

Current Trends in the Implementation of Educational Concerts of Symphony Orchestras: A Review of Literature

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Abstract: This presentation focused on the current trends in the implementation of educational concerts of symphony orchestras. The aim was to collect, organize and present innovative approaches on how to design enjoyable educational concerts for students and provide them with memorable experiences. Data was collected from orchestra websites, reports, books and published thesis and doctoral dissertations. Results show that educational concerts are usually designed by a conductor often in collaboration with the director of the music education department of an orchestra. Teacher and student resources, and teacher training are provided to prepare the students for the experience. The choice of repertoire depends on the learning objectives of each concert, but the musical tastes and needs of the students should always be taken into consideration. The students are actively engaged in various ways during the concert. Assessment of educational concerts is carried out and the results are used internally for improvement of future concerts.

Keywords: educational concerts, symphony orchestra, trends

Introduction

Many symphony orchestras include in their annual programs educational concerts for students in collaboration with schools to educate the audience of the future and enrich the services they offer to the public. At the same time, educational concerts are an important part of the music curriculum in education and give students the opportunity to gain additional experiences, while interacting with the community they belong to.

Theoretical background

Research has been conducted on the history of educational concerts with references to prominent personalities who have contributed to its development. Symphony orchestras in North America perform educational concerts for children since the end of the 19th century under the direction of well-known conductors such as Theodore Thomas, director of the Chicago Symphony Orchestra and Ernest Schelling, director of the New York Philharmonic who was particularly famous for using visual aids and actively engaging the students during the concert (Hill, 1970). In the 30's, educational concerts in North America

become a part of the music curriculum after the initiative of music inspectors such as Lilian Baldwin in Cleveland, in which music teachers prepared the students during their music lessons for the visit to the symphony (Massmann, 1972). In the '60s television shows such as Leonard Bernstein's '53 Young People's concerts' were directed with huge success aiming to introduce classical music in the home of every citizen (Rozen,1997).

According to the Cyprus Music Curriculum, the purpose of music education at schools is the musical development of all students through experiences that develop skills in listening, performance, improvisation and composition, music notation, knowledge of basic musical concepts and styles of music, as well as the creation of a positive attitude towards music in general, having in mind specific learning objectives, and using different approaches, one of which is experiential participation of students in various activities (Μουσικέες Συνέργειες n.d.).

Nowadays, educational concerts are an important part of the music curriculum and research shows that there are many benefits for both students and teachers (Measuredoutcome.org, n.d.) Educational concerts provide the students with a chance to interact with an important institution of their own community building a relationship for a lifetime, and for many students this is the only time in their lives they will visit a concert hall especially if their parents are not classical music concert goers ((Measuredoutcome.org, n.d.). Some students may decide that this is the moment to start learning a musical instrument or even realize that they want to pursue a career in music making. At the same time, the concerts, and the educational material produced for the purposes of an educational concert support music teachers in delivering the music curriculum.

Aim of the Study

This literature review considers mainly current research in the field of educational concerts of symphony orchestras, summarizing current and emerging trends, providing a synthesis of current thinking in the field, and pointing out areas in need of further research. It was carried out in context of the literature review of the researcher's Phd dissertation entitled 'The attitudes of secondary school students towards the educational concerts of the Cyprus Symphony Orchestra', during the period October 2016-March 2018, in an effort to identify what the current trends in educational concerts of symphony orchestras are nowadays and how these may affect the attitude of students towards educational concerts.

For the purpose of this research, educational concerts are defined as concerts performed by symphonic orchestras in concert halls, attended by primary and secondary school students after appropriate preparation by their music teachers during music lessons

at school. There will be no reference to family concerts or chamber music concerts held in schools by small ensembles of musicians as the aims, design and the way they are carried out are different in comparison to educational concerts.

The purpose of the current study was to collect and organize data in order to identify the current trends in the implementation of educational concerts of symphony orchestras and to present innovative approaches on how to design enjoyable educational concerts for the students and provide them with a unique experience that they will remember for a lifetime. The study included the following research questions: 1) Who is responsible for designing an educational concert? 2) What are the main objectives in designing an educational concert? 3) How are students prepared for this educational experience? 4) What kind of repertoire is performed during an educational concert? 5) What techniques/strategies are used during the concert to engage the students actively? and 6) How are educational concerts assessed to ensure that they are of a high quality?

Method

For the purposes of this literature review, research has been carried out on search engines such as ProQuest Dissertations and Google Scholar, as well as on the internet using keywords such as symphony orchestra, education, schools, educational concerts, youth concerts, collaboration, curriculum. A selection of sources published over the last fifteen years was made, including thesis and dissertations, descriptive articles, symphony orchestra websites, concert programs and educational material for pupils and teachers available online for free. Published literature on the current trends of educational concerts seems to be limited, and as a result a large number of data presented in this survey was selected from websites of symphony orchestras. It has to be acknowledged that orchestras are private organizations and advertising material for upcoming events on their websites is written for promotion reasons in order to excite and attract the audience, and it may not reflect the actual outcomes of a concert as would be seen through the lens of an independent researcher. Of course, there is a huge number of educational concerts taking place every year, but a selection of cases was made in order to present innovative ideas that could be useful as references for organizers and conductors of educational concerts.

The sources selected were in English and refer to educational concerts that took place in the North America, Canada and the United Kingdom, mainly because the languages I am fluent in are English and Greek. Efforts have been made to collect data for educational concerts held in Cyprus and Greece. Educational concerts, by the Cyprus Symphony Orchestra in collaboration with the Ministry of Education and Culture of Cyprus for primary and secondary school pupils, have been organized since 1998 until nowadays.

Unfortunately, there are neither records of the historical evolution of educational concerts in Cyprus in the form of published resources, nor official evaluations regarding the success of educational concerts and their impact on the students of Cyprus. After an oral conversation with an official of the Office of the Inspector of Music of Secondary Education in Cyprus, I was informed that some efforts are being made nowadays on behalf of the Ministry of Culture and Education of Cyprus to prepare and send educational materials to music teachers in order to prepare the students for educational concerts, but music teachers are not obliged to use them. Also, according to the same officer, there is no evidence on whether music teachers make use of this educational material and if yes to what extent, or whether they prepare their students for an educational concert in any other way. On the official website of the Cyprus Symphony Orchestra there is no uploaded material for educational concerts held in the past, except for promotional material for the Orchestra's last educational concert in March 2018. Conversations with colleagues and music teachers from Greece, a neighboring country with which Cyprus is closely related due to similarities of language, religion, culture and education, led me to the conclusion that educational concerts with a similar design as the one mentioned above are not carried out in Greece. This demonstrates the need to carry out research on the field of educational concerts in Cyprus in order to record the historical evolution of this institution and to assess whether educational concerts in Cyprus are successful as they are or whether action should be taken to change or improve some of the parameters of their design. Even though resources in other languages are available, apart from English and Greek, due to the language barrier, it was not possible to include them in this literature review. As a result, a limitation of the study is that the conclusions drawn are based only on resources from English speaking countries, and specifically North America, Canada and UK, and may not apply to the design of educational concerts in other contexts.

Results

Who is responsible for designing an educational concert and what are the main objectives in designing an educational concert?

An educational concert is usually designed by the conductor of a symphony orchestra or the assistant conductor in case there is one. In some cases, symphony orchestras have an education department, and a concert is designed as collaboration of the conductor with the orchestra's Education Director (Vizireanu 2014, 32).

In order to design an educational concert a conductor should have a specific goal in mind which usually falls in one of the following categories: education, entertainment, appreciation, convenience (Aguero 2004, 27). The main criteria are that the concert should

be both fun and educational while taking into consideration learning objectives from the school music curriculum. Repertoire is then chosen, and a script is written. Depending on the objectives of each educational concert the script may vary from quite detailed and extensive in case of concerts with educational objectives to none at all in case of concerts that are designed for the students to have fun (Aguero 2004, 27).

An important factor taken nowadays into consideration when designing an educational concert in North America are the curriculum standards, both the MENC, nowadays called NAFME (National Association for Music Education), national standards and the individual state standards in order to facilitate a music teacher's work in teaching those standards. The standards develop a student's conceptual understanding and ability to carry out the processes of creating, performing and responding (NAFME 2018). In some districts, school directors only approve a visit to a venue outside school for educational purposes if it is relevant to the national standards (Aguero 2004, 21). As a result, an educational concert may be designed by first choosing several curriculum standards from the music curriculum and then selecting appropriate repertoire to achieve them or vice-versa.

Unfortunately, many young conductors face difficulties in programming educational concerts for students, because even though they are well-trained musicians, they do not receive any training during their studies in teaching, presenting to young audiences, and designing children's' concerts (Aguero 2004, 1). In addition, there are no published manuals or resources to guide young conductors by presenting good practices (Aguero 2004, 1).

How are students prepared for this educational experience?

Teacher and student resources are provided by the symphony orchestra prior to the concert as they are considered necessary in order to enhance the students' comprehension and appreciation for the overall experience. The resources are prepared by the conductor, the director of education, or other personnel sometimes in collaboration with local music school teachers and are usually delivered 4 weeks in advance (Santangelo 2008, 27-33).

Teachers' packs usually include a list of the works to be performed at the concert provided on a CD, as well as the biography of the composers and historical information about the works, information about the instruments of the symphony orchestra and detailed lesson plans that the teachers may use during their lessons (Santangelo 2008, 26). Results of the cumulative four-year study 'Symphony Student Education Programs in Canada' show that the success of educational concerts depends on motivated teachers that take their students regularly to educational concerts and make use of the curriculum materials (Measuredoutcome.org. n.d. ,10-11). The study showed that 70% of the teachers used the curriculum materials and familiarized their students with the musical works to be

performed through listening to CD's and YouTube, whereas only 18% used the online podcasts that were made available.

The same personnel that prepares the teacher materials usually prepares the students' preparatory materials, but student materials are provided to a lesser extent than teacher materials (Santangelo 2008, 31). They are usually delivered to schools with the teachers' preparatory materials, or in fewer cases prior to the concert, and students find them interesting and helpful (Santangelo 2008, 33). The student preparatory material includes information about the history of the symphony orchestra, the instruments of the symphony orchestra and provides a sitting plan of the musicians. A biographical note of the conductor and the soloists if any are also included as well as information about the composers and the works to be performed. Concert etiquette seems to be an important issue and as a result in all student booklets there are guidelines on how to behave during a classical music concert. Fun and educational activities such as fun facts about the composers and crosswords are also included.

Teacher training may be provided by the education department of a symphony orchestra for the music teachers as well as non-music specialists in order to assist teachers to make a more effective use of the material, enhance their knowledge and maximize the concert experience for the students (Philharmonia Orchestra, n.d.). Training is sometimes available in the form of webinars as well (Link Up Resources, n.d.).

Students state that they feel more engaged in the concert if they know what they are going to hear. Apart from class listening activities, sometimes small groups of the symphony orchestra's musicians visit schools to present the works to be performed to the students (Boston Symphony Orchestra). Research reveals that both students and musicians want to spend more time together, interact and build a more personal relationship (Measuredoutcome.org n.d., 15-16). Musicians suggest that hands-on activities at the foyer of the concert hall such as meeting with the musicians and playing a musical instrument (instrument petting zoo) break the barriers between the orchestra and the audience (Measuredoutcome.org n.d., 15). Other activities may include art activities related to music, musical games, and a conducting station (Santangelo 2008, 36).

Research suggests that the preparation of students for an educational concert using preparatory materials for teachers and students, and hands-on activities prior to the concert helps the students to engage more during the concert. Unfortunately, there is no mention in research of cases of symphony orchestras that cannot afford to employ personnel in order to create educational resources for teachers and students, to provide teacher training or organize other activities or the students prior to the concert. Questions arise such as a) Do the students go to the concert completely unprepared about what they are about to listen? b) Do their music teachers create their own lesson plans to prepare their students for their

visit to the symphony? c) To what extent does the level of preparation affect students' enjoyment of an educational concert?

What kind of repertoire is performed during an educational concert?

According to research any musical excerpt may be performed in an educational concert if presented in the right way but at the same time there are many factors to be taken into consideration when choosing repertoire for an educational concert. Symphony orchestras perform educational concerts for students K-12, but most of the concerts are designed for students Grades 3-6 (Santangelo 2008, 12). It is disappointing though, that not all orchestras take into consideration the age group of students for which an educational concert will be presented, even though a student's understanding and appreciation differs from year to year. Students of different age groups should not be expected to be taught musical concepts through the same musical excerpts (Santangelo 2008,15).

A common strategy that conductors use when selecting repertoire for educational concerts is the creation of theme concerts around a composer, a musical style, a compositional technique or a genre where an underlying factor keeps coming up in all the works performed (Aguero 2004, 28). Other strategies include choosing works that tell a story, seeking advice from other conductors or the education director, searching for appropriate repertoire in resource books or looking up other orchestra's repertoire and Bernstein's choice of repertoire in his Young People's Concerts Videos (Aguero 2004, 23). This is an issue of concern, as Bernstein's 53 Young People's Concerts were designed for an audience that included all age groups of the North American population in the '60's, and the choice of repertoire may not be appropriate to be used for young audiences in the beginning of the 21st century as audience tastes may differ. A less common strategy is asking the children themselves of what they would like to hear either by asking them to fill a questionnaire or by visiting their school and listen to their opinion about whether they liked or disliked the repertoire of a concert they have attended (Aguero 2004, 29). The repertoire of an educational concert may be influenced by other factors such as the culture of a guest artist, by choices of local music teachers or evaluation of previous concerts (Santangelo 2008, 20). To a smaller extent the choice of music may be limited because of financial reasons (hiring music, collaborating with guest artists, hiring extra musicians) (Santangelo 2008, 22).

Repertoire that belongs the classical canon seems to be more popular in comparison to contemporary repertoire but non-classical music such as jazz, blues, popular music, American folk, and world music is sometimes included (Santangelo 2008, 46). Examples of popular pieces are Prokofiev's 'Peter and the Wolf', Rossini's 'William Tell Overture', Saint-Saens 'Carnival of the Animals', and Beethoven's Symphony No.5 (Aguero 2004,

26). Educational concerts that consist of entirely contemporary classical music are rare. Examples of such cases are the educational concerts of the London Sinfonietta (UK), for primary and secondary schools that have as goals to introduce students to contemporary classical music and to encourage them compose themselves in that style (London Sinfonietta 2017). In the 2014/2015 season, the educational concerts for secondary schools 'Repeating patterns: Steve Reich and Minimalism' introduced secondary school students to Electric Counterpoint and New York Counterpoint by Steve Reich, two set works of their music curriculum, whereas primary school students explored the relationship of maths with music (Ealing Music Service 2018).

A resource that seems to be popular among conductors is David Daniels's '*Orchestral Music-A Handbook*' (Aguero 2004, 24) who provides a list of works with narration that were composed after 1925 and intended for youth audiences (Daniels 2005, 497-505). Daniels divides the works into several categories such as a) stories told with music, b) descriptive music, c) introduction to the orchestra and its instruments, d) explanations of the various aspects of music e) other pieces that do not fall into the above categories. He provides the duration of each piece and how audience may actively participate during the performance of each piece. Saint-Saens's 'Carnival of the animals' is also included in the list even though it was not intended for a youth audience and does not include narration, but the writer notes that if appropriate text is added it may be a good choice for youngsters.

Research suggests that the repertoire selected for an educational concert should relate music to the students' everyday lives and take into consideration their tastes, such as film music, music from video games or the football league as well as musical choices that show how a type of music has influence of another (Kiesling 2006).

Many educational concerts are multi-disciplinary, forming links between music and other subjects. In , trying to create links between music and other school subjects. An example of such an approach is 'The Galileo Project: Music of the Spheres, presented by Tafelmusik, an orchestra based in Toronto, Canada an educational concert which relates music and science (Tafelmusik Baroque Orchestra and Choir). To mark the 400 years anniversary to the invention of the telescope by Galileo, baroque repertoire was performed, and the students had the chance to learn about our solar system and the instruments of that period through the eyes of the comet Halley. Narration and choreography were included, and the musicians performed having high definition images taken by the Hubble telescope and Canadian astronomers as a background.

In the literature, different strategies for choosing repertoire for an educational concert are described but all of them are from the perspective of an adult, i.e. an adult deciding what is appropriate for a student, and what a student would eventually like. No cases were

found in which repertoire for an educational concert was chosen solely based on the preferences of students in a context.

What techniques/strategies are used during the concert to actively engage the students?

A conductor's personality and skills in public speaking and presentation are an important factor towards the success of an educational concert. The conductor must be able to teach to and relate with students of all ages, use appropriate language according to the students' age group and show enthusiasm and creativity (Santangelo 2008, 40). Depending on how much time a conductor may have for preparation, and his skills in public and improvisation, a conductor may write a script either on his own or in collaboration with the director of education or improvise, or combine both (Santangelo 2008, 39) and must engage the students actively during the concert by asking questions and giving clear guidelines as to what the students should be listening to. Examples of detailed scripts are provided in Kiesling's Phd Dissertation 'Symphony concerts for young audiences' (Kiesling 2006). Research shows that Leonard Bernstein's pedagogical techniques in his '53 Young People's Concerts' as identified and described in detail by Rozen (Rozen 1997, 98-115) are used by conductors even nowadays. According to Rozen, after a detailed analysis of Bernstein's '53 Young People's Concerts', Bernstein had the ability to use language economically using analogies and imagery and involved his audience by challenging them with questions. He made use of visual aids, musical and non-musical demonstrations. He had a warm relationship with his audience and talked in common everyday language with a good sense of humour. Even though research has been carried out and suggestions are given on presentation techniques and script writing on behalf of the conductor, there is no data was found that specifically provides a detailed insight on the students' opinion towards the presentation skills of a conductor and on which approaches are the most effective in comparison to others when presenting an educational concert.

Many symphony orchestras perform repertoire that involves the active participation of the audience either by playing an instrument, singing or improvising. The Carnegie Hall Education Department has created the 'Link Up' Program for primary school students, based on music curriculum requirements (Carnegie Hall, n.d.)). A description of the program on Carnegie Hall's website shows that it is a program that involves the active listening and participation on behalf of the students as they learn to sing, play an instrument, or movements in classroom and finally perform with a symphony orchestra from their seats at a concert in Carnegie Hall. Materials (teacher guide, student guide, audio, videos, webinars, scores, games, assessment tools) are available online free of charge for orchestras to use (Carnegie Hall). The materials can be really helpful for

orchestras that do not have education departments and find difficulties in finding resources to prepare educational concerts of such a high quality (Measuredoutcome.org, n.d.). There are currently 4 'Link Up' programs available: a) The orchestra sings, b) The orchestra swings, c) The orchestra rocks, d) The orchestra moves and the Link up Partner list for 2017-2018 show that the program is used by many symphony orchestras in the United States, and some orchestras in Europe, Africa and Japan (Carnegie Hall, n.d.) . It is tempting for an orchestra organization to use so many resources of a high quality for free rather than devoting time, effort and resource to produce them at a high cost, but the question is whether educational material prepared in a state of North America can be considered suitable for children of similar age in Japan, Africa or Europe, where the music curriculum may differ from that of North America, and the level of knowledge, performance and listening skills of students may not be equivalent at similar ages.

Similarly, the 'Come and Play with the Halle' (Manchester, UK) program gives the chance to thousands of students on the Whole Class Teaching Ensemble program in Manchester, UK to perform with the symphony works that range from arrangements as well as original material from the classical repertoire to film music and are prepared by the Halle Education Director, Steve Pickett (Halle Orchestra n.d.). Research should be initiated to evaluate the degree of successfulness of such collaborations of students with symphony orchestras, and identify whether the end result, successful or unsuccessful, and not just the process, may be a factor that could affect in a positive or negative way the attitudes of students towards educational concerts.

Visual aids may contribute in actively engaging the students while listening (Santangelo 2008, 46) such as projection of a) works of art that are related to the music while a piece is performed by the orchestra, or even works of art that the students have created themselves, b) close videos of the musicians that play particular themes during a piece may be shown, and c) animation films related to the repertoire. Symphony orchestras sometimes combine musical performance with drama and dance, using props, puppets, and costumes and a choreography along with the music. Students show an increased preference towards pieces that are presented with exciting stage action and if asked to comment about their experience their comments concern the visual aspect more in comparison to the musical aspect of the performance (Melech 2011, 107-108). Even though resources refer to the use of visual aids as a means of actively engaging a student while listening during the concert, they do not refer to which extent they may contribute towards achieving the learning objectives of the educational concert.

The use of technology may be another factor to attract a young audience's interest. In November 2016, the Royal Scottish Symphony Orchestra (RSNO) presented an innovative educational concert for primary school students that combined music,

technology and gaming[(Rhinegold n.d.). The RSNO 360 app, an application for digital devices available for free on the Apple App Store, gave the opportunity to the audience to view and listen to the RSNO orchestra from any chosen section, giving a 3-D experience, whereas the 5 interchangeable sections of Jay Capperault’s work '*Terranium*' were explored while through the well-known video game '*Minecraft*' (Rhinegold n.d.). Information for this innovative program was taken from the orchestra's website and sounds very exciting. It would have been interesting to have videos available online to see how the concert works out at the end.

How are educational concerts evaluated to ensure that they are of a high quality?

In order to evaluate whether an educational concert was successful and to develop future concerts, assessment is carried out mainly in the form of discussion between the conductor and orchestral staff, written evaluations by teachers that have attended the concerts and to a smaller degree by online teacher evaluations, audience surveys, discussion with musicians or guest artists, discussion of the education committee (Santangelo 2008, 53-54). The teacher and student preparatory materials, and the presentation of the concert are the main areas of concern (Santangelo 2008, 54). The results are assessed internally by the conductor and the education department of a symphony orchestra in order to improve their projects in the future. Orchestras have reported that after the evaluating their concerts, changes were made in the creation of educational concerts in order to a) create concerts around concepts (musical concepts, state and national curriculum standards and cross-disciplinary concepts), b) improve teacher preparatory materials in order to make them more relevant asking music teachers' assistance, c) make more use of technology both during the preparation process and during the performance, d) change the general mood of their educational concerts in order to be more fun and interactive, e) use of electronic instruments, f) use of the youth orchestra of the symphony to perform at educational concerts, g) include more pre-concert activities (composer-in-residence presentation, pre-concert performance, instrument petting zoo) (Santangelo 2008, 58-59).

Evaluations in the form of surveys filled in by student audiences may not always be reliable, as sometimes questionnaires are filled in quickly without the necessary attention, not every student may fill in the questionnaire or someone might copy the answers of their friends. Thus, the results may not objectively describe a situation. Also, evaluations in the form of discussions on behalf of the organizers may not be objective as their interpretation of a situation may not necessarily represent the reality. I was unable to find published research regarding evaluation of educational concerts using qualitative research tools such as individual interviews and interviews in focus groups of students and teachers, or photos and videos of audiences during the concert.

Conclusions/Suggestions

Educational concerts are very popular nowadays and an inseparable part of many symphony orchestras' concert season worldwide. The purpose of this study was to identify the current trends, and present innovative ideas in the implementation and design of educational concerts of symphony orchestras and provide a useful resource for conductors and administrative staff of symphony orchestras. As already mentioned, the sources selected to be included in this literature review were in English and give evidence on current trends and innovative projects in North America, Canada and UK, thus the results cannot be generalized and may not represent practices and trends in other parts of the world.

In addition, as a lot of information was retrieved from orchestra websites where it served for the promotion of educational concerts, and thus it is acknowledged that the information may be bias.

Results have shown that the most successful educational concerts are the ones that are a) based on school curriculum objectives and schemes of work and are designed by experts in the education department and in collaboration with the conductor, b) students' and teachers' packs are provided and teacher training is available to prepare the teachers to deliver the material, c) the students are actively engaged during the concert in various ways, d) assessment is carried out after an educational concert to identify whether an educational concert was successful and if yes which factors contributed towards its success. In many cases assessment of educational concerts is based on questionnaires filled in by students, investigating the level of enjoyment of a concert.

However, since educational concerts are designed based on schemes of work and curriculum objectives, and detailed lesson plans and booklets are provided to teachers and students to prepare for the visit to the symphony, other forms of assessment could be carried out in class by the music teachers evaluating whether the lesson objectives have been achieved through this process. The results may then be discussed in meetings between the conductor, education department director and a committee of music teachers and decide on what actions need to be taken for future improvement.

Communication between schools and symphony orchestras is very important and music teachers and students should take a more active part in designing an educational concert by expressing their opinions about their needs in the context of their own communities. In cases, where a conductor might not have enough experience in organising educational concerts and might not be familiar with the music curriculum of a country/state or in selecting repertoire in order to achieve particular learning objectives, music teachers may be particularly helpful in choosing repertoire that is suitable for their own students' needs and tastes. Also, in cases of orchestras where having an education department cannot

be afforded, music teachers may be asked to work as volunteers to write lesson plans and booklets for teachers and students and provide training on how to deliver them. Orchestra musicians should be more involved in educational concerts by taking a more active part during the concert possibly through direct conversations with the audience, and during pre-concert and post-concert activities.

It would be useful if research was carried out to investigate the attitudes and the level of attention of the students nowadays towards the presentation techniques of a conductor in order to identify which are the most successful ways to engage a young audience and employ them. As stated earlier, many conductors follow Bernstein's approach as a model in educational concert presentation, but this model may not be as attractive to students nowadays as it was in the past. It would be useful to find out whether the same techniques can apply and engage to the same degree students of different age groups e.g. Gr 3-6 in comparison to an audience of teenagers or should the approach be different on behalf of a conductor.

Since many orchestras nowadays use visual aids, technology, dance/drama to actively engage their audience while listening, researchers might wonder which one out of the above mentioned aids may be more helpful in assisting students to achieve their learning objectives and or whether these visual elements may attract students' attention to such a degree that learning and achieving music goals may be of secondary importance in the end.

Innovative courses on public speaking and teaching to younger audiences, choice of repertoire, and designing an educational concert should be offered by institutions to students specializing in conducting in order to prepare them for this aspect of conducting. Conferences sessions for conductors and education departments should be organised in order to facilitate the exchange of ideas of best practices and presentations innovative case-studies.

Young composers should be encouraged to compose repertoire to be performed at educational concerts, that may include active participation of the audience in various sections, or include narration and acting with appropriate language for specific age groups based on themes that students are currently interested in.

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