

# Orchestra and Disability

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# Setting the scene

- ▶ Bournemouth Symphony Orchestra
- ▶ Arts Council - Change Makers Funding
- ▶ Why now?
  
- ▶ Embedding the social model of disability into the Company





James Rose



# Identifying and recruiting musicians & composers

- ▶ How disabled is disabled?
- ▶ Self defining as disabled or not
- ▶ Who are the trainers?
- ▶ Would the traditional orchestral audition process work?
- ▶ Global need





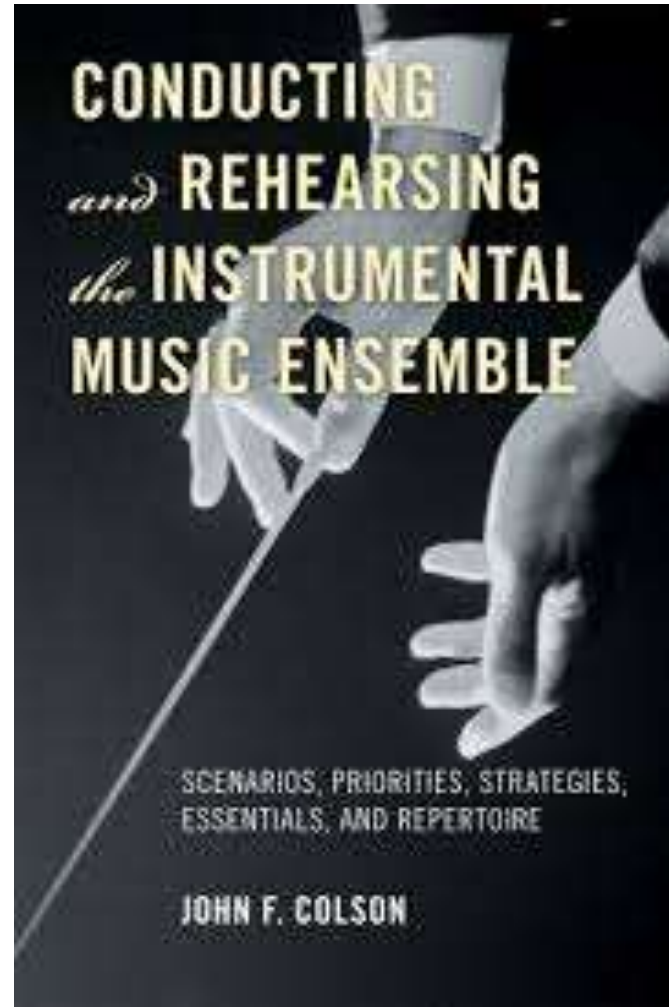
# How do you work with an ensemble?

- ▶ Preparation
- ▶ Method of rehearsal
- ▶ Method of direction
- ▶ Absolute openness - be fearless
- ▶ Work out the solution together



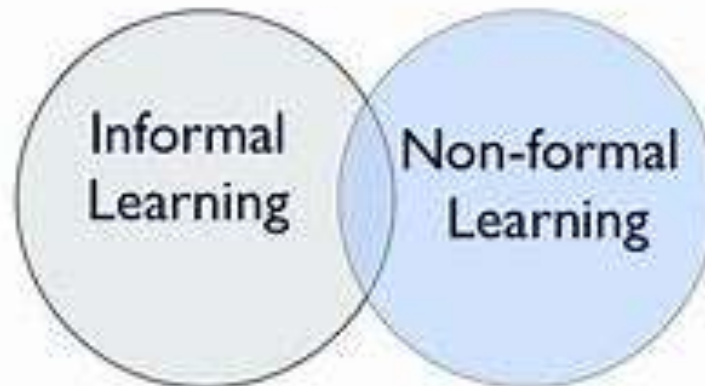
# An exploration of ensemble directing styles

- ▶ So how does it work?
- ▶ Facial rather than physical
- ▶ The breath
  
- ▶ Kissing it out!



# Positive and negatives aspects of working with formal and non-formal learning styles

- ▶ A freedom within
- ▶ Not assuming that everyone knows how an ensemble works
- ▶ Notation
- ▶ A middle ground for meeting of minds





# Bringing traditional and non-traditional instruments (ATM) together

The Linnstrument



Roger  
Linn  
DESIGN

# Repertoire

- ▶ Classical Arrangements - maximise the instruments involved
- ▶ Commissions



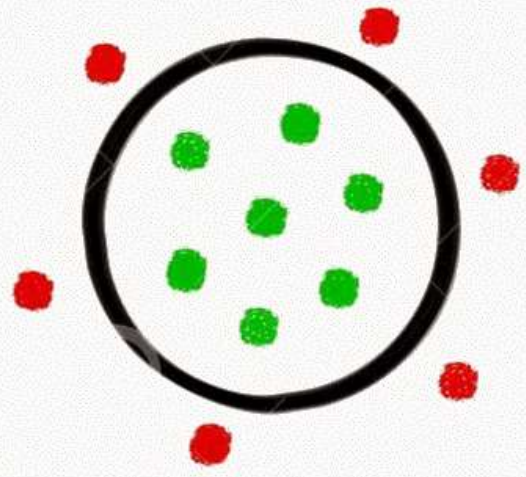
- ▶ It's not the music which has to be written differently - just write to people's strengths

# Challenging the traditions

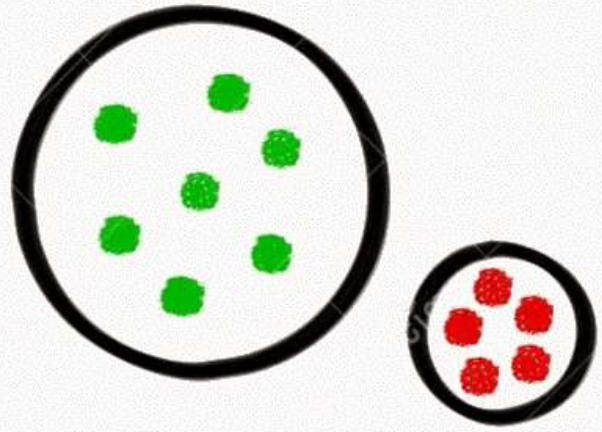
- ▶ Ensemble direction
- ▶ Rehearsal methods
- ▶ The Podium / Orchestral set up
- ▶ Stage / Venues
- ▶ Representing society
- ▶ Not losing talent



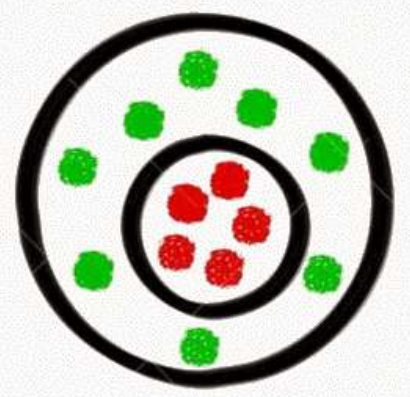
# EXCLUSION



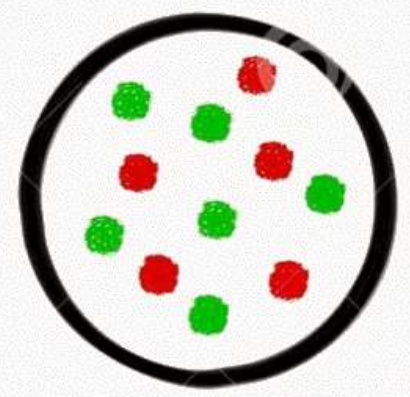
# SEPARATION



# INTEGRATION



# INCLUSION





# Impact and reception





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