,000) in training for the project was also considered money well spent. The Arts Council's Music Department said: 'The training opportunities within the project were provided in response to a need expressed by many orchestras, enabling orchestral players to develop the appropriate skills for working creatively with young people. The project proved that this can be successfully achieved by orchestras working together as well as individually.

'Education work by orchestras has been developing significantly over the last decade, and The Turn of the Tide has been instrumental in raising the level of debate at the most senior level in each organisation.

'The project demonstrated just how much can be achieved when committed teachers, skilled professional performers and enthusiastic pupils work together.'

Three elements of The Turn of the Tide attracted Shell UK Limited to the project because they tied in with existing strands of its own long-standing community programmes:

# early results

- the educational aspect, and its links with the National Curriculum: Shell UK's Education Service has provided teachers' resources for nearly 40 years.
- the musical aspect: Shell UK has been involved with music for many years, particularly through its 17-year partnership with the London Symphony Orchestra, but also through its strong links with the Ulster Orchestra and the Scottish Chamber Orchestra.
- the environmental theme of the project: Shell takes its environmental policies very seriously, having had a written policy on environmental conservation since 1969 and having invested millions of pounds in environmental improvements.

Additional factors which excited Shell UK's interest included the involvement, for the first time in a single commission, of all four Arts Councils, and the idea of a new work. Shell UK has commissioned several new works over the years from different composers including Panufnik, McCabe and Tilson Thomas.

Shell UK's Arts and Environment Manager, Jennifer Jones, was involved in early discussions about the form and content of the project with Kathryn McDowell. Her successor, Shona Falconer, also took a keen interest in the project, sitting in on workshops in schools and either she or colleagues attending most of the final events staged by the orchestras and their schools.

A director of the company who attended the opening event at the Lightfoot Centre in Newcastle upon Tyne was impressed and delighted by the experience. Shona Falconer said: 'I felt very proud to be part of a company that would put hard-earned money into an initiative like *The Turn of the Tide*. I hope that the impact of the project on the lives of the children who took part and, in some cases, on the practices of their teachers, will not be short-term. I hope the children will have been encouraged to make and to listen to music and that the creative aspects of the project will spill over into other areas of their work. I also hope that those who participated from the orchestras will have benefited from the experience; I know that I did, even as a mere observer.'

From the outset the ABO was determined that this unique collaboration between schools and orchestras should not be a one-off event with no long-term impact. The project has already resulted in a number of significant developments:

- The ABO has reviewed its own priorities and recognised the need to continue to support its members in this field of work and has appointed Jo Shapcott (who took part in the London Sinfonietta's project) as its education adviser.
- The ABO has recognised the demand among players and education managers for more training opportunities in education (in schools and in the wider community) and is organising a series of workshops to take place in 1994 to develop players' skills, including sessions on the National Curriculum.
- Of the four orchestras that had no education officer at the start of the project, three (the BBC Philharmonic, the BBC Welsh Symphony Orchestra and the Manchester Camerata) have now made appointments and the fourth (the Orchestra da Camera) is committed to developing its education programme under the guidance of one of its members.
- Media coverage of *The Turn of the Tide* gave the project an audience much larger than that created by the participating orchestras and schools. Broadcast coverage included a 25-minute BBC television documentary, a Radio 3 documentary, news features on Kaleidoscope (Radio 4) and Five Aside (Radio 5). National newspaper and magazine coverage included articles in the Times, the Independent, the Observer, the Independent on Sunday, the Daily Mail, the Scotsman, the Spectator, Classical Music, The Times Education Supplement, Music Teacher and BBC Music Magazine.
- The Turn of the Tide has influenced orchestral associations and orchestras in Canada and Austria to review their approach to music education, and Richard McNicol is currently advising practitioners in both countries.
- The Arts Council of Great Britain has provided support for three Arts Council trainee education officers for a one-year period, hosted by the South Bank Centre, the London Symphony Orchestra and Opera North in 1993/94 to meet the demands for experienced staff in this area.
- The Paul Hamlyn Foundation has agreed to co-fund, with the Arts Council of Northern Ireland, an education officer traineeship to be hosted by the Ulster Orchestra.
- The first planning meeting for the next ABO education project has taken place.

“The greatest betrayal of those children's efforts would be if it all stopped now; a one-off that can't be funded or followed up in future. Appetites have been whetted, needs identified that will have to be met. The needs of children, of teachers, specialist and non-specialist alike, musicians and, at a deeper level, the needs of society itself.”

*Paul Allen, in his Radio 3 documentary on The Turn of The Tide*

The Turn of the Tide was, by any standards, an ambitious venture. For the Association of British Orchestras and for many of the players, young people and teachers involved, it was also a voyage of discovery.

This was the ABO's first experience as the coordinator of a nationwide education project; for many of the participating players, it was their first opportunity to work in a school; for many of the teachers and pupils, it was the first time they had worked with a professional musician; and for every child, it was their first experience of playing their composition in public, with a professional orchestra.

The Turn of the Tide had all the ingredients of good arts education work: clearly defined aims, skilled practitioners (players, amateurs and education managers), motivated participants (teachers, pupils and, in some cases, advisers), sufficient funding, and a strong administrative team.

What distinguished this initiative from so many others was the absolute conviction on the part of its organisers that this was a project that had to happen. The Turn of the Tide was not an idea plucked from the air; it was a pragmatic response to the momentous changes taking place in music education. The introduction of a National Curriculum for music, of local management of schools and the reorganisation of local authority advisory and support services (leading in some areas to the withdrawal of instrumental music schemes and peripatetic teachers) all posed tremendous challenges to the teaching of music in schools. The instigators of The Turn of the Tide knew that the potential role of the orchestral player in helping to meet that challenge needed to be demonstrated.

Professional musicians have been working with schools for many years; what was new about The Turn of the Tide was its scale. It



# appendices



# schedule of performances of the turn of the tide

## February

- |    |                         |                                       |
|----|-------------------------|---------------------------------------|
| 12 | Northern Sinfonia       | Lightfoot Centre, Newcastle upon Tyne |
| 24 | City of London Sinfonia | Queen Elizabeth Hall, London          |

## March

- |       |                            |                                     |
|-------|----------------------------|-------------------------------------|
| 3     | London Symphony Orchestra  | Barbican Centre, London             |
| 5     | Docklands Sinfonietta      | Cabot Hall, London                  |
| 10    | BBC Philharmonic           | Corn Exchange, Cambridge            |
| 12    | London Sinfonietta         | Tottenham Green Centre, London      |
| 15/16 | Ulster Orchestra           | Dungannon Youth Centre              |
| 22    | Orchestra da Camera        | Peters Hill School, Dudley          |
| 23    | Orchestra da Camera        | Town Hall, Dudley                   |
| 25    | Scottish Chamber Orchestra | Royal Museum of Scotland, Edinburgh |
| 25/26 | Manchester Camerata        | Victoria Community Centre, Crewe    |
| 29    | Ulster Orchestra           | Newry Sports Centre                 |
| 30    | Ulster Orchestra           | Craigavon Civic Centre              |

## April

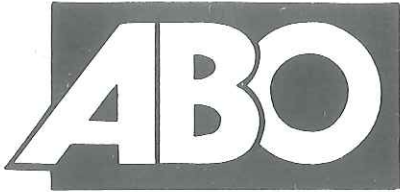
- |       |                               |                          |
|-------|-------------------------------|--------------------------|
| 1     | English Northern Philharmonia | Town Hall, Leeds         |
| 26/27 | BBC Welsh Symphony Orchestra  | St David's Hall, Cardiff |

## May

- |       |                                       |   |
|-------|---------------------------------------|---|
| 10/11 | Hallé Orchestra                       | Free Trade Hall, Manchester                     |
| 27/28 | City of Birmingham Symphony Orchestra | Cocks Moors Woods Leisure Centre,<br>Birmingham |

## June

- |     |                                    |   |
|-----|------------------------------------|---|
| 8/9 | Bournemouth Sinfonietta            | Oaklands Community School,<br>Southampton |
| 17  | Academy of St Martin in the Fields | Westminster Central Hall, London          |



Association of British Orchestras

Dear Teachers

It was a great honour to be asked to compose this piece by the Association of British Orchestras, as music education has been at the forefront of my creative work since student days. I have linked the project to my concerns for the environment, and tried to create space within the work where teachers and pupils alike can express through their own music, their own concerns about these issues.

I trust that this will trigger off the most stimulating individual and collective creativity. I firmly believe in making the highest possible musical demands upon teacher and pupil alike, and trust that in meeting this challenge, all concerned will extend not only their factual knowledge about the environment, but their musical and spiritual perceptions. I have never composed a work quite like this before, and it has certainly extended my perceptions.

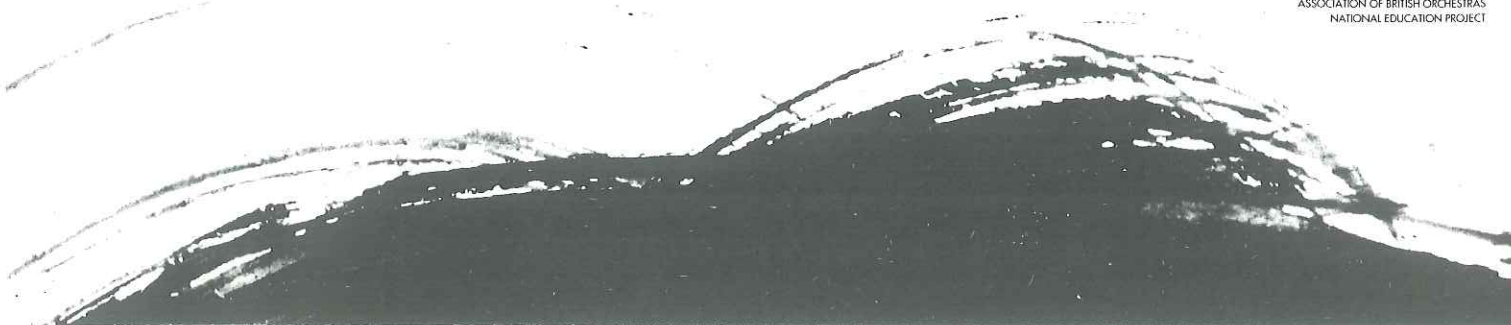
*Peter Maxwell Davies*

With over one hundred and eighty published works in every medium performed worldwide, Sir Peter Maxwell Davies is universally acknowledged as one of the foremost composers of our time. He lives in a croft in a remote valley on the Island of Hoy in the Orkneys where he initiated the St Magnus Festival and writes most of his music. His major theatrical works include the operas *Taverner*, *Resurrection*, and *The Lighthouse*; the full-length ballets *Salome* and *Caroline Mathilde*, and the music-theatre works *Eight Songs for a Mad King* and *Miss Donnithorne's Maggot*. His thirty-five orchestral works include four *Symphonies* and nine *Concertos*, including seven of the ten *Strathclyde Concertos* he is writing for the principal players of the Scottish Chamber Orchestra, of which he is Associate Composer/Conductor.

He is also the Associate Composer/Conductor of the Royal Philharmonic Orchestra (London) and the BBC Philharmonic (Manchester). His interest in music education, which started when he was a teacher in Manchester, has led to a number of works for performance by non-specialist children.

*The Turn of The Tide*

ASSOCIATION OF BRITISH ORCHESTRAS  
NATIONAL EDUCATION PROJECT



# notes from the teachers' pack

by Richard McNicol

The fundamental aim of this project is to give real meaning to curriculum music in your classroom. The work involved meets all of the central requirements of the various National Curricula: composing and performing; listening and appraising.

Teachers outside Scotland will readily identify in the projects the detailed requirements of the National Curriculum – for example (from the English Curriculum):

## KS2 AT1

memorise and internalise musical ideas (all)  
perform from simple notations (Project D)  
play an individual part in a group piece (all)  
develop musical ideas through composing (all)

## KS2 AT2

develop an understanding of musical elements (all)  
learn to distinguish sounds (all)  
listen to instrumental/vocal music (all)  
talk about music in class (all)

In fact, there is very little of the National Curriculum that you will not cover in the course of this project.

The Turn of the Tide is a work for children and orchestra. It is not a mere alternation of children's music and orchestral music. Sir Peter Maxwell Davies has taken great care to design a work in which children's music is properly integrated into music composed for a professional orchestra.

To achieve this, he has designated precise musical materials and processes for the children to use in their compositions. I have laid out these musical materials and tasks in lay terms as clearly as I am able in the Work Pack.

This project is specifically designed for the class teacher and his/her class. No knowledge of music is required on the part of the teacher; none on the part of the class.

Each school involved in the project will 'adopt' a musician from the professional orchestra which will be playing in the final performance. The musician will work with you and the children in the classroom.

The project will require a substantial commitment of classroom time. I am keenly aware of the pressures of the National Curriculum in

other subjects and, with this in mind, Peter Maxwell Davies and I have been careful to deal with ideas that will allow you to use legitimately non-music curriculum time on the project.

The Turn of the Tide is essentially an environmental project. It deals with the creation and development of species and with the threat we, mankind, pose to other species. Clearly this is the study of National Curriculum Science. It will also find a place in the History Curriculum. The discussion, vocabulary and concepts involved might find their way into the English Curriculum, while 'the creation of sea creatures' project has parallels in the Mathematics Curriculum. It will be clear that should you wish to branch off into PE/Dance or Art, the opportunities are plentiful.

## How the project works

The Turn of the Tide is a 30-minute work in five sections, performed without a break.

### SECTION I First Life (children and orchestra)

- A: The creation of underwater plants
- B: The creation of plants on land
- C: The creation of sea creatures
- D: The creation of birds
- E: Mammals and first people

### SECTION II Creation established, life flourishes (orchestra)

- A: The underwater plants flourish
- B: The trees flourish
- C: The prosperity of fish
- D: Bird migration
- E: Instinct, intellect in mammals and man

### SECTION III Creation established, life flourishes (children)

- A: The underwater plants flourish
- B: The trees flourish
- C: The prosperity of fish
- D: Bird migration
- E: Instinct, intellect in mammals and man

### SECTION IV The worst that could happen: the corruption and dissolution of all nature (children and orchestra)

- A: The sea plants are poisoned
- B: The trees are suffocated
- C: The fish are deformed and cannot function
- D: The birds fall from the sky
- E: Hubris triumphant

### SECTION V The warning is heeded: nature reborn (children singing with orchestra)

Your class will undertake one of the elements marked A to E above. If, for example, you are asked to deal with B: Plants on land, you will work only from Work Pack B. Your children will be invited to invent three short sections of music (those marked B in the above plan of work).

### SECTION I: First life B: The creation of plants on land (60 seconds)

### SECTION III: The flourishing of nature B: The trees flourish (90 seconds)

### SECTION IV: The worst that could happen B: The trees are suffocated (60 seconds)

It is very important that the children's pieces are no longer than indicated above.

In addition to this, all children will learn and sing the song of hope that brings The Turn of the Tide to its conclusion.

### What exactly does the class have to do?

The music that the children invent for SECTION I will be about 60 seconds long. The musical ideas the children invent in SECTION I will be developed by them to form SECTIONS III (90 seconds) and IV (60 seconds). This development process is clearly explained in the Work Pack.

If the final performance is to achieve its full



KEITH PATTISON

potential it is essential that you and the musician help the children to stick closely to the brief given in the Work Pack without stifling their inventiveness.

### **How the project will start**

The project will start with a workshop in which you and the other teachers involved in the project will become familiar with the basic musical materials of *The Turn of the Tide*.

At this workshop you will meet and work with the professional musician who will become your class's adopted player. When you return to school after the workshop please start the project using the Work Pack. This is designed for a class teacher, not a music specialist (although music specialist teachers will not be excluded from the project!).

If you have a visiting music specialist, please do not turn the project over to him/her. The project should be an internal affair involving you and your class.

### **What is the role of the professional musician in the classroom?**

To ensure that the children's music is an organic part of *The Turn of the Tide*, Peter Maxwell Davies has composed a short 'musical backbone' for the musician to play as part of the children's first piece of music (see Work

Pack). The musician will perform with the children in all three of their pieces.

**Important** Please ensure that the first composition task is well under way before the musician visits the class for the first time as the musician's time is limited and he/she will arrive expecting to hear the children's first section of music. The object of this and subsequent visits is to give the children the opportunity to integrate the musician into the music they have already invented.

**Important** Please do not expect the musician to take the lesson. Although some of the musicians may have teaching skills and experience, most will not be used to taking a class. That is your area of expertise. Please be present all the time and take the lesson. The musician is your colleague and a valuable musical resource.

### **What will happen at the final performance?**

Before the final event takes place, your class and the other four classes in the project will meet to share their music with one another. At this sharing each class (with its musician) will perform its work to the other four classes so that all children understand and appreciate everybody's role in the complete performance.

The five classes will then meet the orchestra for a rehearsal and performance of *The Turn*

of the Tide. The children will sit close to their musician within the orchestra, not in front of the orchestra as they would in an orthodox concert. To make this practicable children should perform their music sitting on the floor. The only exception to this will be any child who plays the cello. A cellist cannot play without a chair.

At the rehearsal the children will first be helped by the conductor to combine their music with that of the orchestra. Then after a short break, the performance will take place.

**Very important** The class must have its own instruments at every workshop, including the final rehearsal and performance. The sharing of instruments with other classes/ schools would disrupt the smooth running of the project and inevitably leads to confusion and disappointment.

Please do not include piano in your music as there will be no piano available at the final performance. Because of the complexity of the final set-up with children and orchestra, any keyboard should be provided with batteries, not cable and plug.

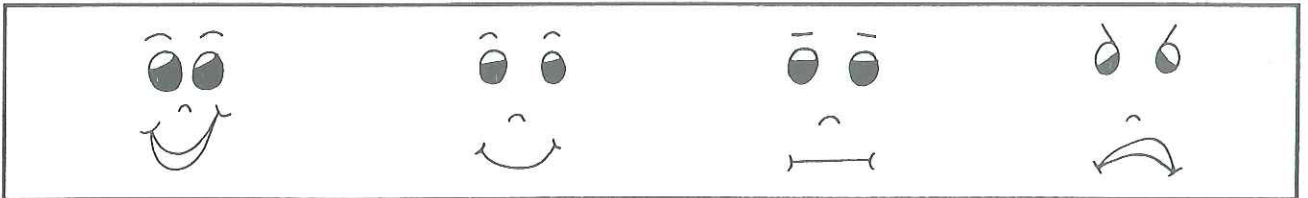
We, the Association of British Orchestras, are very excited by this unique project and are delighted to have the opportunity of working with you and your class. We are confident that you and the children will enjoy it as much as we will.

Richard McNicol

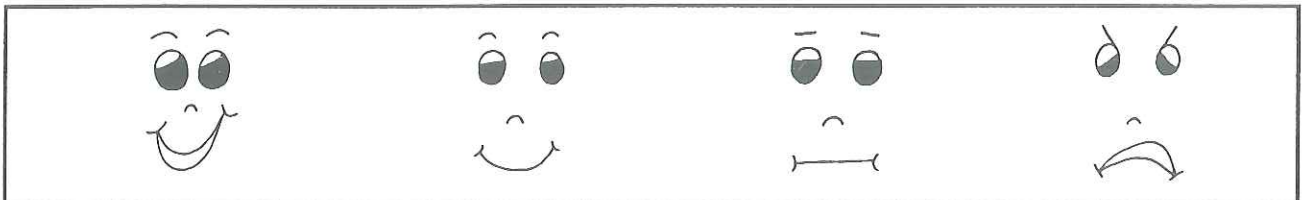
# PUPIL EVALUATION SHEET

Please circle the face which shows *your* feelings

1. When I heard my school were to take part in the Turn of the Tide Project I felt:



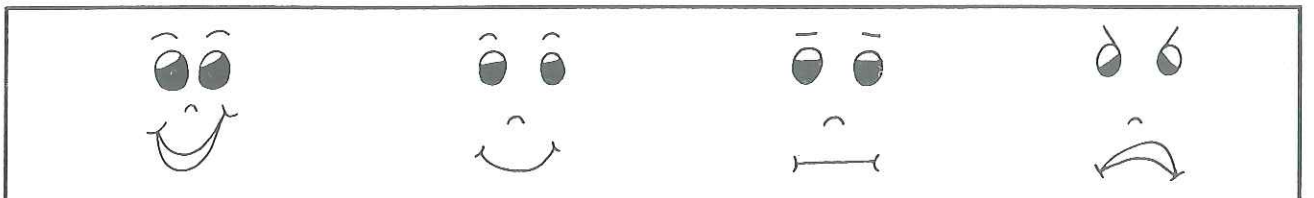
2. When my teacher explained what we'd have to do I thought:



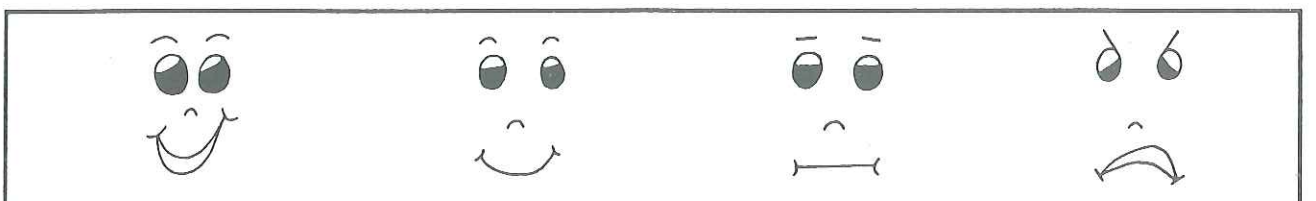
3. When we started to work on our piece I felt:



4. I thought our player was:







5. What did I think about our finished piece?







6. When we performed our music with/without the orchestra I felt:

			
---	---	--	---

7. I thought the other children who played were:

			
--	--	---	--

8. Taking part in the project was:

			
---	---	--	---

## QUESTIONNAIRE FOR TEACHERS

### Dear Teacher

As part of the self-appraisal process which I discussed with you at the outset of the project, I would be most grateful if you could find the time to answer the following questions. A pre-paid envelope is enclosed. Many thanks.

---

1. To what extent has the project been a valuable tool in helping you to fulfil curricular aims in music?

Worthless            1    2    3    4            Very valuable  
Circle one number

2. To what extent has the project been a valuable tool in helping you to fulfil cross curricular aims?

Worthless            1    2    3    4            Very valuable  
Circle one number

3. What impact has the project as a whole had on your school?

Unsuccessful        1    2    3    4            Very successful  
Circle one number

4. To what extent has the project been of positive benefit to the following?

(i) other classes in the school

Not at all            1    2    3    4            Significantly  
Circle one number

(ii) the wider community

Not at all            1    2    3    4            Significantly  
Circle one number

5. How effective was the communication between the visiting player and the pupils?

Poor                    1    2    3    4            Very effective  
Circle one number

6. How valuable was the experience of hearing the orchestra?

Worthless            1    2    3    4            Very valuable  
Circle one number

7. To what extent has the project enhanced your pupils' awareness of environmental issues?
- Not at all      1      2      3      4      Substantially  
Circle one number
8. To what extent did the project bring constructive new insights and/or skills to the pupils?
- Not at all      1      2      3      4      Significantly  
Circle one number
9. How likely are you to follow-up this type of creative music-making with your classes?
- Not at all      1      2      3      4      Significantly  
Circle one number
10. Were you satisfied with the way in which your role in the project was explained to you?
- Dissatisfied      1      2      3      4      Very satisfied  
Circle one number
11. How useful was the Teachers' Pack in enabling you to present the project to the class?
- Worthless      1      2      3      4      Very valuable  
Circle one number
12. How valuable did you find the in-service training?
- Worthless      1      2      3      4      Very valuable  
Circle one number
13. Were you satisfied with the way the project was set up with your school from an administrative point of view?
- Dissatisfied      1      2      3      4      Satisfied  
Circle one number
14. Briefly give your overall impression of the project's achievement, using pupils' contributions where appropriate.

PLEASE RETURN TO THE ORCHESTRA BY \_\_\_\_\_

THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE



## QUESTIONNAIRE FOR PLAYERS

Dear Player

As part of the self-appraisal process which I discussed with you at the outset of the project, I would be most grateful if you could find the time to answer the following questions. A pre-paid envelope is enclosed. Many thanks.

---

1. How valuable was the in-service day as preparation for your visits to school?

Worthless            1      2      3      4            Very valuable  
Circle one number

2. How valuable were the 'Guidelines to Players' as preparation for your visits to school?

Worthless            1      2      3      4            Very valuable  
Circle one number

3. To what extent was the class prepared for your first visit with some group compositions for you to hear?

Class 1

Unprepared            1      2      3      4            Well prepared  
Circle one number

Class 2

Unprepared            1      2      3      4            Well prepared  
Circle one number

Class 3

Unprepared            1      2      3      4            Well prepared  
Circle one number

4. How easy did you find it to relate the pupils' work to the Maxwell- Davies material?

Difficult            1      2      3      4            Straightforward  
Circle one number

5. Overall, how thoroughly had the classes explored the environmental theme?

Not at all            1      2      3      4            Very thoroughly  
Circle one number

6. How valuable was the project, overall, to your class?

Class 1

Worthless            1      2      3      4      Very valuable  
Circle one number

Class 2

Worthless            1      2      3      4      Very valuable  
Circle one number

Class 3

Worthless            1      2      3      4      Very valuable  
Circle one number

7. If you attended the players' Training Days in September in Kidderminster how valuable were these in developing your approach to education work?

Worthless            1      2      3      4      Very valuable  
Circle one number

If you have any comments on the content of those training days and their relevance to their project, please make them here.

8. Please indicate how much education work you have done with your orchestra (as an individual leading a workshop) in the past.

None                    1      2      3      4      A great deal  
Circle one number

9. Outline briefly what you regard as the essential elements of education work with orchestras.

10. How efficient was the administration of this project from your point of view?

Inefficient            1      2      3      4      Very efficient  
Circle one number

PLEASE RETURN THIS FORM TO THE ORCHESTRA BY \_\_\_\_\_

THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE

QUESTIONNAIRE FOR THE MANAGEMENT OF ORCHESTRAS INVOLVED IN THE  
ABO NATIONAL EDUCATION PROJECT

1. To what extent do you, as education manager, regard the National Education Project as a valuable exercise?

Worthless            1      2      3      4            Very valuable

Circle one number

Please give reasons.

2. The project embraced a major contemporary issue - to what extent was the environmental awareness of the pupils raised?

Not at all            1      2      3      4            Extensively

Circle one number

3. To what extent did this project provide valuable training for Players?

Not at all            1      2      3      4            Extensively

Circle one number

If you have any comments on how training might have been improved, please make them here.

4. To what extent did the project provide valuable training and experience for education managers?

Not at all            1      2      3      4            Extensively

Circle one number

If you have any comments on how this training and experience might have been improved, please make them here.

5. To what extent did the project provoke discussion of the role, status and value of education work within your organisation?

Not at all      1      2      3      4      Extensively

Further comments eg. response of players, other staff, board etc.

6. Would you say that, as a result of this project, the status of education work in your organisation has fallen/risen/stayed the same (Please delete as appropriate).

Please add any further comments.

7. This is the first collaborative performance project which the ABO has co-ordinated. How effective was the administration of the project in:

(i) the discussion and communication of the aims and objectives?

Poor      1      2      3      4      Effective

(ii) the supply of information?

Poor      1      2      3      4      Effective

(iii) the quality of the resource packs?

Poor      1      2      3      4      Effective

Further comments on the central co-ordination and administration?

8. On the issue of funding, to what extent is there merit in the ABO seeking to raise funds for a one-off project of national significance?

Inappropriate    1      2      3      4      Valuable  
Circle on number

Further comments on funding?

To be completed by the Chief Executive

9. To what extent does your organisation regard the National Education Project as a valuable exercise?

Worthless            1      2      3      4      Very valuable  
Circle one number

10. The National Education project aimed to raise the profile of the role which professional artists can play in enriching and enhancing the new curriculum. To what extent do you feel that this has been achieved?

Not at all            1      2      3      4      Extensively  
Circle one number

11. If circling 1 or 2, how could this have been improved?

PLEASE RETURN TO THE ABO BY 1 MAY 1993 OR ONE MONTH AFTER YOUR PROJECT HAS FINISHED.

THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE

# The Turn of The Tide

ASSOCIATION OF BRITISH ORCHESTRAS  
NATIONAL EDUCATION PROJECT



THE ATLANTIC WHIFF WAS ON YET ANOTHER OF ITS DEADLY JOURNEYS PILOTED BY CAPTAIN SLICK AND HIS GREASY CREW



SO... WE'VE GOT NUCLEAR WASTE, CHEMICAL WASTE, SEWAGE, OIL, 200 TONS OF SMELLY NAPPIES... AND THEY'VE ALL GOT TO GO!

100% CORRECT!

JUST A PLOP IN THE OCEAN BOSS!

BLIMEY!

MEANWHILE, ON A BEAUTIFUL UNSPOILT ISLAND, GARY GULL WAS PESTERING THE SEAL WITH TERRIBLE JOKES...

WHAT FISH LIKE TO TAKE A NAP? ... KIPPERS! HA-HA!



GROAN!

SUDDENLY...

HELP!

WOSSAT?

YOU'VE GOT TO HELP US! WE'RE ALL DYING OUT THERE!



THERE'S THIS HUGE SHIP FULL OF POISONOUS WASTE!!

AND IT'S COMING THIS WAY!



THE MUSSEL WAS RIGHT...

HE'S RIGHT!



WHAT ARE WE GOING TO DO?

I'VE GOT AN IDEA THAT JUST MIGHT WORK...



I SEE A BEAUTIFUL SIGHT!

AND ACCORDING TO THIS, IT'S TOTALLY UNPOLLUTED!

TELL DUMPER TO PREPARE FOR SLURPING!

DUMPER TO REAR END

AN EXCELLENT DECISION, CAPTAIN!

DUMPER DO THIS! DUMPER DO THAT!



THAT'S IT... UP A BIT!

DOWN A BIT! DOWN A BIT!

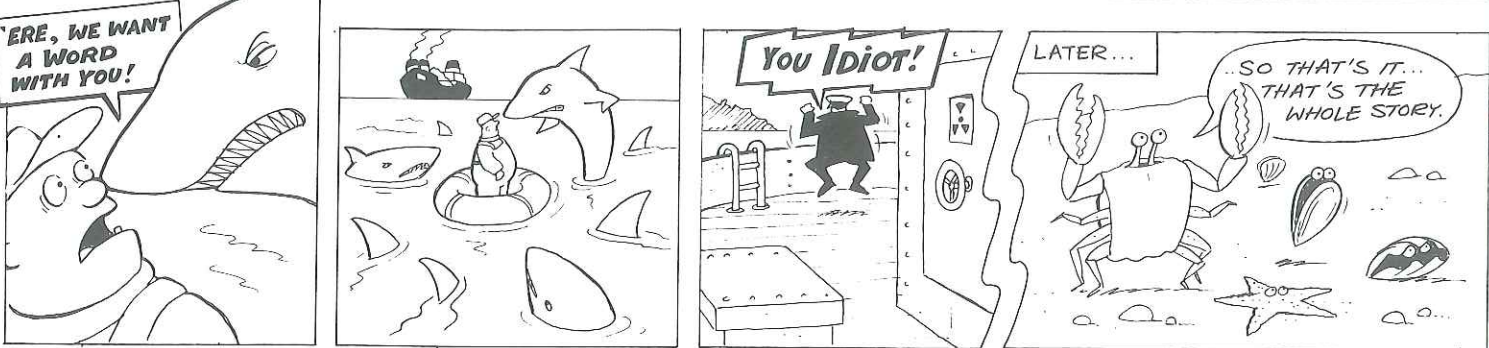
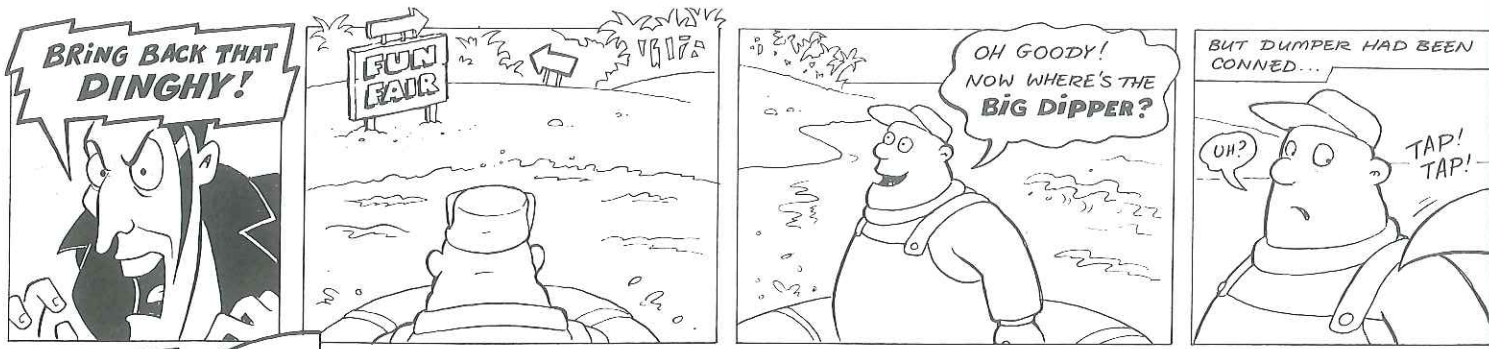
HEY! FUN FAIR! I'M GOING TO THE FUN FAIR!

WHERE'S THAT FOOL GOING!?

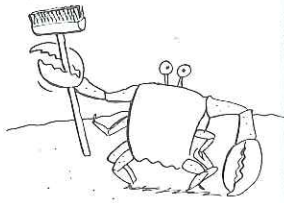
I TRIED TO STOP HIM, SIR...

GET A MOVE ON, DUMPER OR WE'LL ... FUN FAIR?

BACK ON THE ISLAND FINAL PREPARATIONS WERE UNDER WAY...



- ... Can Dumper and his friends **STOP** Captain Slick unleashing his lethal cargo?
- ... What will happen if they **DON'T**?
- ... Will Dumper find another job?
- ... What could **YOU** do to help Dumper and Co. make the World a cleaner place?
- ... How would you finish the story?



## *THE FINAL SONG*

*We who hesitate, here  
On the edge, turn  
To join the round of all Nature's dance:  
Let's not hesitate any longer  
For time's running out on us  
Till we join in the dance  
Nature's helpmates  
Certain of our right place  
Nature's servants  
Certain of all the right steps in the dance  
As helpmates in our right place  
Nature's servants  
Certain of all the right steps in the dance  
In tune with all Nature's creation  
In step, in time with the whole of creation  
In step, in time  
In step, in time  
In tune with all creation*

*For the sake of our children and our children's children  
May resolve be firm  
Immutable, evergreen  
Our hallowed trust*