



This work has been submitted to **NECTAR**, the **Northampton Electronic Collection of Theses and Research**.

Monograph

Title: Connected to Music evaluation report

Creators: Prior, R. W.

Example citation: Prior, R. W. (2010) *Connected to Music evaluation report*. UK: The University of Northampton and Orchestras Live.

Version: Published version

Official URL: <http://www.orchestraslive.org.uk/default.asp?id=414>

<http://nectar.northampton.ac.uk/3888/>



2010

Connected to Music

Evaluation Report

Dr Ross W. Prior



Disclaimer:

This report was commissioned by Orchestras Live for evaluation purposes only and the views contained within are not necessarily the official views of Orchestras Live or project partners. Orchestras Live takes full responsibility for ensuring all images and text included within this report is permitted to be reproduced herewith. In accepting this report Orchestras Live agrees to defend, indemnify, and hold the report's authors and affiliates harmless from and against any and all claims, losses, liabilities, damages and expenses (including legal fees) arising out of the use of the materials. The University of Northampton nor its employees or agents shall be liable to any party for the use of any information or statements made or contained in any evaluation, report or recommendation. You shall not copy, use, modify, transmit, distribute, reverse engineer, or in any way exploit copyrighted or proprietary materials available from here, except as expressly permitted by the respective owner(s) thereof. All trademarks, service marks, and trade names are the marks of the respective owner(s), and any unauthorized use thereof is strictly prohibited.

Connected to Music

Evaluation Report

Prepared for Orchestras Live

Independent Evaluator:

Dr Ross W. Prior

B.Ed., M.Ed., Ph.D., PG Cert. RD Supervision, MACE.

The University of Northampton

October 2010

Acknowledgements

Research Assistants: Scott Burns and Daniel Plowman

Data Collection: Sharon Green, Jan Ford and Louise Wildish

Photographs: Bob Fielding (*front & back cover, pages 43 & 44*) and Sharon Green (*pages 45 - 47*)

Table of Contents

Chapter 1: Executive Summary	1
Chapter 2: Introduction & Context	15
Chapter 3: Methodology	35
Chapter 4: Key Findings	41
Chapter 5: Key Conclusions	79
Chapter 6: Appendices	83

1. Executive Summary

Project Outline

Orchestras Live, the national development agency for orchestral music, in partnership with Northampton Music & Performing Arts Service (NMPAS), Learning Achievement & School Improvement Services (LASI), Royal & Derngate, Royal Philharmonic Orchestra (RPO) and sinfonia ViVA were awarded one of five Music Partnership project grants for 2009/10 from the Department of Children Schools and Families (DCSF) to work with young people and their families in Northamptonshire.

Connected to Music aimed to create a new model of music education delivery in the County that contextualised young people's music learning experiences by linking learning in the classroom, particularly the Wider Opportunities programme and those in transition years, to a wide range of performance opportunities outside of the classroom, supported by professional musicians from NMPAS and two professional orchestras.

Running from October 2009 to July 2010, *Connected to Music* (CtM) has involved delivering monthly creative workshops in Daventry with pupils in Year 6 in five primary schools, two secondary schools, and a broad range of young musicians attending the NMPAS Daventry Music Centre on a Saturday morning. At the heart of the project was the empowerment of music practitioners to inspire young people to achieve the highest possible standard and fulfil their potential. Combining the strengths and experience of educators in the County with professional orchestral musicians, supported by a flagship performance venue and a national development agency, young people in Northamptonshire were given a unique opportunity to listen to and perform alongside inspirational orchestras in a wide range of settings both in and out of school.

The project partners were united in the belief that all young people have an entitlement to a broad, balanced and relevant music education and experience. Music education must meet the needs of children with special educational needs and limited access to the curriculum whilst also promoting the importance of excellence as an aspiration for all young people, regardless of their background. NMPAS, LASI, sinfonia ViVA, RPO, and Orchestras Live are Music Manifesto Signatories, passionate about the aims of the Music Manifesto¹ and supporters of the recommendations of Report Number 2².

Northamptonshire Connected to *Music* programme included:

- Practitioner training focused in the Daventry area with 5 primary, 2 secondary schools and Daventry Music Centre led by a high profile music director and educator, Tim Steiner;
- Development of music support resources for teachers including web-based and CD-ROM platform (pending completion);
- Monthly creative workshops for primary and secondary schools in Daventry delivered by a Creative Ensemble including NMPAS peripatetic music teachers, classroom teachers, RPO and sinfonia ViVA musicians and two young music leaders from Daventry;
- Two school concerts – ‘Get Connected’ with the RPO at Derngate, open to many primary schools and several secondary schools in the County;
- Opportunities for teachers and young people and their families to experience the RPO in concert at Derngate at concessionary rates; and
- A large-scale collaborative ‘celebration’ performance at the end of the school year involving musicians from the RPO, sinfonia ViVA and young people from all the participating schools and Music Centre, open to friends, family and the general public..

The project contributed to the delivery and development priorities of a number of the County plans including the Children and Young People’s Plan, Culture and Sports Plan, Arts Learning Plan and the County Music Action Plan, as well as contributing to national priorities including Every Child Matters, Music Manifesto, Making More of Music and Arts Council’s Great Art for Everyone. Evaluation of the project was undertaken by The University of Northampton.

By the end of the project it is reported that an additional 65 children had taken up instruments, standards of classroom music-making had improved, and levels of inspiration spanning across students, teachers and parents had appeared to rise. There are frequent reports of students’ increased ability to perform productively both individually and in ensemble. There are reported increased levels of student discussion about music and improved ability to use sophisticated music vocabulary in evaluating their own work and the work of others. Broader aspects of improved classroom behaviour and school cohesion were welcome but unintended outcomes of the *Connected to Music* outcomes. In general the project has given rise to new ways of thinking and doing in music education.

¹ Available from <http://publications.education.gov.uk>

² <http://www.musicmanifesto.co.uk/research/details/music-manifesto-report-no-2/19085>

Project Partners

Orchestras Live – Lead Partner

Northamptonshire Music & Performing Arts Service (NMPAS)

Northamptonshire County Council Learning Achievement & School Improvement Service (LASI)

Royal & Derngate (R&D)

Royal Philharmonic Orchestra (RPO)

sinfonia VIVA

Tim Steiner – Project Creative Director

Participating Schools and Groups in Daventry

Ashby Fields Primary School

Danetre School (Secondary)

Daventry Abbey Junior School

Daventry Music Centre

Falconer’s Hill Community Junior School

Southbrook Junior School

The Grange School, Daventry (Primary)

William Parker School, Humanities College

Evaluation methodology

A ‘mix methods’ approach was taken to ensure the distribution of different types of data collection which suited the wide range of participant groups involved in the project. Using mixed methods research meant adopting a strategy employing more than one type of research method being a mix of qualitative and quantitative methods, a mix of quantitative methods and a mix of qualitative methods. This strategy fits with the political currency accorded to ‘practical enquiry’ that speaks to policy and policymakers and informs practice. Mixed methods research also means working with different types of data. The process of evaluation used a range of data collection methods including observation, self-reflection, journals, questionnaires, in-depth interviews, data from performances, photographic records, DVD, peer appraisal and longer-term tracking. Every effort has been made to monitor against baseline information (where available) gathered prior to the start of the project. Also a representative sample of students from each school has been used to conduct specific in-depth tracking of perception change. Throughout the evaluation phase there has been direct involvement by partners and delivery staff in the collation of data. This intentional approach to evaluation has embedded the evaluation into all aspects of the project delivery and has emphasised reflection from within rather than externally imposed. This, however, has not interfered with the independence of this evaluation as every effort has been made to only evaluate against the data made available for external scrutiny.

Intended outcomes

The intended outcomes of the project have largely remained intact as proposed prior to the commencement of the project and generally achieved a high degree of success in their realization as concluded below:

OUTCOME 1: *Two new specialist music delivery teams that can work with classroom teachers in the County to raise standards of music teaching and performance are operational by September 2010.*

CONCLUSION: This outcome has partially been achieved. The partnership are looking at rolling out some models that would be based on partnership working, transition projects, cluster funded and buy back packages that involve support and training. It is anticipated that there will be two after-school *Connected to Music Clubs* running in Falconer's Hill/The Grange and William Parker and these will be led by County Music teachers. Daventry Music Centre will be running a Connected 2 session as part of their weekly sessions from September and these will be student-led with support for music teaching staff. A least three teachers have indicated they will be developing the programme as part of the curriculum – Falconer's Hill, The Grange and William Parker.

OUTCOME 2: *Increased standards of music education in schools by July 2010 with lessons that connect music learning with performance evidenced by the children's ability to:*

- *perform with increasing expression and control*
- *talk about the links between music that they perform, compose and listen to in and out of the classroom context*
- *evaluate their music and make suggestions about how to improve it*
- *use musical vocabulary to compare and contrast music that they perform, compose and listen to*
- *perform musically*
- *perform rhythms and melodies aurally and from notations*
- *perform from memory*

CONCLUSION: All partner schools reported improvement against each and every one of these outcome indicators. Trends show there have been noticeable shifts in student engagement and ability to perform music. A significant number of parents have noted improved attentiveness and interest in music and school more generally. 31% of parents report their child's positive shift to appreciating classical music.

OUTCOME 3: *The partnership between the music educators, professional orchestras and arts organisations in Northamptonshire is confirmed for a further two years in July 2010.*

CONCLUSION: Orchestras Live report that the partnership, subject to available funding, is to continue. Partners have established a successful model for partnership working and in principle appear keen to continue to actively co-operate together thus allowing further work to continue in Daventry and more widely across Northamptonshire. Commitment to partnership and legacy are detailed in the Local authority music plan required by DfE LAMP 2010-13. Roles and responsibilities are to be defined and an action plan is to be drawn up.

OUTCOME 4: *Development of new after-school music activity programmes in three schools in Daventry led by music practitioners in place by September 2010.*

CONCLUSION: This has been achieved (see Outcome 1).

OUTCOME 5: *3,500 children and their families in Northamptonshire experience live orchestral music for the first time during academic year 2009/2010.*

CONCLUSION: This outcome has somewhat been achieved. Statistically 777 people attended an orchestral concert for the first time in their life. In total 2,420 people attended the concerts provided during the project.

OUTCOME 6: *Demand for instrumental teaching in Daventry increased by 10% by September 2010.*

CONCLUSION: This outcome has somewhat been achieved. Demand for lessons has shown a minimum 8% increase based on NMPAS data alone. Overall totals for project schools have gone from 361 to 390 students learning a musical instrument through NMPAS. Orchestras Live report that demand increased throughout the project with 65 children starting to learn instruments during the project. Set against a declining economy this increase represents a good achievement.

OUTCOME 7: *10% more children on Wider Opportunities programmes continue learning instruments beyond Year 6.*

CONCLUSION: This outcome is being achieved (see Outcome 6 above).

OUTCOME 8: *A permanent national music education resource for music teachers in Northamptonshire is operational by January 2010.*

CONCLUSION: At the time of this evaluation a DVD entitled *Connection* has been produced and a copy given to each participant as a tangible record of their achievement during the project. The DVD contains a short documentary about the preparation for the *Connection* concert as well as the event itself. Orchestras Live report that a further educational resource is in development and is expected to be completed by November 2010. The evaluation cannot ascertain at this stage if it will be a 'National music education resource' as outlined in this outcome.

OUTCOME 9: *In the longer term we aspire to change the cultural environment of Northamptonshire, particularly in Daventry where the aspirations of both students and families will have been raised, creating a more conducive environment for learning and listening.*

CONCLUSION: There is already visible reporting by parents and teachers of a significant positive shift in attitudes. However a definitive conclusion is beyond the scope of this evaluation at this time and could only be measured by conducting longitudinal research at yearly intervals.

Impact on young people

Teachers reported that as a result of this project the students had acquired "Better listening skills" and "can sustain longer listening activities". One teacher commented that "recordings of the performances should be evidence enough that rhythms have become far more complex, the range of notes and pitches used has increased, children's ability to conduct and also to listen and perform with sensitivity to the group has also improved". It would appear that the ability to perform as part of an ensemble and to follow high level of aural and visual cues is evident in most schools.

Some further features of noted improvement were:

- Students able to listen to complex pieces of music and evaluate them using an increasingly sophisticated musical vocabulary.
- Students able to listen to and evaluate their own and each other's work and to make suggestions about how to develop and improve their performance and composition.
- Use of exemplar activities such as students passing a melody around the group – students responded well, listened carefully and began to experiment with ideas – noted improvement in concentration and team work of the class.
- Excellent examples of positive behaviour management strategies in sessions has had a constructive impact on student behaviour, concentration, their ability to work together as a team, to offer comments and suggestions, to take the lead and to work together following cues and musical instructions.
- String players made particularly excellent progress.
- Teams worked together to maintain good pace, structure and musical challenge.
- Students learnt quickly, and made excellent progress musically.

Overall, students demonstrated interest in the project and many found that they could make tangible achievements. The project demonstrated appropriate focus on learning-by-ear, from memory, internalising new melodies, riff, notes, scales, and rhythms. Musical vocabulary was taught accurately and appropriately and students began to use it to talk about and evaluate music that they listen to. Performing, composing, listening and appraising were effectively integrated to improve students' musical understanding. From the overall data collected and observations made, *Connected to Music* has undoubtedly had a positive and inspirational impact on the young people fortunate enough to be involved in the project.

Partnership working

The evaluation has found that partnership working is essential for large-scale projects such as *Connected to Music* which relies on a diversity of expertise. Creativity and learning evident in the *Connected to Music* partnership appears to have been immense and impossible to quantify. It would seem that all project partners would agree that much more has been achieved than one organisation could ever have achieved on their own. There has been positive impact on all partners of the project which is reflected in their own evaluations. By its very nature the project encouraged groups and organisations to think and possibly re-think about how they operate in order to improve practice and build innovative programmes. The willingness for all partners to participate in *Connected to Music* and strive for successful outcomes has been a key feature.

These are some of the successes and challenges identified for partnership working:

Successes	Challenges
<ul style="list-style-type: none"> • Greater respect and understanding of each other's work • More effective use of existing resources, physical and human, i.e. economies of scale • Education and music professionals working and learning together • Innovation is becoming the norm • Sharing of knowledge, skills and ideas freely • New, significant ways of working developed • Shared vision • Commitment and enthusiasm • Effective leadership 	<ul style="list-style-type: none"> • Getting buy-in at senior level and understanding benefits • Conflicting priorities • Accommodating different styles and practices • Willingness to change/try something new • Flexibility • Encouraging reflective practice • Effective communications amongst partners • Capacity issues • Time to manage effectively • Fear of losing individual identities

All partners come to projects with their own priorities and agendas. In the case of *Connected to Music* an open dialogue was maintained throughout and a steering committee of project partner representatives was in place. The difficulty was ensuring that the communication filtered through to all the participants working on the project. However, for the most part, good communication was maintained. Project partners all reported a positive relationship in both the design and implementation of the project. The 'buy-in' for partners had both individual benefits to them as organisations and collectively as a consortium in achieving positive outcomes.

Owing to the length of the project it was possible to develop creative working relationships between the members of the team; whereas on shorter educational projects it may be more difficult to establish constructive relationships between professional players and full-time professional teachers.

Instrumental Music Learning Baseline Analysis³

School	Pre-project hours	Post-project hours	Students (pre)	Students (post)	% +/-
Abbey Junior	6hrs 40mins	6hrs 40mins	40	40	0
Ashby Fields	12hrs 10mins	10hrs 40mins	73	64	- 12.3
Danetre	20hrs 30mins	23hrs 20mins	123	140	+13.8
Falconer's Hill	2hrs	2hrs 30mins	12	15	+ 25
Southbrook	1hr 15mins	1hr 15mins	8	8	0
The Grange	6hrs 10mins	6hrs 10mins	37	37	0
William Parker	11hrs 40mins	14hrs 20mins	68	86	+ 26.5
TOTAL			361	390	+ 8

It has been reported by NMPAS that in addition to the figures above, an out-of-school group has been created as part of the legacy programme at Danetre School which includes some 12 children. Falconers Hill has a legacy group of 30 students which includes students at the school and from William Parker, the local secondary school. As a result of the project an adult double bass group supporting five of the teachers has been set up as they were inspired by one of the ViVA musicians. Southbrook has retained their whole class wider opportunities programme for Bb instruments at full cost.

Project Cost & Value for Money⁴

The total cost of *Connected to Music* was £218,700. A grant of £192,400 was made to Orchestras Live by the Department for Children Schools and Families (DCSF), now the Department for Education (DfE), with the remainder of the funding coming from Orchestras Live, Northamptonshire County Council, in kind support from Royal & Derngate, NMPAS and box office receipts. A detailed VFM analysis was beyond the scope of this evaluation but was a reporting requirement requested by DCFS as a condition of grant. However we are able to provide information about direct contact time and number of participants, teachers and musicians benefiting from the project.

The amount of direct contact time received by participants amounted to 11,240 hours.

The project worked in depth with a total of 281 children in 7 schools and one Saturday Music Centre. A total of 69 half and full day creative sessions were undertaken. A total of 9 teachers were involved each of whom received a total of 550 hours of training and professional development (CPD).

2,420 young people attended two large-scale orchestral concerts equating to a total of 3,603 hours of contact or experience time. 111 professional orchestral musicians were employed during the project.

Considering the wide reach of *Connected to Music* the project would appear to represent good value for money.

³ NMPAS data supplied 14/10/20 with calculations based on 6 pupils per hour

⁴ Figures kindly supplied by Orchestras Live.

Legacy Resources

A DVD of the collaborative performance *Connection* has been produced by Orchestras Live and was available free of charge. Further resources are currently being prepared by AST Hilary Miles which are intended to include:

- Lesson Plans with clear learning objectives and assessment strategies
- PowerPoint presentations with embedded sound files
- Listening activities, performance and composition tasks
- Video clips of the materials being used with pupils
- Clear guides for teachers and pupils on how to use Information and Communications Technology (ICT) - from how to plug in a microphone to editing and manipulating sound files
- Links to free downloadable software and commercial programmes
- Web links – links to resources sites
- How to support pupils with Special Education Needs (SEN)
- How to make the most of instrumental skills in the classroom
- Links to the partners e.g. RPO, sinfonia ViVA, Royal & Derngate, NCC, Orchestras Live
- Musical vocabulary – what it means and how to use it
- Links to video extracts of Tim/another teacher presenting new info, warm ups etc
- Links to pupil work e.g. modelling good examples
- Examples of feedback that teachers might give pupils

When completed the teacher resources aim to be user friendly and will be primarily targeted at non-specialist classroom teachers who teach music. However, as these are not available at the time of completing this report no comprehensive evaluation of resources is available.

Feedback

The majority of feedback from all participants as reviewed in this evaluation has appeared to be honest, very positive and for the most part quite thoughtful. Feedback gathered during the project was used to constructively advise monitoring thus allowing micro-management of day-to-day issues. Feedback was a feature of the reflective nature of *Connected Music* and was seen by all parties as critical to the success of the project. Regular steering group meetings ensured issues were addressed and that strategic considerations could be discussed openly. It was evident that all partners felt confident in sharing their feedback.

Framework for Reflective Practice

A working framework for reflection was achieved at all stages of the project. Participants, which included orchestral musicians, peripatetic musicians, teachers and students, were given opportunities to reflect upon their own experiences and practice. Whilst recognizing challenges in pursuing collaborative reflection this project offered the musicians and teachers the opportunity to reflect individually upon their experiences through journal keeping.

The reflective elements of the project were based on a long-standing belief in the importance of reflective practice in developing the artistry, alongside the 'science' of professional practice. The issue remains how can the individual make changes in response to what they have observed or experienced? *Connected to Music* offered a way of challenging the tacit, unconsidered assumptions of how instrumental music should be taught in schools and opened a more dialogic approach at all levels.

Opportunities for reflection by all participants were created both *in* and *on* practice at all levels of the project. At the commencement of the project it was agreed with the evaluator that all the musicians should be invited to participate in logging their reflections via provided journals. However by the conclusion of the project the evaluation team was not in receipt of these journals and therefore we cannot comprehensively understand the level to which the musicians (either orchestral or peripatetic) engaged with an ongoing reflective practice process. It has subsequently been reported to the evaluation team that the orchestral management teams made it clear at the beginning of the process that in their opinion the keeping of journals was not something which would produce the most effective feedback from their musicians. This is unfortunately a missed opportunity since the evaluation methods employed favoured a continuity of reflection and opportunities for honest (and anonymous) personal consideration which was consistent with the overall framework for reflective practice.

Evaluation Process

Some features of the evaluation process included:

- A '360 degree' perspective creating a good balance of formative and summative evaluation.
- Capturing many of the voices using a range of methodologies.
- Laborious questionnaires were avoided where ever possible.
- Audio and video recording using mini digital cameras was invaluable.
- Independent evaluator welcomed.
- The development of reflective practice model for the entire practitioner group.
- Of the journals which were both completed and submitted were found to be detailed and illuminating. The journals encouraged on-going reflective practice. Some were more diligent than others in completing them. No orchestral musician journals were kept.

- Tracking pupils – high, average and low achievers. Q-methodology was used to identify shifts in attitude and feelings. Very easy to see progress and identify similarities and differences and map these against other factors, i.e. behaviour, learning etc.
- Partners have learnt much about evaluation which may influence their own evaluation practice.
- Honesty – all partners appeared confident in sharing their feedback.
- Regular training days enabled honest feedback from the team and this has helped to deliver better outcomes.
- Ownership – the feeling that the evaluation was being done “with them” rather than “to them”.

Lessons Learnt

For programmes such as *Connected to Music* to be successful at both a regional and national level, it is essential that we continue to learn from experience. By incrementally capturing 20/20 hindsight (lessons learned) and turning that hindsight into 20/20 foresight (best practices), it is possible to achieve far greater long-term success than by simply ignoring or forgetting what occurred once the project has ended.

Connected to Music successfully brought together a range of partner organisations presently working across the County and Nationally. One aim of this evaluation report is to draw upon the learning of those involved in this project. Although the experiences of the participants vary, there are common lessons which can be identified. These lessons have the potential to inform the approach, activities and processes employed in any future roll-out or replication of this project.

Project managers and project team members alike should make time to reflect in written form at regular intervals in order to capture what they feel about their experiences on projects, what observations they experienced when facing new hurdles, what paths of accomplishment they have taken to reach a successful solution, and what thoughts they would share with other people who might be faced with similar challenges. Reflection should not be viewed as a ‘nice’ optional extra if one has the time or inclination. Through *Connected to Music* the value of ongoing reflection has been highlighted. Where this occurred we were able to capture useful data and understood how the process of reflection assisted the participant in their practice. Where this did not occur we are left without data and cannot be assured of the benefits of this project to the individual. Greater emphasis upon the reasoning behind the journal task and greater buy-in from participants would be desirable to establish before the project begins. Some regular guidance in journal writing and reminders to participants of the importance of it to both the process and evaluation would be seen as essential.

Partnership working will always have its problems; however these are outweighed when all partners take a positive resolve to find solutions. This was indeed evident in *Connected to Music* and *Orchestras Live* was key to maintaining this positive approach to liaising and planning. It was noted, however, that some of the final stages of the project required more forward planning in order to ensure legacy work was appropriately and effectively designed in a timely manner.

Summary Conclusion

The evaluation has demonstrated that *Connected to Music* has achieved its intended outcomes and has paved way for continuing partnership working. The details of lessons learnt and more comprehensive understandings are contained within the body of the evaluation report. The evaluation has aimed to capture the high level of collaboration evident in this unique project which brought together professional musicians, teachers, students and various arts partners to offer Daventry a productive model of collaboration and, above all, the vision of inspiration which was at the fore.

The large-scale events were successful in raising the profile of *Connected to Music*. There were three major concerts, two by the RPO, open to all Northants schools at Northampton's Royal & Derngate (R&D) which attracted 2,402 children and young people, and the other, a celebration event at R&D featuring the individual and collective work of all the groups, totalling 281 children and young people as well as sinfonia VIVA. That event attracted over 600 people.

There is much evidence to indicate students benefited substantially from this project where professional musicians were brought in to work alongside teachers and students. Students are recorded as demonstrating very good progress in their ability to perform complex rhythms, improved listening and evaluation skills, improved ability to work in ensemble, and learners given the opportunity to play by ear, from memory and from notations. Much of the improvements and successes noted are a direct result of having access to qualified and highly skilled musicians, an enthusiastic lead such as Tim Steiner, opportunity to watch and participate in large-scale orchestral concerts, increased access to musical instruments, and dedicated, focused and challenging music lessons. The project was achieved through a sense of co-participation where it was also evidenced that some of the teachers were not afraid to become learners too.

It is clear that only an independent organisation such as Orchestras Live is uniquely placed to liaise with a number of partners and deliver a programme which involves a range of clearly defined outcomes falling outside the usual contexts from which most organisations derive. The administrative support which Orchestras Live provided was a significant enabling factor. A key success of this particular project was the coming together of all the partners to form one delivery team.

The overarching message to emerge from this evaluation is that participants of projects within and outside mainstream education must buy into a shared vision and be fully cognisant of the benefits derived from partnership working, as seen in *Connected to Music*. One of the most pertinent positive features of this project was the process of genuine skill-sharing at all levels which took place alongside a complimentary process of delivery.

The Way Forward

The evaluation identifies a number of benefits in using the partnership approach and in employing the consortium model to support the attainment of added value within music education. It is therefore a strong recommendation that funding for the provision of future projects surrounding music education contain a significant amount of partnership working and that this forms the backdrop of policy.

What might be considered next time:

- Appoint a deputy or apprentice workshop leader to continue the legacy within the region;
- A concerted effort needs to be made for the creative ensemble to meet more regularly;
- Profile the creative ensemble with further opportunities to perform;
- Allow a greater percentage of awarded grant for comprehensive evaluation;
- Use of a *Connected to Music* interactive website which also becomes an on-going resource;
and
- Build a relationship between existing County recital teams.

Based upon the evaluation's findings, it is recommended that key stakeholders should continue to meet in order to discuss the possibility of continuing similar programmes within Northamptonshire and beyond.

2. Introduction & Context

Outline of Evaluated Project

Connected to Music – Northamptonshire

The project partners: Orchestras Live (lead partner), Northamptonshire Music & Performing Arts Service (NMPAS), Northamptonshire County Council Learning Achievement & School Improvement Service (LASI), sinfonia ViVA, Royal Philharmonic Orchestra (RPO) and Royal & Derngate, Northampton (R&D).

The programme has developed a new model of music education that connects young people's music learning in the classroom, particularly those participating in Wider Opportunities programmes and in transition years, to a wide range of live orchestral music experiences both inside and outside the classroom. It is designed to empower teachers and professional musicians to inspire young people to achieve the highest possible standard and fulfil their potential.

Running from October 2009 to July 2010, *Connected to Music* (CtM) has involved delivering monthly creative workshops in Daventry with Year 6 students in five primary schools, students in two secondary schools and with a broad range of young musicians attending the NMPAS Daventry Music Centre on a Saturday morning. The workshops were led by Tim Steiner with a unique Creative Ensemble made up of musicians from the Royal Philharmonic Orchestra and sinfonia ViVA along with

the classroom teachers, peripatetic music teachers, Advanced Skills Teachers (AST) specialising in music and two young musicians from the Daventry area as assistant leaders and mentors. The Creative Ensemble met regularly as a team for professional development and creative activities, working as two teams to cover all the schools and deliver the creative programme. There were three major concerts, two by the RPO, open to all Northants schools at R&D which attracted 2,402 children and young people and the other, a celebration event at R&D featuring the individual and collective work of all the groups, totalling 281 children and young people as well as sinfonia ViVA. That event attracted over 600 people. A music resource based on the learning from the project for all teachers in Northamptonshire is being developed as part of this project and will be launched at a training event specifically focusing on the *Connected to Music* model in November 2010.

The evaluation broadly focuses on four key areas – concept, delivery, partnership and legacy.

Specifically:

- Impact of the project on the participants, practitioners and partners – attitudes, skills, teaching, learning, leadership, attainment, behaviour, creativity, management, and communications.
- Understanding the partnership dynamic – critical factors, characteristics, strengths, weaknesses, achievement, and potential.

Project Partners

Orchestras Live – Lead Partner

Orchestras Live is an Arts Council England Regularly Funded Organisation and the national development agency for orchestral music, facilitating and delivering a huge range of performances and learning and community projects involving some of the country's leading professional orchestras and partnering over 90 local authorities and music promoters in England. Connected to Music key contacts were Jan Ford, Partnership Manager and Louise Wildish, Project Manager.

Northamptonshire Music & Performing Arts Service (NMPAS)

NMPAS is based in the Children and Young Peoples Department and offers a range of arts activity with a strong bias towards music for schools. NMPAS has established programmes for working in a range of settings with professional practitioners capable of offering support for a whole range of children and young people. Key contacts were Peter Dunkley, Head of Service and Alaster Thom, Head of Instrumental Services.

Northamptonshire County Council Learning Achievement and School Improvement Service (LASI)

The Learning, Achievement and School Improvement Division of Northamptonshire County Council was established in September 2008 marking the beginning of a new era for school improvement in Northamptonshire. The creation of four Area Teams and Northamptonshire Professional Learning Communities (NPLC), along with a new school improvement strategy, 'Sustainable Schools for the Future', gives them the opportunity to secure their ambition and deliver the very best services to our

children, young people and all those who work with them in schools, settings and the wider community. Key contact was Sharon Green, Learning Adviser for Music.

sinfonia ViVA

sinfonia ViVA was founded in 1982. As a national Orchestra based in the East Midlands, it is recognised for its enlightened and imaginative approach to music making on stage and in the community – making live orchestral music accessible to all. ViVA has an integrated approach to concert giving, outreach and audience development work, performing in a wide range of venues, from established concert halls to leisure centres. The Orchestra participates regularly in the main concert series of the region and has a busy schedule of outdoor summer concerts. Smaller chamber groups from within the Orchestra provide access to classical music for communities in more rural areas. ViVA's diverse education and outreach programme often includes new works 'devised' by local people working with specialist composers and ViVA musicians. Key contacts were Peter Helps, Chief Executive and Marianne Barraclough, Education Manager.

Royal Philharmonic Orchestra (RPO)

Royal Philharmonic Orchestra was established in 1946 by Sir Thomas Beecham to bring world class performances to audiences across the UK. More than sixty years later, the RPO remains loyal to this founding principle through a busy schedule of concert residencies, tours and recording commitments. The RPO is the orchestra in residence at the Derngate Theatre in Northampton and has established links with education establishments in the area.

The RPO was one of the first London symphony orchestras to establish a community and education department. Since its inception, musicians from the Orchestra have delivered hundreds of pioneering projects, allowing the RPO to gain an unrivalled reputation for its work across a wide range of community settings. Much of this work builds on the RPO's key residencies, allowing the Orchestra to extend its artistic work through a vibrant and innovative Community and Education programme. Key contact was Ruth Currie.

Royal & Derngate (R&D)

Royal & Derngate is the main venue for arts and entertainment in Northampton. Royal & Derngate is the main venue for arts and entertainment in Northampton. Recently the subject of a £15 million redevelopment project, the theatre offers two auditoria and Underground, a creativity centre that's home to the Youth Theatre and a wide range of workshops and projects for the local community. Royal & Derngate offers a diverse programme of work with everything from drama to dance, stand-up comedy to classical music, children's shows to opera on its stages. Some of the biggest names and shows on tour can be found here, alongside a programme of widely acclaimed in-house produced work. The theatre also offers a programme of Creative Projects that gives people the chance to get involved in performing, writing or to find out more about what goes on behind the scenes. Key contact was Alex Soulsby.

Tim Steiner

Tim Steiner acted as the project's creative director. Tim is a renowned composer and performer with a specialty in devised and collaborative performance. He has directed music projects in virtually every conceivable musical and social context ranging from small-scale devised work in schools, prisons and homeless centres, to large-scale multi-layered works involving massed groups of professionals, amateurs and beginners. He has directed creative projects in collaboration with numerous orchestras and arts centres throughout Europe including all the BBC orchestras, the Royal Concertgebouw Orchestra, the Casa da Musica in Porto, and the National Concert Hall in Dublin. He has longstanding relationships with sinfonia ViVA, Royal Philharmonic Orchestra, Philharmonia Orchestra, Bergen Philharmonic Orchestra, and the BBC singers.

Recent work includes composing and directing the opening fanfare for last year's Special Olympics, directing a 1000 piece band at the London International Music Show, and leading a team of 40 musicians, dancers, filmmakers, actors and artists through a range of performances in Turku, Finland. Tim was the creative director for the live events for BBC's *Over the Rainbow* and *I'd Do Anything* programmes, and was a mentor on CBBC's *Clash*. He is currently working on a major new music series to be broadcast on BBC4 later in the year and will be directed a new work for 6000 young people in July in Birmingham City Football stadium. Tim is a professor at the Guildhall School of Music and Drama.

Evaluation Time Allocation

The time allocated⁵ to the evaluation is as follows:

Lead researcher: 10 days

Research assistant: 7 days

Data collection: 14 days

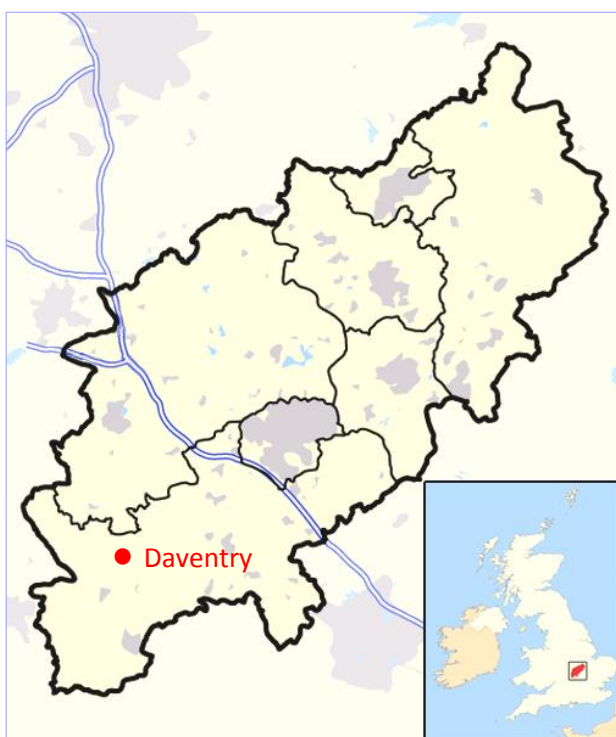
The lead researcher's time includes attendance at steering group meetings, data analysis and report writing but excludes project evaluation consultation and attendance at events. The research assistant's time includes data collection, transcription and collation of data, data analysis and some report writing. Data collection included site visits and interviews.

⁵ The allocated time was far exceeded due to the demands of the evaluation and the difficulty in obtaining data in a timely manner. The lead researcher and The University of Northampton absorbed the additional time required in order to complete the evaluation report as agreed.

The Project Context⁶

Daventry District is mainly rural with a small urban area to the east and one to the west, covering an area of 665.61km² (28.1% of the area of the County). The Northamptonshire Population Projection Model (NPPM, 2008) estimates Daventry's population at 76,400 and accounts for 11.3% of the population of Northamptonshire.

There is a small but growing black minority ethnic (BME) population, with increasing numbers of migrants working and/or residing in Daventry since the expansion of the European Union in 2004. National Insurance number registrations for non-UK workers fell by almost a quarter from 2002/03 to 2003/04. The number then doubled in 2004/05 to 260, of which nearly a quarter were Polish, this almost doubled again in 2005/06 to 500, of which over 40% were Polish. 2006/07 saw a small decrease of 4% to 480, of which over half were Polish. A recent report produced by the Institute of



Public Policy Research estimated that between May 2004 and December 2007, the level of migrant workers from the A8 accession countries (Poland, Czech Republic, Latvia, Lithuania, Estonia, Hungary, Slovakia and Slovenia) in Daventry was 930 (8 per 1000 population).

The economy of Daventry is largely Business Services (which includes Estate Agents, Rental, Legal and Accounting Services) accounting for 33% of all businesses, and the Wholesale & Retail Trade accounting for 19% of all businesses. The Wholesale & Retail Trades, Business Services and Manufacturing are the largest employers (20%, 17% and 17% respectively). There are a relatively small number of areas that have been recognised as relatively deprived both locally and nationally and have been a focus of partnership and agency activity.

Figure 2.1 Daventry shown within Northamptonshire

⁶Source: www.daventrydc.gov.uk/strategy-and-policy

Children and young people⁷

Ethnicity:

The ethnic composition of pupils attending schools in Northamptonshire varies between districts. Northampton (24.47%) has the highest proportion of children and young people with a non-White British ethnicity and Wellingborough has the second largest (19.12%). In comparison, approximately 5% of pupils in East Northamptonshire, Daventry and Corby have a non-white ethnicity.

Children living in Deprivation:

There are 41 Lower Super Output Areas⁸ in Northamptonshire that are in the bottom 20% in the Country so considered to be the most deprived in terms of the Income Deprivation Affecting Children.

Children in Need:

Northamptonshire reports providing services for 2,150 Children in Need. As a rate this equates to 14 Children in Need per 1,000 population aged 0-17. This is smaller than the national rate of 20 per 1,000.

Looked After Children:

Northampton has the highest rate of children becoming looked after (5 in every 1,000 population aged 0-19 years). Corby has a rate of 3.81 per 1000 population aged 0-19 years. Daventry/ South Northants have the lowest rate of CLA (1.28 in every 1000 population aged 0-19 years).

Domestic Violence and Crime:

The demand for refuge accommodation continues to be high. Requests were received from 542 women and 684 children, of these Women's Aid were able to accommodate 137 women and 151 children from April 2007 to March 2008. The level of crime in this area is considered 'average'. The reported average number of crimes in this area has decreased from 423.7 to 404.3 (4.6%) compared to the same three month period in the previous year.

Child Protection Register:

The number of children and young people who are on the Child Protection Register, as of September 2007, in the County, was 192 (1.14 per 1000 population).

The estimated prevalence of Learning Disability:

It is estimated that there are 5,043 children and young people who had a learning disability in Northamptonshire. Of these, around one third (1,681) of these children and young people also have a deficit to their adaptive functioning.

⁷ <http://www.northamptonshire.nhs.uk>

⁸ Super Output Areas are a set of geographies with areas of consistent size, and whose boundaries do not change, unlike electoral wards.

The Project Schools

Ashby Fields Primary School⁹

Type of school	Primary
School category	Community
Age range of pupils	4–11
Gender of pupils	Mixed
Number on roll (School)	414
School address	Wimborne Place, Ashby Fields, Daventry, NN11 OYP

Description of School:¹⁰

Ashby Fields Primary School is a larger than average primary school situated in a residential area of Daventry. The proportion of pupils eligible for free school meals is below average. Early Years Foundation Stage provision is made available in two Reception classes. The majority of pupils are White British. The number of pupils with learning difficulties and/or disabilities is in line with national averages. The school has received many awards such as Basic Skills Quality Mark, National Healthy Schools Award, FA Football Charter and Eco-Schools Award. Within the school premises there is a breakfast club which is managed by the governing body of the school.

⁹ Ofsted Data 2009

¹⁰ Supplied by LASI based on Source: Office for Standards in Education, Children's Services and Skills. (2009) Section 5 inspection: Ashby Fields Primary School. UK: Department for Children, Schools and Families. Available from: <http://www.ofsted.gov.uk> [Accessed 15th May 2010].

Danetre School¹¹

Type of school	Comprehensive
School category	Community
Age range of pupils	11-16
Gender of pupils	Mixed
Number on roll (school)	1040
School address	Hawke Road, Southbrook Estate, Daventry, NN11 4LI

Description of School:¹²

Danetre School is slightly larger than other secondary schools nationally and students enter at age 11 with attainment that is average. The proportion of students from minority ethnic groups, including those with English as an additional language, is well below national averages. The number of students with learning difficulties and/or disabilities is slightly higher than that found nationally. Fewer students than average are eligible for free school meals. The school achieved specialist status in engineering in 2005. The current headteacher took up post in September 2007. After reorganisation of the 14 to 19 provision in Daventry, the school has been re-designated as an 11–18 school from September 2008 and will operate as a partner in the Daventry Learning Partnership. The school will teach engineering and provide pastoral support to sixth form students.

¹¹ Ofsted Data 2008

¹² Supplied by LASI based on Source: Office for Standards in Education, Children's Services and Skills. (2008) Section 5 inspection: Danetre School. UK: Department for Children, Schools and Families. Available from: <http://www.ofsted.gov.uk> [Accessed 15th May 2010].

Daventry Abbey Junior School¹³

Type of school	Junior
School category	Voluntary controlled
Age range of pupils	7–11
Gender of pupils	Mixed
Number on roll (school)	228
School address	Vicar Lane, Daventry, NN11 4GD

Description of School:¹⁴

Daventry Abbey Junior School is of average size for a school in the primary sector. It draws pupils from the locality and the town of Daventry. The proportion of pupils eligible for free school meals is below average. The proportion of pupils with identified learning difficulties and/or or disabilities is average. A small proportion of pupils come from minority ethnic groups, with some being at an early stage in learning English. The school holds Investors in People, Healthy Schools and Football Association Charter Mark awards. Childcare before and after school is based at St James' Infant School and transport is provided.

¹³ Ofsted Data 2008

¹⁴ Supplied by LASI based on Office for Standards in Education, Children's Services and Skills. (2008) Section 5 inspection: Daventry Abbey Junior School. UK: Department for Children, Schools and Families. Available from: <http://www.ofsted.gov.uk> [Accessed 15th May 2010].

Falconer's Hill Community Junior School¹⁵

Type of school	Junior
School category	Community
Age range of pupils	7–11
Gender of pupils	Mixed
Number on roll (school)	234
School address	Ashby Road, Daventry, NN11 0QF

Description of School:¹⁶

Falconer's Hill Junior is average in size. Most pupils are from White British homes with a small proportion representing a range of other ethnic backgrounds. A few pupils are at the early stages of learning English. The proportion of pupils with learning difficulties and/or disabilities is above average. At the time of the inspection the school had an interim headteacher.

¹⁵ Ofsted Data 2009

¹⁶ Supplied by LASI based on Office for Standards in Education, Children's Services and Skills. (2009) Section 5 inspection: Falconer's Hill Community Junior School. UK: Department for Children, Schools and Families. Available from: <http://www.ofsted.gov.uk> [Accessed 15th May 2010].

The Grange School, Daventry¹⁷

Type of school	Primary
School category	Community
Age range of pupils	3-11
Gender of pupils	Mixed
Number on roll (school)	487
School address	Staverton Road, Daventry, NN11 4HW

Description of School:¹⁸

The Grange is a large primary school came into being in April 2005 after the amalgamation of an infant and junior school. The headteacher previously led the junior school. Most pupils are from White British backgrounds, with a smaller than average proportion from minority ethnic backgrounds. The proportion of pupils with learning difficulties and/or disabilities is above the national average. The school has a Designated Special Provision (DSP) for children with speech and language difficulties in the Foundation Stage and a second DSP for pupils with autism in all key stages. Eleven pupils currently have a statement of special educational need.

¹⁷ Ofsted Data 2008

¹⁸ Supplied by LASI based on Office for Standards in Education, Children's Services and Skills. (2008) Section 5 inspection: The Grange School, Daventry. UK: Department for Children, Schools and Families. Available from: <http://www.ofsted.gov.uk> [Accessed 15th May 2010].

Southbrook Junior School¹⁹

Type of school	Junior
School category	Community
Age range of pupils	7–11
Gender of pupils	Mixed
Number on roll (school)	148
School address	Hawke Road, Daventry, NN11 4LI

Description of School:²⁰

Southbrook Junior In this average-sized junior school, the proportion of pupils eligible for free school meals is significantly above average, as is the proportion of pupils with special educational needs and/or disabilities. There is a designated unit for pupils with moderate to severe learning difficulties which currently caters for ten pupils, seven of whom have statements for their learning difficulties. The proportion of pupils from minority ethnic groups is average. For a small minority of these pupils, English is an additional language. The school has experienced significant disruption recently, including the long-term absence of the headteacher and an extensive refurbishment programme. There has been a collaboration with Danetre and Southbrook Infants and Nursery Schools since May 2010, with an Interim Headteacher in place since September 2010. The school is participating in an intensive support programme with the local authority. The school has a breakfast club and has gained a Healthy Schools award.

¹⁹ Ofsted Data 2010

²⁰ Supplied by LASI based on Office for Standards in Education, Children's Services and Skills. (2010) Section 5 inspection: Southbrook Junior School. UK: Department for Children, Schools and Families. Available from: <http://www.ofsted.gov.uk> [Accessed 15th May 2010].

William Parker School, A Specialist Humanities College²¹

Type of school	Comprehensive
School category	Community
Age range of pupils	11–16
Gender of pupils	Mixed
Number on roll (school)	937
School address	Ashby Road, Daventry, NN11 0GF

Description of School:²²

William Parker The school is of average size. The proportion of students eligible for free school meals is below average. The proportions of students with learning difficulties and/or disabilities and those with a statement of special educational needs are broadly average. Fewer than average numbers of students come from minority ethnic backgrounds or speak English as an additional language, although the numbers are rising. The school became a specialist humanities college in September 2007. It has achieved the Healthy Schools Award, Careers Mark and Sportsmark. It is part of the Daventry Learning Partnership, developing post-16 education locally.

²¹ Ofsted Data 2009

²² Supplied by LASI based on Office for Standards in Education, Children’s Services and Skills. (2009) Section 5 inspection: William Parker School, A Specialist Humanities College. UK: Department for Children, Schools and Families. Available from: <http://www.ofsted.gov.uk> [Accessed 15th May 2010].

Music Activities & Resources at Project Commencement²³

Music provision in the selected schools at the start of the project in September 2009 was generally considered in need of improvement. Available data suggests that only 14 children in the primary schools were receiving instrumental lessons in school and 4 privately. It should be noted, however, that this data was incomplete and may not be entirely conclusive. Every school ran some type of collective music making activity either in or out of school time. Access to musical instruments in the primary schools was largely limited to recorders and tuned and un-tuned percussion. Most schools had at least one keyboard or piano. Two primary schools had participated in Sing Up activities.

1. Extracurricular music activities²⁴

School	Type of activity	Level – Beginner, Intermediate, Advanced	Time activity takes place	Led by
Ashby Fields Primary School	African Drumming	Beginner	After school	Year 6 class teacher
	Ukuleles	Beginner	Afterschool	Year 5 class teacher
Southbrook Junior School, Daventry	Ocarinas	Beginner	Wednesday Lunchtimes	Music co-ordinator
	Choir	Beginner	Autumn 2 at a lunchtime	Music co-ordinator
The Grange School	Recorders	Beginner	Tuesday 12.30	Music co-ordinator
	Recorders	Intermediate	Tuesday 12.30	Music specialist
	Guitar	Beginners/Intermediates	Wednesday 12.30	Music co-ordinator
	Orchestra	All Levels	Tuesday 2.00	Music specialist
	Boys Choir	-	Monday 12.30	Music co-ordinator & Music specialist
	KS1 Choir	-	Wednesday 12.30	Reception class teacher
	Junior Choir	-	Monday 3.15-4.30pm	Reception class teacher
Abbey Junior School	Choir	All	12.30pm	Music co-ordinator
	Music Club	All	3.30pm Tuesday	Music co-ordinator
Falconer's Hill Junior School	Violin	All	During the School Day	String teacher NMPAS

²³ Data for secondary schools was not provided for this part of the evaluation.

2. Schools with a choir

School	Yes/No	Explanation
Ashby Fields Primary School	No	-
Southbrook Junior School, Daventry	Yes	When needed e.g. Easter and Christmas
The Grange School	Yes	Boys choir, KS1 Choir, Junior Choir each with rehearsals once per week
Abbey Junior School	Yes	Music co-ordinator with rehearsals once per week
Falconer's Hill Junior School	No	-

3. Schools who have participated in Sing-Up activities

School	Yes/No
Ashby Fields Primary School	Yes
Southbrook Junior School, Daventry	Yes
The Grange School	-
Abbey Junior School	No
Falconer's Hill Junior School	No

4. NMPAS recital team school visits – strings, brass, woodwind, & rock band

School	Recital	Date of Visit
Ashby Fields Primary School	Rock Band Group	Autumn 2007
Southbrook Junior School, Daventry	Brass	Oct 2008
The Grange School	Strings	Easter2007
Abbey Junior School	Strings	2008
	Rock Band	2007
Falconer's Hill Junior School	String Quartet	2009

5. Access to musical instruments

School	Piano	Electric piano/s	Drum kit	Steel pans	Guitars	Ukuleles	Un-tuned percussion	Tuned percussion	Recorders	Woodwind	Brass	String
Ashby Fields Primary School	1	0	1	0	0	1	15 approx. Tambourines, Shakers, Drums, Bells	8 Glocks: 6 Xylophone - 2	0	0	0	0
Southbrook Junior School, Daventry	1	6	0	0	0	0	Claves: 30 Maracas: 8 Drums: 4 Bells: 8 Triangles: 10 Tambourines: 20 Cabassa: 1 Total = 81	Xylophone: 1 Glocks: 5 Ocarinas: 24 Total = 30	15	0	0	0
The Grange School	1 Key-boards: 4	1	0	0	2	0	0	8	0	0	0	0
Abbey Junior School	2	0	0	0	0	0	Various items. Large quantity.	30 (approx.)	0	0	0	0
Falconer's Hill Junior School	1	5	0	0	0	0	30	15	5		0	0

6. Children in project class having peripatetic music lessons at school

School	Instrument	Level	Number
Ashby Fields Primary School	Guitar	2 Silver, 1 Initial, 2 Grade 1	5
	Clarinet	Grade 1	1
	Violin	Beginner	1
	Saxophone	Beginner	1
Southbrook Junior School, Daventry	N/A		
The Grange School	Cello	Not yet graded	1
		Not yet graded	1
Abbey Junior School	Violin	3 years	1
	Guitar	2 years	1
	Flute	Beginner	2
Falconer's Hill Junior School	-	-	-

7. Children in project class learning a musical instrument out of school

School	Instrument	Level	Number
Ashby Fields Primary School	Piano/Keyboard	Beginner	3
Southbrook Junior School, Daventry	N/A	-	-
The Grange School	Cello (Saturday music centre: Ruby)	Not yet graded	1
Abbey Junior School	-	-	-
Falconer's Hill Junior School	-	-	-

NB: The above data are incomplete and inconclusive.

8. Spaces identified available for the monthly *Connected to Music* activities

School	Space
Ashby Fields Primary School	Music Room
Southbrook Junior School, Daventry	Hall, spare classrooms and library
The Grange School	Hall, Spare Classrooms and possibly Conference Room
Abbey Junior School	Hall, Spare Classroom
Falconer's Hill Junior School	Hall, Music Room, Spare Classrooms, Conference Room

The Evaluation Context

Project objectives

Objective 1: To create and deliver an integrated and collaborative programme of workshops and training sessions supplied both during and beyond the school day designed to enrich and enable 100+ teachers and two professional orchestras to expand their own and thereby their students' horizons and aspirations. The model will be an exemplar of good practice for dissemination across the UK.

Objective 2: To enable 3,000 young people in Northamptonshire, regardless of their musical experience or interests, to experience high quality live orchestral music in a professional venue for the first time by July 2010.

Objective 3: To enable 500 young people to compose and perform music alongside a professional orchestra by August 2010.

Objective 4: To empower up to 100 music practitioners, music teachers and general class teachers (in primary and EYFS settings) to work confidently and effectively with children to improve musical learning, understanding and standards by July 2010.

Objective 5: To develop a music learning and teaching resource that promotes and disseminates material and good practice developed during the project by July 2010.

Intended project outcomes

- 2 new specialist music delivery teams that can work with classroom teachers in the County to raise standards of music teaching and performance are operational by September 2010.
- Increased standards of music education in schools by July 2010 with lessons that connect music learning with performance evidenced by the children's ability to:
 - perform with increasing expression and control;
 - talk about the links between music that they perform, compose and listen to in and out of the classroom context;
 - evaluate their music and make suggestions about how to improve it;
 - use musical vocabulary to compare and contrast music that they perform, compose and listen to
 - perform musically;
 - perform rhythms and melodies aurally and from notations; and
 - perform from memory.
- The partnership between the music educators, professional orchestras and arts organisations in Northamptonshire is confirmed for a further two years in July 2010.
- Development of new after-school music activity programmes in 3 schools in Daventry led by music practitioners in place by September 2010.

- 3,500 children and their families in Northamptonshire experience live orchestral music for the first time during academic year 2009/2010.
- Demand for instrumental teaching in Daventry increased by 10% by September 2010.
- 10% more children on Wider Opportunities programmes continue learning instruments beyond Year 6.
- A permanent national music education resource for music teachers in Northamptonshire is operational by January 2010.
- In the longer term we aspire to change the cultural environment of Northamptonshire, particularly in Daventry where the aspirations of both students and families will have been raised, creating a more conducive environment for learning and listening.

3. Methodology

This section outlines the steps undertaken in the evaluation of the *Connected to Music* project. The evaluation methodology employs both qualitative and quantitative data throughout. A particular aspect of this evaluation was the use of a type of Q-methodology which enables qualitative data to be represented and analysed quantitatively. The process of evaluation used a range of methodologies including observation, self-reflection, journals, questionnaires, in-depth interviews, data from performances, photographic records, DVD, peer appraisal and longer-term tracking. Where practical every effort has been made to monitor against baseline information gathered prior to the start of the project. A representative sample of students from each school has been used to conduct specific in-depth tracking.

Evaluation Management

Orchestras Live commissioned The University of Northampton to conduct a full evaluation of the *Connected to Music* project. The evaluation was led independently by Dr Ross Prior from the University. However in an attempt to embed evaluation, monitoring and reflective practice into all levels of the project, the entire team was given evaluation and monitoring responsibility which entailed data collection, administering surveys, Q-sorts, and making observations. The stages of evaluation were monitored internally by the steering committee, which took advice from the lead evaluator. To ensure accuracy and usefulness of the evaluation report, the evaluator collaborated with project staff to:

- Identify documents for review;
- Identify and contact data sources;
- Discuss and approve interview guides to be used during data collection; and
- Discuss and approve the draft and final evaluation report.

On a day-to-day basis, internal evaluation was ongoing by Orchestras Live, partners and by the beneficiaries themselves and is based on the following:

- The collection of baseline data from existing sources including national and local statistics of deprivation and educational attainment as well as qualitative data from project participants on expectations and aspirations;
- The observation and collecting of video, photographic and audio evidence and developing a good practice resource;
- Regular discussions and interviews with children, families, workshop leaders, instrumentalists, learning mentors etc;
- The regular feedback from workshop leaders, teachers, parents/carers and children involved in the project; and
- The development of a framework of reflective practice for practitioners.

Although Orchestras Live aimed to monitor and evaluate the project at each stage against the stated aims and objectives, involvement of beneficiaries in the process was also seen as important, both in terms of gaining their feedback and in terms of ensuring they felt ownership of the project.

Funding for a full external evaluation was built into the project budget. Evaluation is an area of work which Orchestras Live has been developing and to this end has, with the support of Charities Evaluation Services, devised what it claims as a 'robust internal monitoring system focussed on organisational impact and outcome monitoring'.

Design, Sampling & Data Collection

The Design:

The evaluation employed an on-going approach to data collection which reflected both formative and summative responses and observations throughout the project. There were three quite specific review periods which included the beginning, mid-point and end of project.

Sampling:

Where appropriate and practical, all participants were invited to feedback throughout the project. Three children from each class were selected on the basis that they were typical of either a High, Medium or Low academic achiever. This selection was done by the classroom teacher. Particular interest was in tracking these sampled children to measure any change in perception of instrumental music (see Q-sort data below) over the duration of the project.

All teachers, musicians and partners were invited to be part of the evaluation process. Selected quotes have been distilled according to patterns of high frequency of repetition. All documents relevant to this project have been reviewed in this evaluation. Data collected which was not especially illuminating has been excluded.

Data Collection:

The collection of data involved a '360 degree' perspective. There has been a good balance of formative and summative evaluation. Every effort has been made to reasonably capture all the voices using a range of methodologies. Questionnaires have been avoided where ever possible in order to maximize input and allow for creative responses from participants. Data collection techniques involved the following broad approaches:

a) Interviews

Interviews were conducted with children, teachers and musicians to provide a monitoring guide for the Steering Committee and for use in the evaluation. Some interviews were recorded, others written, and some responses consisted of drawn pictorial responses. The interviewers explained the purpose of the evaluation and asked each respondent to participate in the evaluation interview to ascertain their experiences with the project or in the case of the headteachers, this was also used to gain deeper insights into music provision at each school.

b) Q-sorts

The name 'Q' comes from the form of factor analysis that is used to analyze the data. Q factor analysis looks for correlations between subjects across a sample of variables and reduces the many individual viewpoints of the subjects down to a few 'factors,' which represent shared ways of thinking.

Data for the Q factor analysis comes from a series of Q-sorts which were administered to students at the beginning and end of the project to gain an understanding of perception shift. The Q-sort is a ranking of variables – presented as 24 statements printed on small cards. The use of ranking, rather than asking participants to rate their agreement with statements individually, is meant to capture the notion that people think about ideas in relation to other ideas, rather than in isolation. The sample of statements for a Q-sort was drawn from a ‘concourse’ – the sum of selected statements students may say or think about music. One salient difference between Q and other social science research methodologies, such as surveys, is that it typically uses many fewer subjects. In this case 3 students were chosen from each class, 1 High, 1 Middle and 1 Low ranked academic achiever.

c) Journals

It was agreed with the evaluator at the commencement of the project that all teachers and all musicians would be asked to keep a hard copy journal in which they could record observations and reflections throughout the project. Respondents were encouraged to be as creative as they desired but were asked to add to their journals frequently. This task was as much about assisting personal reflection as it was about evaluation. It appears, however, that at the beginning of the process the steering committee heard from orchestral management teams that they did not believe journal keeping would produce the most effective feedback, therefore no journal data are available from them.

d) Audio, video recording and photography

Exemplars and practice sharing has been made possible through the video recording. Impressionist vox pops, for example, were also gathered after the performance at Royal & Derngate. Photographic records are also useful in capturing the particular dynamic of the project in situ.

e) Questionnaires

There were three types of questionnaires used during the project:

- Practitioner questionnaire.
- Student questionnaire.
- Parent questionnaire.

f) Student responses

These responses were collected as a result of teacher initiated activity and consist largely of:

- ‘Thank you’ letters
- Poetry
- Drawings

Ethical considerations

The *Connected to Music* evaluation was carried out within The University of Northampton ethical guidelines for research. Permission for students to be interviewed, photographed and videoed has been sought via Orchestras Live and where no permission has been granted, no interviews, photographs or videos have been intentionally undertaken. Participants have had the right to withdraw from the evaluation and where a participant does not wish to be interviewed, researchers have honoured this. Responsibility for permission and copyright rests with Orchestras Live alone. Students and parents have been referred to anonymously.

Data analysis

The data was analyzed using traditional quantitative and qualitative analytic techniques in addition to blended approaches such as Q-factor analysis. Findings of interviews with project participants and staff were analyzed for thematic content by several researchers. The themes identified by researchers were compared, and any diversity in interpretation of findings was resolved through deliberation among the researchers. Where practical the results were shared with appropriate project partners for comment and consultation.

Limitations

Although large amounts of data were gathered only a relatively small number of participants (< 25%) submitted or completed the journal task which was outlined at the commencement of the project. It appears that generally the musicians' preferred method of response was verbal. The data collection across the various participants was sometimes incomplete – one of the limitations of having the participants responsible for returns.

It should also be noted that due to Southbrook Junior School's unusually difficult and unstable situation we are unable to report in any great depth, particularly due to shifting staff and students. However data gained from this site are beneficial within the limitations of the context.

Some of the broad barriers to effective evaluation encountered were:

- Access to students to interview them. As the project progressed it became more difficult to take students out of the creative sessions to interview them;
- Different understandings of reflective practice models and pedagogy may exist between classroom teachers and orchestral musicians however this requires further exploration which is beyond the conclusive evidence supplied for this evaluation²⁵;

²⁵ These understandings are limited in that no orchestral musician journals were required to be kept.

- Finding effective ways of obtaining feedback, other than anecdotal, from parents;
- Some children have limited vocabulary when asked to respond – “it was good”, “we had a good time”, “wicked” etc were typical responses;
- Transient nature of students in one school with a particularly high number of fixed term exclusions and transfers of pupils has made tracking progress difficult;
- Schools under time pressures and are often unable to prioritise evaluation tasks asked of them;
- No orchestral musicians’ reflective journals; and
- There were enormous amounts of data, observations and interviews required to evaluate according to DfE requirements which appear to blur the distinction between substantive research and evaluation.

4. Key Findings

The following section contains a synthesis of formative and summative data collected for the evaluation of the *Connected to Music* project. Key findings of data collection are organized in this section by data collection method and are presented with brief analysis and/or discussion.

Journals

Listed below are a compilation of journal extracts from the teachers which reflect recurring themes or particularly illuminating comments across the project schools:

Impact on students:

Students instantly engaged. They didn't know what to expect.

What a sound! Not a music stand in sight. Students' reaction: Totally Brilliant!²⁶

Started off sitting down round table – laying down ground rules, expectations, goal, building up confidence:

- learning to listen to each other*
- Respecting each others' contribution*
- praising where appropriate*

²⁶ Reference to Music Centre session 6th February 2010

Had all working really well – Very pleased.

Tim is an excellent leader – amazing control without verbal cues – getting children to watch carefully to participate in warm up exercises.

Today is the first 1st time I am made aware that one of the cellists does not have English as his 1st language – it has not been noticeable as the sessions are very practical and physical.

I wonder if the progress of the children would have been similar if they had received specialist music teaching each week for the year. Or even, dare I say it, had specialist music lessons from an early age.

Impact on teachers:

I need to build my confidence and believe in myself more – Initially I felt that my musical limitations made me inferior – actually my own learning during this process is helping me identify tricky parts – to understand how it is for the children – how more ground work in rhythm and beat (maintaining a steady 1) is vital.

Another great day. I really am confident to try these sorts of ideas with pupils I currently teach.

Tomorrow we're going to build upon the work we've done today and I can't wait!!!

Their teacher is such a good example to them. She was saying how learning the double bass has helped her to understand why certain notes go with others! She can also help her cellists and violinists a little more now. One of her TAs said how much she'd enjoyed our work this year and she 'wouldn't have missed it for all the world!!!'

Impact on schools:

With our 'inclusive' schools policy every class has children in it with specific difficulties – most schools have children who have English as a 2nd/3rd or even 4th language. The Arts are often the only subjects which these children can easily access and succeed in.

These schools and teachers have been prepared to change their routine to accommodate the team, and also me, on my separate visits. It is very rewarding to work with teachers, and TAs who take on board suggestions, and the try their own things.

At the end the class had changed from the most hated, to the one that everyone wanted to teach.

This class have major behaviour problems, some of them have been excluded this year due to poor behaviour. Their teacher told me last week that she was really concerned about their lack of cohesion as a class. Within ten minutes the 'refusers' were joining in and maintained concentration throughout the whole afternoon. The head teacher was amazed, he couldn't believe how well the creative ensemble team worked with the children helping them to co-operate and communicate with each other.

Partnership working:

The orchestra responded really well to the kids and encouraged them, particularly the newer strings and percussion and really got involved in it. You could see the kids' reaction and they obviously enjoyed this and I just felt their energy so the pieces sounded even better!

A brilliant day, all staff friendly, helpful and supportive. An excellent opportunity to make new contacts.

sinfonia ViVA turned up and for many of the kids it was the first time they had worked with or seen a professional orchestra that close!

I found it slightly strange working alongside people who used to – and sometimes still are – my teachers. Making the transition this year is weird, but the project is helping loads with that already.

As the project has progressed I think it's been a learning process for all, not least Tim. He has listened and responded to criticism, and he has made things clearer. I do think that some of these professionals would also benefit by spending time with those of us in music education, as I think there are some misunderstandings about what we 'do'. Perhaps these are based on their experience as children.

I think it is certainly easier to connect to orchestral music when you have access to orchestral instruments and players. They help bring musical elements to life.

It was great to see the wind and brass players sat with the children from the secondary school, one of the aims of the project was to strengthen links between transition and all of these children now know both of the Danetre music teachers.

I arranged with one of the teachers from the Danetre to leave our instruments after the concert in their Music department as our school would be locked. Again, links being forged.

Legacy:

For me the project has been successful in a variety of ways. The inspiration has come from the overall love of music from adults, sharing with children. The children have then 'caught' this enthusiasm. My fear will be that without follow through support teachers will become bogged down by the usual bureaucracy and paperwork that has become the 'norm'.

Their musical skills and knowledge have improved, and in most cases, attitudes and behaviours appear to have moved. It's been very gratifying to know that a large number of children have expressed an interest in learning an instrument. Some have shown a natural aptitude to playing a variety of instruments. It would be interesting to see how many do learn next year and how many continue to play.

Behaviour in the Concert hall was excellent. The final song 'Ritual Fire Dance' was amazing. The clapping, rapping and singing part of this song will stick in my mind forever.

I really hope if the project has the money to fund it, this type of concert (RPO) could be included as a yearly event. It is an experience that I don't think I or the children will forget for a long time.

The journal entries written by the teachers reflected a high level of engagement with Connected to Music. Comments demonstrated reflective practice in action. Impact on staff, students and schools was reported positively with wider ranging positive impact beyond the music class. Anecdotal reporting of improved student enthusiasm for learning was a feature. The positive benefit to working with instrumentalists and taking part in large-scale events, particularly at Royal & Derngate, were reported as inspirational and memorable. An increased reported up-take in students learning a musical instrument is another significant outcome of the project. The potential for students, teachers and musicians to learn from each other is clearly voiced.

Audio, Video Recordings & Photography

Evidence of practices was gained via audio and video recordings. A DVD *Connection*, a musical celebration with sinfonia VIVA, musicians from the Royal Philharmonic Orchestra and Daventry schools was recorded (May 2010) and is available from Orchestras Live. All the partners, children, young people, teachers and musicians who participated received a copy of the DVD free of charge.

Vox Pops recorded at the *Connected to Music* concert on 2 March 2010 revealed general agreement from students that they enjoyed Simpsons, Stars Wars and Beethoven's Fifth (audience participation) at concert put on by Orchestra's Live at Royal & Derngate. General excitement and enthusiasm and were looking forward to next concert opportunity. Students enthusiastically summarized the event as "wicked", "cool" etc.

The following images demonstrate some of the practices observed in situ throughout the project:



Figure 4.1: Workshop & Launch Event 16 October 2009 - Royal & Derngate



Figure 4.2: Workshop & Launch Event 16 October 2009 - Royal & Derngate



Figure 4.3: Workshop & Launch Event 16 October 2009 - Royal & Derngate



Figure 4.4: Daventry Abbey Junior School Percussion workshop February 2010



Figure 4.5: Daventry Abbey Junior School Strings workshop February 2010



Figure 4.6: The Grange School workshop



Figure 4.7: William Parker workshop



Figure 4.8: Southbrook Junior School workshop

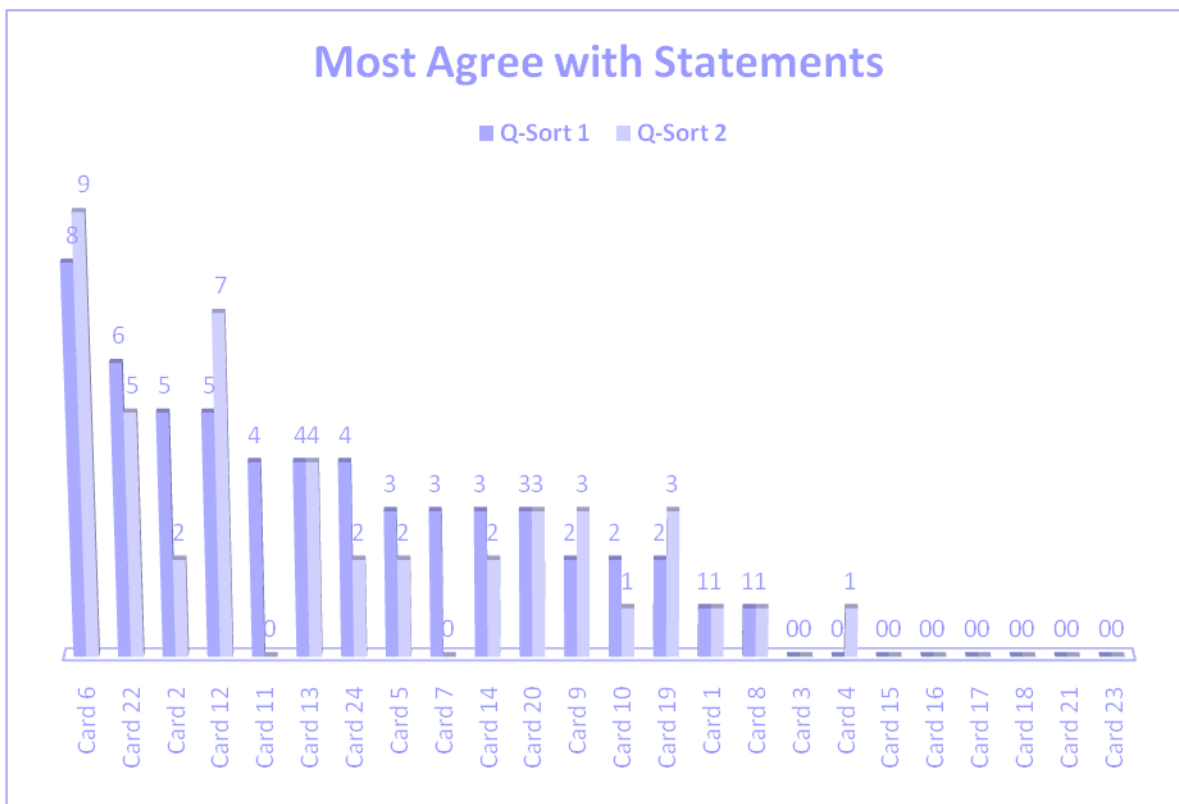
Non-composed photographs taken throughout the project reflect a demonstrably high level of co-operation between students, teachers and musicians. Musicians and leaders are working amongst the students rather than remaining separated. Enjoyment and enthusiasm are qualities which appear to be shared by all participants. For much of the time students had instruments in their hands and were actively engaged in music making and listening. Clearly evident is a strong sense of ensemble and the ability to use a range of spaces available for creative music-making.

Q-Sorts: Students' Attitudes to Music

Students were surveyed at the commencement and conclusion of the project in order to gain an understanding of attitudes to music. Follow-up questions for both Q-Sorts 1 & 2 are organized by students' names. Raw numbers appear at the top of columns.

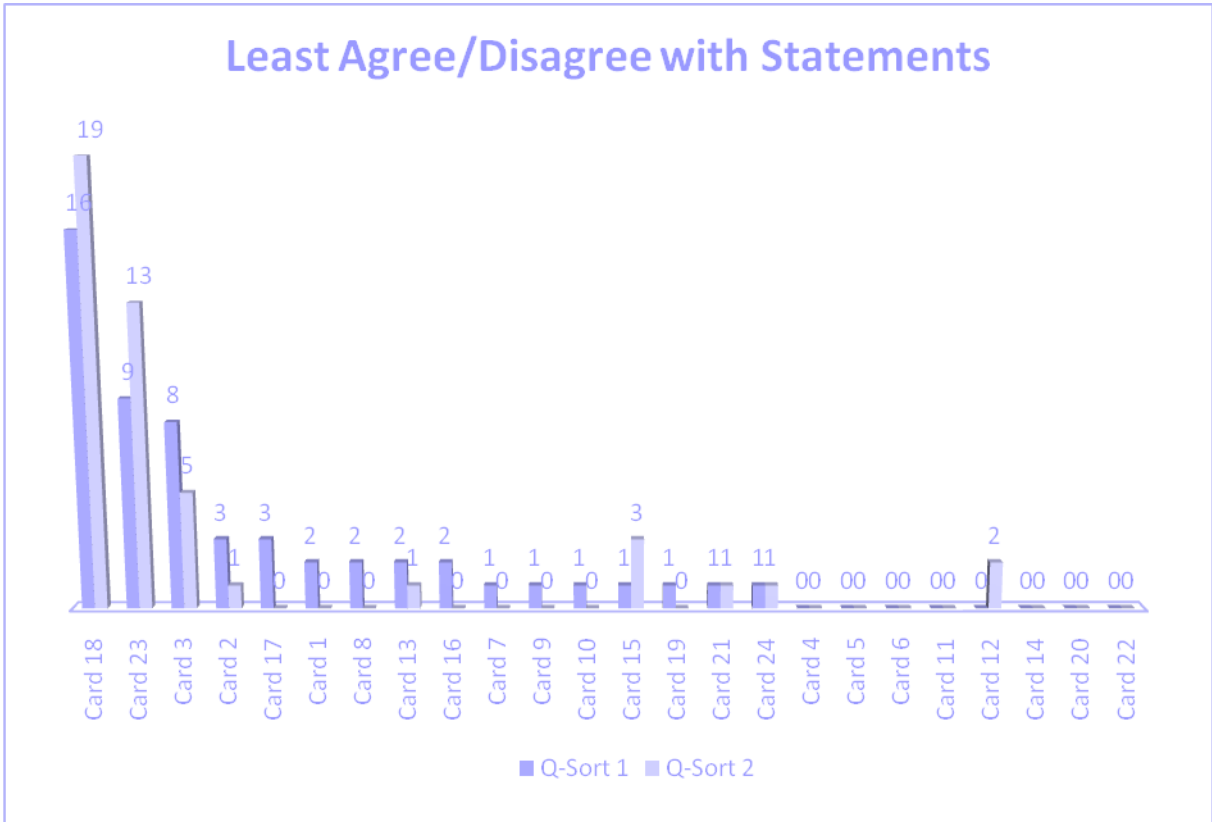
Q-sort 1 = prior to commencement of project.

Q-sort 2 = at conclusion of project.



Card	Statement	Card	Statement
1	I know what an orchestra is	13	I can play a musical instrument
2	I enjoy music lessons at school	14	I make up my own music
3	Music lessons at school are boring	15	I am in a music club
4	I want to see a live orchestra	16	I play music in a group
5	I want to make music with my friends	17	I have worked with real musicians
6	I like listening to music	18	Music is boring
7	Music at school is cool	19	I know a lot about music
8	I have been to a music concert	20	I like listening to music more than making it
9	I've been to Royal & Derngate Theatre before	21	For me making music is hard to do
10	Orchestras are cool	22	I wish we could do more music
11	I would like to go to a music concert	23	I would prefer not to do music
12	I have a musical instrument	24	I want to play music when I am older

Figure 4.9: Most 'Agree' to statements provided



Card	Statement	Card	Statement
1	I know what an orchestra is	13	I can play a musical instrument
2	I enjoy music lessons at school	14	I make up my own music
3	Music lessons at school are boring	15	I am in a music club
4	I want to see a live orchestra	16	I play music in a group
5	I want to make music with my friends	17	I have worked with real musicians
6	I like listening to music	18	Music is boring
7	Music at school is cool	19	I know a lot about music
8	I have been to a music concert	20	I like listening to music more than making it
9	I've been to Royal & Derngate Theatre before	21	For me making music is hard to do
10	Orchestras are cool	22	I wish we could do more music
11	I would like to go to a music concert	23	I would prefer not to do music
12	I have a musical instrument	24	I want to play music when I am older

Figure 4.10: 'Least Agree/Disagree' with statements provided

*The statement 'I like listening to music' was the most favoured response in the Q-sort and increased by 1 student by the conclusion of the project. The next most favoured statement was 'I wish we could do more music', however this decreased by 1 student by the project conclusion which may indicate the already increased engagement with music. The third most favoured response was to the statement 'I enjoy music lessons at school' also decreased from 5 to 2 students. This lessening enjoyment is inconsistent with other data and maybe reflective of what the students believe constitutes music lessons at school. The fourth most favoured statement 'I have a musical instrument' increased by 2 students at the conclusion. These results in themselves do not reveal significant trends and to these ends it must be acknowledged that the survey sample is small. To the statements which the students **least agreed** 'Music is boring' and 'I would prefer not to do music' were highest ranking which demonstrates an already favourable disposition to music at the commencement and which showed further support by the conclusion.*

Questionnaires

Pre & Post RPO 'Get Connected' Concerts 2 March 2010 Data

Students and Teachers surveyed from the following schools:

Ashton CofE Primary School	Brigstock Latham's CofE Primary	Brixworth Primary
Woodford Halse CofE School	Ecton Brook Primary	Flore CofE Primary
Freemans	Great Addington	Great Creaton Primary
Headlands Primary School	Little Houghton Primary	Loddington CofE Primary
Mears Ashby CCVA	Our Lady of Walsingham	Roade Primary School
Thrapston Primary	Titmarsh Primary School	Yardley Hastings
Croughton All Saints CofE Primary School		

Summary of Pre-Concert Questionnaire

- ❖ 19 non *CtM* project schools were surveyed.
- ❖ 20 teachers and staff attended the concert.
- ❖ 702 children attended the concert.
(59% Year 5/6, 41% Year 3/4, There were no Children from Years 2 or 7/8 included in the questionnaire)
- ❖ 53% (372) of the children sampled who attended the concert are learning an instrument. Of this:
 - 117 Children have private music lessons outside of school
 - 235 Children have individual NMPAS lessons in school
 - 86 Children have group lessons (Wider Opportunities)
 [NB: Some children who have private or individual lessons may also partake in group lessons.]
- ❖ 75% of teachers have attended an orchestral concert.
- ❖ 19% (131) of children have attended an orchestral concert.
- ❖ 38% (265) of Students have attended a show at Royal & Derngate in the past year. The most popular shows and performances included: Snow White, Peter Pan, Honk, Wizard of Oz and High School Musical.
- ❖ 20% (137) of the children said their parents/carers/family have attended an orchestral concert.

Figure 4.11: A summary of pre-questions concert questionnaire responses from non *CtM* Project schools, invited to the Royal Philharmonic Orchestra concert on 2 March 2010

Teachers surveyed from the following schools:

Abbey Fields	Ashby Fields	Ashton CE Primary
Campion School	Cedar Road Primary School	Ecton Brook Primary School
Finedon Mulso Junior School	Woodford Halse CE School	Great Addington
Great Creaton Primary	Headlands Primary	Helmdon Primary
Kings Heath Primary	Little Houghton Primary School	Loddington CofE Primary
Milton Parochial Primary	Roade Primary School	Rothersthorpe CofE School
Silverstone CofE Junior School	Southbrook Junior	The Grange School
Titmarsh Primary School	Whitehills Primary School	Freemans Endowed CE Junior School

Summary of Questionnaire

- 24 Schools attended the concert.
- 54 Teachers and staff attended the concert.
- 930 Students attended the concert.
(61% Year 5/6, 31% Year 3/4, 5% Year 7/8, 3% Year 2)
- Majority of schools were attracted to the concert because of the Royal Philharmonic Orchestra and that it was a free event.
- Schools were asked to rate the concert across 6 areas (Overall, Performance, Tim Steiner, Music, Venue and Staff). The vast majority of schools rated the concert as 'excellent' across all areas.
- When asked how much each school would be willing to pay for a similar concert, most schools said they would be willing to pay £3 to attend the concert.
- The majority of schools have music lessons on a weekly basis which every class attends.
- All but two schools have music co-ordinators.
- 61% of schools offer Wider Opportunity lessons to their students.
- 39% (363) of students who attended have individual music lessons.

Figure 4.12: A summary of teacher survey responses from schools that attended the Royal Philharmonic Orchestra concert on 2 March 2010

The pre and post concert survey data shows the response from teachers and students to be highly favourable, rating the concert as 'excellent'. Results for non-Connected to Music schools invited to the RPO concert who responded to the survey revealed that for 81% of the students and 25% of the teachers this was their first experience of an orchestral concert. These statistics are useful in gaining a regional understanding of orchestral concert attendance. The most frequent answer from respondents to indicate their reason for attending the concert was the fact that it was offered free-of-charge and that it was presented by the Royal Philharmonic Orchestra.

Parents' Survey

45 parents returned the parents' questionnaire at the end of the project. Selected questions pertinent to evaluation are shown here.

In response to the question: 'Has this project made you and/or your family feel differently about classical music?' the following indicated:

'Don't know': 36%

'No': 33%

'Yes': 31%

Musical instrument take-up:

Survey results indicate that 42% of the students have taken up a musical instrument this year.

Typical general comments:

The connected to music project was fantastic for my son and he has decide to take up the guitar next year. Thank you much to all involved! Parent: The Grange

My son really enjoyed this music project, he doesn't usually talk about what's going on at school but he would often talk about the music project. Parent: The Grange

It has been a superb project for my daughter to be involved. It has given her a lot of confidence to perform in front of people. Thank you. Parent: Falconer' Hill

Notable comments on parents' observation of learning or concentration improvement:

[name] has been putting a lot more effort into his work at school and his concentration is getting better as a result of this project. Parent: Falconer' Hill

Yes! Lots more confidence and is more interested in what goes into music. As a result of the project we are looking for guitar lessons for [name]. Parent: Falconer' Hill

From the parents' survey data it would suggest that there has been a significant up-take of learning a musical instrument by their children. However it would not be reliable to assume that 43% (as indicated by the parents' survey) of the total number of children did take up an instrument since the survey is based on 45 returns. Other data elsewhere reveal the actual number that did take up instruments to be 65 students. What can be concluded positively is the interest that 45 parents took to return the survey and the generally high level of enthusiasm for the Connected to Music project expressed in their comments. 31% indicated feeling differently about classical music (positive inference). Parents reported increased confidence, concentration and enthusiasm in their children as a result of the project.

Student Responses

A variety of student responses were gathered and a wide sample of these is reproduced in Appendix 2 demonstrating the level of engagement in the project. Drawings and hand written responses form the bulk of these student responses.

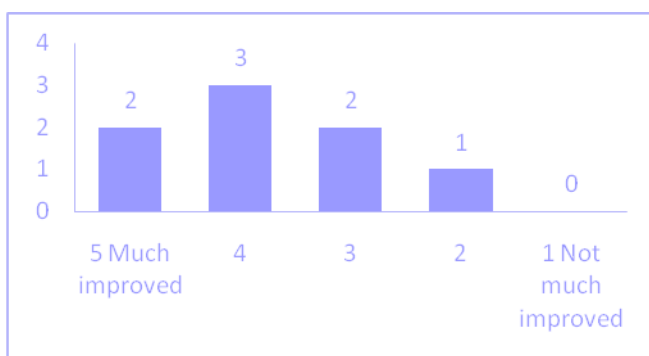
Whilst a greater proportion of the students' responses were initiated as teacher directed tasks, the individual responses indicate a high level of engagement with the Connected to Music project. Observations made by the children of the various concerts show strong impact and are likely to provide motivation for their own subsequent engagement with music, either to learn a musical instrument or appreciate instrumental music more generally. The importance of viewing these as legitimate artifacts cannot be emphasized sufficiently and whilst included in the appendices these should be viewed as significant contributions to the evaluation itself.

Mid-Point Project Teacher Evaluations – Survey Responses

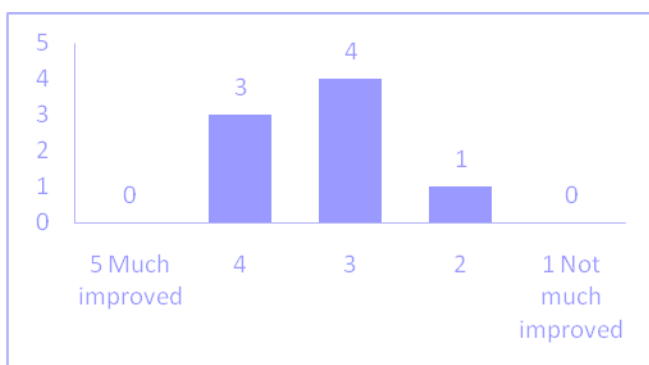
At the mid-point of the project teachers we asked a number of questions about the progress of the students involved in the project.

On a scale of 1-5, the extent teachers feel their pupils:

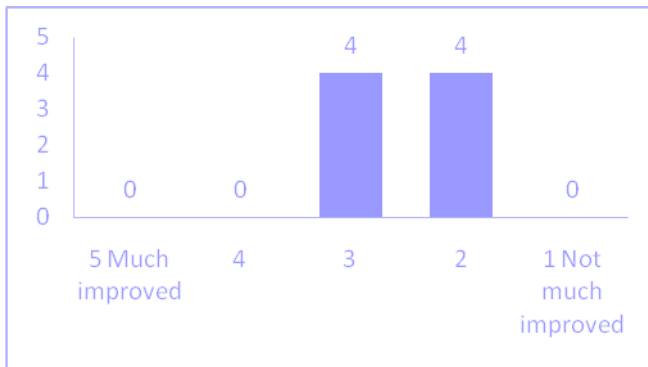
a) have improved their musical skills?



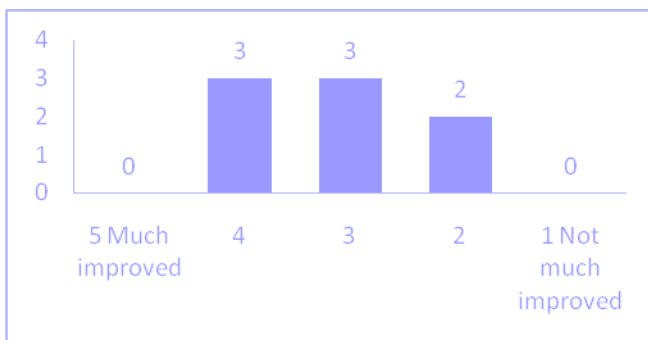
b) are performing with expression and control?



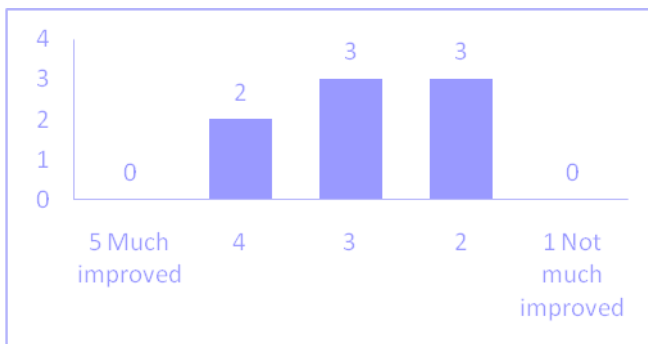
c) are talking about links between music that they perform, compose and listen to?



d) are evaluating their own music and making suggestions about how to improve it?



e) are using musical vocabulary?



Teachers reported increased levels of musical ability in their students which was evidenced in skill, expression and control, forming links between played music and composition, evaluation, and musical vocabulary. The survey results reported that teachers believed that there had been significant levels of improvement, with an average rating of close to 3 on a 1-5 point scale and there were nil reports of not much improvement.

Summative Reflections via Interview

What the headteachers said (non-verbatim) about the project:

Positive comments

- Motivation:**
- *Children who have been really motivated and engaged and many who aren't normally.*
 - *Have already programmed in a year of music activity but are still at the planning stages regarding content.*
 - *Keen to engage families and maybe incorporate their input at end of year shows, even having parents play.*
- Partnerships:**
- *The class as a whole worked really well together – the concert had given them a goal to work towards.*
 - *They are an ISP school, so having music has been a nice escapism from yr 6 SATS as well as a learning opportunity.*
 - *Welcomed the idea of the secondary schools taking the lead and working with the clusters to create music consortiums.*
 - *Worthwhile and would like to applaud the partners for the delivery of the project in its areas of speciality.*
 - *Felt that the project worked due to the big concert at the Derngate.*
 - *Loves the concept of putting young people with talented and professional musicians; this project really inspires the talented pupils particularly in their aspirations.*
 - *Was immensely proud at the Derngate concert as a large amount of GCSE students came from [school name].*
- Legacy:**
- *100% committed to carry this work on and said that although SATS create a busy time and many targets, they are not that important, where as creativity is high on her agenda.*
 - *Overall it's been impressive.*
 - *Has recently formed a Creative Arts Department a year ago as part of his healthy schools programme, which is doing really well. This project supports this.*

Negative comments

Staffing:

- Because [name] wasn't the music coordinator, the work hasn't yet filtered down through to other classes, but welcomed the idea to adapt policy and maybe use [name] in some way to target whole school.
- The project has been hard in terms of staffing and they at times have felt overstretched both in terms of time and logistics.
- Working under the guidance of the secondary schools is a good concept but again worries about the delivery/organisation/lead. An example he gave was a school carol concert that was organised by [name], [name] ended up being ill, and the concert folded without that key member of staff to lead. We need more than one or two people to organise such events/projects.
- Issues with freeing up [name's] time as he is team leader. When he is absent he isn't managing the team and this can lead to problems. Also a concern for the future. He is happy for [name] to take a lead, but worries that he may take on too much. It may help if we provided specialist music cover, then the students wouldn't lose out on music teaching, although there would still be issues surrounding management of team.
- The possibility of having an end of year Daventry based concert as a culmination, but worried who would organise this.

Time:

- The issue of it clashing with GCSE's has created some problems for them, but he can also see that this project is a welcome relief from the pressures of GCSE for some so is happy to work around that.
- Issue of resources arose – instruments are needed here.
- Like to see the County Orchestra stay for a whole day at school. Have a performance in the morning followed by workshops in the afternoon, then a concert.

Students:

- By working with year 6, we lose transition with secondaries. If we work with Year 5, we have them for two years or a year after the project finished.
- Concern that he is losing music students to Danetre due to them hosting the Music Centre, students tend to think that Danetre is the school to attend if you are into music and rule out WP. He asked if there was the possibility of rotating the Music Centre sessions between the two Secondary's in the future.
- Year 5 students NOT year 6 with respective music departments and heads on board and supported, perhaps GCSE students can have working with Primary students built into their course work – peer education. We could use the students in the same way we have used the musicians.

Resourcing:

- *Asked would we be able to fund a large venue (Royal & Derngate) again as this in his opinion gave the project staff and students something to aim towards, and gave it the wow factor.*
- *Consider buying into CPD sessions annually between £60-£100*
- *Keen to create a legacy but lack the know-how in putting a comprehensive and quality music education programme together, Christmas concerts were discussed.*
- *Would like to continue the work in 'blue sky' vision, but has concerns that without the professionals the achievements and standards won't be high.*

Further ideas & the future:

- *Are really keen to work with Danetre School and get support from them.*
- *Would consider buying into CPD sessions if the annual fee was below £100.*
- *Sympathise with other heads though and make the point that they are the only primary not in some ISP or special measures.*
- *Wants to work with proactive Primary Schools.*
- *Aims to raise the profile of Music in school. Improve relationships with Primaries, and to improve transition.*
- *Working with the professional musicians is a must. They add a new dynamic and raise the achievement and aspiration levels of pupils and staff. Seemed to be happy with a beginning, middle and end format of musicians coming in.*
- *Consider buying onto CPD training over the year at a cost, but only if the training met the needs identified through assessment.*
- *Could the project run as a summer school over 10 days in August? Or across the year in half terms, then the internal impact would be nil. Working with the gifted and talented.*
- *For the legacy we need to avoid more than 1-2 days a week out of school.*
- *He has started working on a smaller scale plan working with [name] Primary and the [name] Primary. We need to take what we have learned from this and create a one size fits all for the cluster.*
- *Happy to work in partnership with other schools but ONLY if they are committed as [name] want to build out excellent practice that can then inform the less committed. Perhaps to work with them in the future.*
- *He would like to see more links with the professionals even on a smaller scale, maybe even do a co-performance with the young people and the musicians, young person concert followed by a string quartet for e.g. He would be prepared to invest in that.*

- Likes the idea of older pupils working with Primary children and peer work education. Perhaps the yr 11 could work with the year 6 to deliver work.
- Timescale needs to be flexible and it's hard to be specific. He would suggest something on a weekly basis and ideally more than one thing.

Headteachers were generally supportive of the project and had predictable concerns over timing, staffing and resources. The significant number of comments about future partnerships and programmes indicated an acknowledged value of Connected to Music and displayed a willingness to explore a range of partnerships with professional musicians and neighbouring schools, both primary and secondary. Some shared concern was expressed (both on and off the record) about the location of the Music Centre at Danetre and felt this was partisan. It was acknowledged that there is a lack of available expertise within the schools. There was also shared willingness to support affordable professional development in music for appropriate staff.

What the Teachers & Peripatetic Musicians said about the project:

Project Expectations:

- Expectations were better links with Danetre and access to more music making using pro musicians. Expectations were all met.
- I expected to make music in groups and as a class which would then lead on to a big performance. Exceeded expectations in the sense that the quality of the outcome was far more sophisticated musically and instrumentally than I would have thought possible from children who started out as complete beginners.
- To develop my own confidence/skill at delivering a wider range of music skills to a class group. I believe that at the start of the project it was difficult to see the direction that the project was going in, however, as the project developed it was easier to see how this type of project could benefit children and classes of all ages and abilities.

Favourite project

'lightbulb' moments:

- Listening to all the schools playing together in instrumental groups at the Derngate.
- When some children began independently using the signals that the conductor had been using during work with the class.

- Watching the children's confidence building when we worked on our own version of Beethoven's 5th. The children wanted to impress Tim and show how they were multi talented and could play a range of instruments.

Biggest challenge:

- So many changes of teacher in the school I've been working in. Keeping the new teacher up to date with the project.

- Leading improvisation with no 'concrete' given starting point, coupled with teaching older children as I have always taught infants.

- Time constraints. My class has been extremely busy this year and I feel that a year 6 class, with SATs and other commitments add to the time pressure put upon teachers. I felt that had I taught a year 5 class and done the same project, I would have been able to devote more time to the project and the class may have got more out of it.

Positives of working on project of this length:

- Children looking forward to the team coming into school.

- The children were allowed time to develop as instrumentalists and had time with visiting and class teachers to really make a difference to their overall musical skills.

- I feel empowered to develop something similar, but on a smaller scale, with other teachers in my school. (I am only able to do this because I will have release time next term.

- The children's enjoyment of music and how to produce it has developed.

- Watching children of all abilities play different instruments and see how they interact with the musicians. Especially as the musicians have a huge range of skills.

Negatives of working on project of this length:

- Hard to keep continuity with gaps between sessions.

- The children have been playing (and teachers too) the same thing for a very long while. I felt the connections between our work and the original pieces may have been lost as well.

- When Tim wasn't there, it was often hard to see the direction the project was going in.

- Without the help of the professional musicians it would have been hard to motivate the children playing repetitive pieces of music.

- Time was an issue. Having time to plan and rehearse the next part. Having time to meet other teachers. Having time to write evaluation forms etc.

**Students' development
over the course of project:**

- Yes. Better listening skills.

- Yes, recordings of the performances should be evidence enough that rhythms have become far more complex, the range of notes and pitches used has increased, children's ability to conduct and also to listen and perform with sensitivity to the group has also improved.

- One boy played as part of our orchestra in our summer show. He played the cello and had previously not been involved with the music side of the show.

- All the children seem excited to go to music sessions when orchestras live are in school.

- They can sustain longer listening activities.

School implications:

- As a class teacher I will be using many of Tim's techniques in my own music lessons next year.

- I have not seen evidence of the project filtering into any other classes and know that the other year 6 class has been rather jealous of the class taking part. However it has kick-started interest in instrumental tuition in the school and the year 6 teacher and Head are both keen to promote music more in September.

- It hasn't filtered down yet, but I will be developing the project next year, with two classes.

Teachers reported that more students as a direct result of taking part in the project expressed an interest in learning an instrument and had improved learning in music class.

Teachers further comments on:

'School legacy':

- We hope so but need to discuss it with our new head teacher starting in September.

- *The best legacy is the attitude and experience of the year 6 teacher who has really promoted music for September and is looking into additional instrumental lessons.*
- *Only if time and funding are used to help support teachers. Experienced music practitioners are needed in order to boost the ethos of music in all schools.*
- *I have enjoyed being part of the project and think it has been a wonderful opportunity for the children involved and something that they will remember for a long time to come.*

‘Greater confident in delivering music sessions and particularly in composition’:

- *Yes, definitely.*
- *Yes as I had no experience of delivering music at KS2 level and I have been given the chance to during this project.*
- *Yes. But I would still need advice and support of a more experienced music teacher like [name].*

‘Skills learnt on the project which can be implemented in teaching’:

- *Warm-ups. Composing using a limited number of notes. Listening skills.*
- *The teaching and assimilation of aural skills and the skills of leading improvisation.*
- *Composition, The games to warm up the class, Listening skills.*

‘How this project differed from previous music education projects in school’:

- *No other projects have involved professional musicians coming into school to make music with the children.*
- *The string instrumental projects in the school have been successful in the past and have only been over 1 term, then moving to smaller group lessons in terms 2 and 3. This project has been longer and there has been more time for every child to develop for the whole of that time.*

‘Practices affected by working with Tim and the orchestral musicians’:

- *Yes, but would find it difficult without the back-up.*

- I have been using some of Tim's activities and warm-ups in my own teaching both of wider opportunities and small group tuition. I have also been turning to a less formal approach and using learning by ear some more in my teaching. I have also been reminded of the need to play to children so that they hear the instrument – I have been guilty of only playing the tunes from teaching material and pupils have really enjoyed listening to one of my pieces at the end of their lessons. I think the orchestral musicians provide inspiration for the children.

- It has shown me that I should never underestimate the ability of the children. They have shown that they have more music skill than I gave them credit for. Their adaptability to change their music style is incredible.

'Creative Professional Development Days':

- Interesting to hear others' points of views and hear how the project affected them in different schools.

- I felt that the material covered was useful for me but I did think it could have been covered over much less time. These days have meant lots of extra catch-up teaching for me as well as arranging supply cover and missing important teaching time at some schools.

- They were okay. I felt that sometimes more time for ideas and sharing good practice could have been used. We as teachers needed time to plan and work out how to continue the project in our own schools.

'Creative aspirations':

- Yes. I'm so glad that I was part of the Creative ensemble. In terms of professional development I've learnt more about music this year than in my 15 years of class teaching.

- I think my answers above cover this.

- I think I may learn to play an instrument!

Teachers and peripatetic musicians observed marked improvements in the students' musical abilities and confidence. Noticeable in their comments is the enthusiasm for the project and the enjoyment both staff and students experienced. Teachers report that students' listening and concentration skills have improved. Significant increases in the student up-take of musical instruments were reported. The positive impact of Tim Steiner on the teachers is noticeable as many record their intention to replicate his teaching methods and exercises in the future. However staff noted time restrictions as a problem to learning music this way at school. It is evident here that teachers believe that experienced music practitioners working both with staff and students are needed in order to boost the culture of music in all schools. One teacher enthusiastically claimed: 'I've learnt more about music this year than in my 15 years of class teaching'.

What sinfonia ViVA Musicians said about the project:

Feedback collated from two orchestral musicians (ViVA Double Bass) and (ViVA Trumpet).

ViVA Musician 1:

Seeing the transformation of the teachers – the change in how they now comfortably deliver creative music activities to the class.

Seeing the change in some of the students – more demanding participants being so focused and taking responsible roles with their peers.

I feel that my job in the creative ensemble is to use my skills and experience as a professional musicians to inspire and support the group and share my expertise in the workshop scenario with all the other members of the creative ensemble, not just those that are less confident / musical etc, but also to help develop skills between all the professionals.

Having more project time to skill share with teachers has been a clear benefit.

I think a very positive and comfortable relationship was developed with the creative team and teachers. This was particularly obvious on the training days and performance. Suggestions and advice were always happily offered and received.

Most of the teachers had not considered / attempted composition before. Now they can build convincing pieces with a group based on improvising on 1, 2 and 3 notes and combining rhythmic structure with colours / textures.

Many teachers said how pupils responded very positively to the workshops, being more confident and keen to join in. Teachers have said their own self-esteem and confidence has been boosted by the response of their pupils.

The solo singer of the don't forget song said to me 'I've never been so scared and excited at the same time... when can I do it again?!'

I think that my role changed and developed quite early on. Tim utilised me in a strong holding role as a central part of the rhythm section. This is a traditional role for the bass, but I like to think that although quite specific it didn't restrict my level of creating with the participants.

Many responded excitedly to the De Falla sections that they knew. For the younger ones, the playing (pros) and involvement in the concert seemed more obviously inspiring than the actual repertoire.

Great project – needs to be rolled out across the nation.

VIVA Musician 2:

The creative ensemble training days have been lovely – lovely to hear how things are going from different perspectives (and backgrounds) within the group; lovely to figure out where to go next and try out ideas.

It has been wonderful being part of the creative ensemble – working well despite the vast differentials of job / skills / musicianship / age etc.

The participants gained quiet confidence, self value, broadened horizons. My guess is that Southbrook probably lead the way in being released from behaviour pattern shackles, but most children benefit to some extent.

I enjoyed the splitting up of schools into instrumental families aspect of the Connection event. Being part of a larger, more powerful team was irreplaceable to the younger children especially. The younger participants emulated the older students and professional musicians in terms of behaviour, concentration, performance skills, which was extremely positive. They so obviously wanted to join in with anything that sounded genuine and convincing.

I have loved being part of this effort. I have grown personally and relished the thought of an elongated time period being attempted. I think it has worked well. I like the possibility of passing the baton to year 6 teachers and the use of music centre. I like the connection of year 6 pupils with year 7 music teachers and peris. I like the change of behaviour through musical games / exercises. I like having two culminations, neither of which was a culmination. Thank you for having me along.

[name] and I should have been booked with the RPO and the RPO team should have played in the ViVA performance.

Although a small sample, the two sinfonia ViVA musicians share common perceptions of the project. The musicians noted the growing ability of both the teachers and students to engage with instrumental music. In their feedback the musicians noted positive relationships between the participants, teacher induction into composing music, growing confidence of the students, improvements in behaviour, concentration and performance skills.

Partner Evaluations

Orchestras Live – Jan Ford, Partnership Manager:

This was a significant project for Orchestras Live. Not only did it build on our already thriving and active partnership with Northamptonshire County Council, the Royal Philharmonic Orchestra, sinfonia ViVA, Royal & Derngate and Daventry District Council but it was the first major award from a government department which recognised the national role Orchestras Live has in the development and delivery of music education in partnership with professional orchestras, local authorities and cultural providers. The award not only raised our national profile, it enabled us to translate our belief in the power of orchestral music to engage and inspire a wide range of people, often for the first time.

From the outset we set about challenging existing practice; the way music is delivered in schools, the way professional orchestras deliver education activities, the way concerts are presented, the way young people engage with music. Again partners rose to the challenge and embraced new ways of working often taking a massive leap of faith safe in the knowledge that they would be supported by their peers. This trust led to some of the most amazing musical achievements by young people and their teachers that we have ever witnessed.

The management of the project was challenging not least because of the number of organisations, musicians, schools, venues and children that were involved. The complexity of delivering such a groundbreaking project, just in terms of getting the right people in the right place at the right time whilst maintaining the goodwill, enthusiasm and motivation of all the partners was, occasionally, difficult. A less experienced group of partners might have given up or compromised the objectives of the project by taking the route of least resistance. Not this partnership. A 'can do' culture pervaded, driven by the desire to provide high quality music experiences for and with children and young people and their teachers. This 'can do' culture contributed greatly to achieving, and in some cases exceeding, the stated outcomes of the project.

We would like to think that this project has changed or at least contributed significantly to both individual and organisational professional practice and that practice will continue to be adopted and developed not only in Northamptonshire but play a part in influencing the way music is delivered nationally. Orchestras Live's role now is not only to disseminate the findings of this project widely among a wide group of decision makers but to sustain and, against a backdrop of severe financial constraints, continue to do what it does so well, provide a bridge between the professional arts sector and the statutory education sector, enabling the partnership to grow so that many more children and young people can be inspired and motivated by music.

**Northamptonshire County Council Learning, Achievement and School Improvement (LASI)
– Sharon Green, Learning Adviser Music, Children & Young People's Directorate:**

The *Connected to Music* project has allowed us to continue to develop an existing partnership and to extend and develop the creative work that we had begun in another area of the county. It has been a great learning experience and one that has involved a high level of reflection and analysis.

Members of the RPO and sinfonia ViVA, instrumental teachers, ASTs, Class teachers, Music co-ordinators, student mentors and young people have been able to work together on this project and build up an understanding and empathy for each other's work.

Schools have engaged with the project on different levels. Most have embraced the project and begun to plan the legacy. It has been great to watch teachers grow in confidence, ability and enthusiasm for music during the year. For example, Ros, a year 6 class teacher with little or no musical background has started double bass lessons, bought an instrument, passed grade 1 with a merit and now taken on the role of music co-ordinator across the school. She has also taken a lead in an after school transition project and is leading a CTM group at the Daventry Music Centre on Saturday mornings. Her enthusiasm and passion for music have been an inspiration to her class, colleagues and to the creative team.

The level of reflective practice has been high. Teachers and the creative team have gone through a complex learning journey. For example frustration from some of the teachers about the lack of clarity in terms of learning objectives has sparked healthy and heated debate about the nature of the creative process, what objectives look like and how to assess musical learning. It has been extremely valuable to have a music AST (Hilary) as part of the creative team. Hilary has been able to work with the schools in between sessions. In partnership with the teachers and pupils she is developing materials to support teachers and pupils in the classroom.

The student mentors (Christine and Ben) have been a real asset to the project. They are very positive role models – everyone wants to be in Ben and Christine's teams, they have worked very well as members of the creative team and have developed in skill and confidence during the year.

It has been great to listen to such large numbers of children talking about orchestras, Beethoven, Manuel de Falla, riffs, cellists being 'cool'

The musical skills of the children and young people have improved during the year – in particular:

- ensemble playing: this was a real strength of the project. The pupils were able to perform with a sense of ensemble - understanding how their part contributed to the whole and working as a team. This is a skill which is often under developed in the classroom (in both primary and secondary schools).
- the ability to concentrate and work together – this was particularly evident when Tim led some rhythm warm up activities at Falconer's Hill Junior at the start of the Ritual Fire Dance project – the engagement and concentration was excellent.
- musical memory and aural skills: all pupils (and most of the teachers) were all able to remember their parts and to follow and respond to numerous visual and aural cues.

Royal Philharmonic Orchestra – Ruth Currie, Community and Education Co-ordinator:

The model of partnership was really strong in terms of the types of organisation it brings together. A great breadth of skillsets (local musicians NMPAS, professional expertise RPO – symphony, ViVA – chamber) and networks (national orchestral agency, local venue’s cross county audiences, LASIs schools and local authority networks). For a project that concerns itself with inspiring young people to make music there are all eventualities covered – from professional performer, to working in a large concert venue, being a peripatetic teacher, or non-music-specialist class teacher.

The role of the Creative Ensemble as a equal platform for training in creative leadership skills, and sharing local knowledge, resources and best practise was of great value to all involved. The forum was equally as valuable for the professional orchestral musician, as it was for the class teacher, with all stakeholders being able to contribute to and learn from the process. It exemplified a format the RPO can learn from and apply to future partnership work. Furthermore it helped to form strong links between school teachers in the area who had previously little to no contact, and gave momentum to the creation of an informal support network of fellow colleagues and peripatetic teachers in the region.

The role of Tim Steiner as the singular Creative Director who not only excellently delivered the practical workshop side of the programme but was thoroughly integrated into strategic planning allowed a good sense of coherent creative overview throughout the project. Although the steering meetings allowed partners to discuss and explore best practice, sharing information in between these meetings was difficult at times as email was heavily relied on. Understandably with so many stakeholders involved it meant that either there was an inundation of email communication, or people were missed out of certain communications, and duplicate conversations occurred.

All partners have been flexible to the evolving elements (role of creative ensemble, creative focus for training days) and structure (positioning of workshops and concerts), and in each instance changes have led to new positive outcomes. The ability to bring the culmination event forward, and continue workshops afterwards meant that we maintained the energy and excitement of the large-scale event into the classroom, and simultaneously passed the creative ownership back to the participants for the final stages.

It’s natural for a programme of this scale taking place over the period of a year to change shape, and one thing we could have improved upon was regular review and monitoring of how the programme moved forwards from its initial plans and the corresponding evolution of the aims, objectives and outcomes. This process would have helped discussions about the legacy of the programme to take place earlier, and allow sufficient lead in time to plan legacy activity starting immediately after summer holidays which hasn’t been possible.

The positive response and incredible energy of the audiences at the RPO’s schools concerts at the R&D was unprecedented for us, and it really underlined the value, strengths and impact of this area of our work.

The culmination concert, Connection, with all partners working alongside each other, and alongside the full orchestra from sinfonia ViVA was our first experience of collaborative working of this nature and

scale. There was a real sense of teamwork from our entire Creative Ensemble with everyone contributing to the success and smooth running of the day – from just a practical angle being able to share the workload in this way is a great model of best practice for future large-scale events. It also meant that more people had special interest in the success of the event and their role within it, and were dedicated to creating the best possible experience for participants on the day.

There were many benefits of having two orchestras working together in this partnership. Firstly having two orchestras allowed any scheduling difficulties to be shared – and there were naturally many issues with so many different partners involved in each singular event, and with the programme taking place over a year. Having a chamber and symphony orchestra involved also allowed participants to experience the breadth of the orchestral world, repertoire, ensembles and working life as a professional musician. And furthermore was a great experience for our education department to observe and share best practise in the community and education sector.

sinfonia ViVA – Marianne Barraclough, Education Manager:

The project was a success for sinfonia ViVA in a variety of ways:

The partnership with Daventry Schools and Music Centre, and more specifically and interestingly with the creative ensemble team.

It was by far the most successful partnership with peripatetic music teachers we have been involved with, largely due to the development time the team had together, initially outside workshops, and then the fact that the project took place over a full academic year with workshop sessions in schools and ongoing development time.

To be able to work with peripatetic instrumental teachers in the delivery of creative sessions, with them supporting the instrumental development of the participants in between sessions was a revelation and something we would like to further develop in future if possible.

The chance to work with another Orchestra provided good development opportunities for both orchestras and gave the participants a varied experience of orchestral music. The two Orchestras played to their strengths, with the RPO giving a schools concert and ViVA taking the lead on the collaborative performance, which together provided a rounded view of the work of orchestras.

Very successful large scale collaborative performance at the Royal and Derngate – involving the largest number of non professionals alongside the Orchestra of any other project we have delivered.

We had previously been wary of taking on longer term projects, as we were worried that our musicians would find it difficult to commit to sessions over an extended time period. However, this project showed that with the right musicians and the right buy in to the project from them, that it is in fact possible for us to work effectively on longer term projects.

The longer term nature of the project was also a challenge in terms of the management of the project. We usually work on projects which are delivered fairly intensively over a time period of one to four months and the intensive nature of the project means that as a management team we become

immersed in the current project. It was necessary to be able to drop in and out of this project throughout the year and therefore skills were developed in how to do so more effectively.

The combination of delivery in schools and planning and development time with the Creative Ensemble provided the ViVA musicians with a high level of development opportunity alongside Tim Steiner and the rest of the team. Both ViVA musicians involved in the project developed skills in leadership and the confidence to use these skills throughout the course of the project.

Tim Steiner has been a real asset to the project – shaping the work and guiding the team throughout. It has been a pleasure working with him on this project.

Working with so many partners was sometimes a challenge in terms of administration. There was a high volume of email correspondence as there were a large number of partners with varied interests in the project. Sometimes this was unwieldy and decisions took time to be taken which was frustrating at times, yet fully understandable.

Project Creative Lead/Facilitator – Tim Steiner:

- Great to have a project with long term goals and vision, with the funding and resources to tackle issues on an on-going basis rather than everything being set in stone at the outset.
- The long term nature of the project allowed us to try new ideas in terms of logistics and educational and creative work which would not have been possible during a shorter term project.
 - Delivery of creative and evaluation sessions following large events (schools concert / Connection concert) very rarely happens and has given incredible opportunities to capture and nurture the energy of those events.
 - Ability to deliver differing phases of the project in differing ways and with differing aims and objectives. The range spanned from sessions in which participants were taught pre-devised material, to sessions in which participants individually devised and performed all their own material
 - Possibility to look at the benefits of mixing the creative teams. When orchestral musicians were variously unavailable for sessions we could bring in others in a positive way as an additional resource and experience for the participants. It was almost always a positive thing. This is less possible on a short project and often has a negative effect.
 - It was possible to really properly develop creative working relationships between the members of the team. It can be difficult to strike up very constructive relationships between professional players in an education context, and full time professional instrumental teachers. During this project a process of genuine skill-sharing took place and the properly complimentary process of delivery took place.
 - The musical inspiration of the professional players had time to influence not only the children, but also the staff. It was only due to the length of the project that led to one teacher beginning to learn to play double bass. And only in the latter stages has another teacher begun to show interest in learning the cello. Adults can take far longer than children to come

- around to taking the first steps to learning an instrument. This project has allowed that to happen and provided the resources for the teachers to play.
- The ability to change logistical and creative aspects of the project was fantastic and essential to its success. Despite the difficulty some members of the team had with this changing flexible approach, with time everyone became used to it and saw the benefits.
 - There has been time to properly learn about, and to draw on the individual strengths of all participants (children and professionals)
 - There has been time to take the professionals through a process during which they begin to fully understand some of the basic working principles of creative group music work. This has led to a number of the professionals having an understanding of fundamental principles, rather than merely a knowledge of a few techniques.

The use of a mixed team of professionals:

- The combination of instrumental teaching/coaching and creative work had a very good balance particularly in terms of the violins. The process by which the specialist violin teachers could take a smallish group of beginners who showed interest AND potential, as part of a larger mixed instrumental creative project proved to be hugely successful for all. The children developed at a vast rate, and then inspired the rest of the class with the quality of their playing. This is a tremendously exciting model of instrumental tuition and one which connects the process of learning technique and repertoire, with mixed ensemble playing and creative work.
- The quality of the violin work far outshone the other instrumental areas and this seems largely due to the fact that there were 2 violin teachers working with teams of violins, but no teachers specializing in any other areas with similar teams of instruments. Wind and brass tended to become a general mixed wind/brass group with no wind specialist and no dedicated classroom instrumental teacher. Indeed, even the difference between violins, with their specialists, and cellos, with no specialist was hugely marked. A future project should look to strike a better balance here.
- Regular steering groups meetings have provided the opportunity for genuine sharing and discussion with respect to educational and creative processes. The combination of professionals with differing objectives, knowledge and experience has been an invaluable resource. It has been possible to have genuine and meaningful ongoing debates/discussions about the delivery of music in the classroom. It has, however, also been very notable when one or more key members of the steering group have not been present. During such times, it is clear that not all perspectives of the work are brought to the table, and also that key members become removed from ownership and understanding of parts of the project. It is as disruptive and unhelpful as teachers or musicians failing to attend workshops.
- It has been very helpful to have feedback and input for the perspective of the DfE in the meetings. The representatives have always brought an objective, informed and constructive perspective to the meetings.
- The mutual respect and sharing between the two orchestras, both players and managers has been inspirational.

Some things we might do differently next time:

- More regular meetings of the creative ensemble. We didn't really establish the creative ensemble as a working group. All teachers should have attended the initial two days' of training. We could also have had a regular monthly twilight session. The creative ensemble (albeit) minus teachers played at the launch but then never again. They should have played at least once more, ideally during the schools concert combined with the RPO, and during Connected. This would have been inspirational both to the pupils and to the members of the ensemble.
- We could have looked at employing an apprentice workshop leader. This might have been a member of the instrumental teaching staff or other local practitioner. It could have been useful to advertise for the post and to audition so that we would be sure to recruit someone who had the potential to develop overall workshop leading skills with an understanding that they would be a crucial part of the legacy. An apprentice leader needs to be someone who is really up for it, and who also possesses the basic music skills and personality.
- A website for all the professionals with a forum to share ideas, and a place to post information, photos, videos, audio etc. with profile pages and all info would have been invaluable. We should have got this up right at the start and taught everyone how to engage with it in the very first training session. It could have been good to have developed more of a culture of on-going dialogue between the professionals.
- It would have been good to make greater connection (any connection!) with the county recital teams that visit the schools. It seems a missed opportunity not to have worked with them at some point.
- A greater knowledge of the projects already happening in each school, and the various practitioners working would have been useful. We should have had clear points of communication with the specialist music providers in the schools. It felt odd to be working in some schools, knowing that a specialist instrumental teacher, or class music specialist was working elsewhere in the school at the same time.
- It would be good to insist that in future, all partners in the collaboration witness the work in its grass roots setting. It was noticeable that some key members of the steering group failed to attend a single workshop throughout the year.
- It has been disappointing that a number of members of the creative team were unable to attend some of the final sessions and especially the final team session. These were, in many ways, the most important sessions in terms of legacy. It would be useful to assess the reasons for a seeming drop in commitment to the work in the latter stage to ensure that the same does not happen on a future project.

Northamptonshire Music and Performing Arts Service – Peter Dunkley, Head of Service:

I feel the project was very well led by Orchestras Live and they deserve considerable credit for both bringing the partnership together and holding it together – not easy with the number of organisations involved. They also played a key role as a catalyst and inspiration for the project taking place, and of course to raise and negotiate the necessary funding. The partnership provided the Derngate Theatre in Northampton with the potential to develop their links with the orchestra's education teams and

schools, which I think was on the whole achieved. The Derngate Theatre offers a range of fabulous spaces for arts activity and every effort was made to offer those spaces to meet the projects needs. However, the participants and their parents were effectively a new audience for the theatre and perhaps this aspect and opportunity wasn't always as developed as it might have been. That said, the Derngate is a busy place and our project was undoubtedly one of many projects that take place in the venue across the year. For any future events there perhaps needs to be greater consideration given to the potential for audience development and further engagement beyond the project.

The RPO's education team were clearly 100% behind the project and did everything they possibly could to work with all the partners and ensure that any logistical problems were resolved. The major concert day at Derngate Theatre clearly demonstrated that given the opportunity, there is a hunger for schools to expose their students to quality orchestral music making in the right surrounding (a professional theatre) and significantly in these difficult financial times the schools were willing to put some funding towards it (*in this case mainly for travel as the concert attendance was free*).

Tim Steiner presented this concert brilliantly and he was an absolute inspiration throughout the project – his leadership and vision were paramount to the project's overall success. Ideally we need more Tims in the classroom but I'm not sure it's something you can learn during the length of a project. Certainly the teachers, student mentors and the professional musicians who worked with him have all been inspired by his expertise and enthusiasm. Because of funding restrictions orchestral projects are generally quite time limited and working across a whole year is a different challenge, something all partners have been having to come to terms with as the weeks have gone by – but then that's how schools work – teachers and students are not there for the short term they're there every week! Musical progress was achieved, but by the nature of the work and again time limitations, some students only engaged in activity at a fairly basic instrumental level (chime bars etc). This was highlighted for me during the mega Derngate performance with ViVA where other students had clearly been able to develop their skills on a more authentic orchestral instrument to great effect – rather leaving the others behind. For example, there was some stunning string playing in view – these children had clearly responded well to what was on offer and their musical skills had benefitted commensurately.

The orchestral musicians from ViVA were a particular source of inspiration at classroom level (significantly they stayed the same throughout the project which helped) – as a body ViVA looked totally engaged during their big event at Derngate and played beautifully both on a solo basis and as part of massed ensemble (including some really challenging music). An inspirational event all round for both the participants and the audience (the parents were so enthusiastic they as a body came to their feet in admiration of their youngsters at the end of the evening).

The positives of the project were for me a great deal of high level musical activity taking place both in the classroom and beyond, and focused in Daventry linked to schools that face a range of challenges. As a direct result there has been an increased take up in instrumental lessons which from the Music Service's perspective is a real plus. The benefits of a more practical approach to classroom music making have clearly been established and will no doubt be continued both by those teachers involved throughout the year but also by the creation of additional resources/shared experiences and the legacy programme that is now being put in place.

The schools that attended the RPO orchestral performance at the Derngate Theatre absolutely loved it and as an LA we will no doubt be seeking methods of viably meeting this clear need and aspiration

within our school community. The dialogue that has now been established between the staff of the junior and secondary schools, signposts what should ideally become standard practice across all school communities.

The issue is now what has the project achieved in the longer term – if you invest a large sum of money in a year there will inevitably be a lot of positive activity at that time, which there undoubtedly has been, but the real proof of the pudding will be what happens next, and that’s still somewhat in the melting pot. The students, teachers and professional musicians involved during the year of activity gained a lot and will be using these skills in their day to day delivery with young people, but without the catalyst of the project to keep them working together it’s presently unclear what will happen and whether these links can be maintained. That said, at a local level we are committed to ensuring things do continue to develop, plans for the legacy are being discussed with Orchestras Live and other partners, and some programmes have already been established through the local music centre in Daventry and schools.

The following is from Alaster Thom- Deputy Head of Service and line manager for the Music Service teachers taking part in the project across the year:

“The partnership has been beneficial in ways that are not always entirely expected. As a manager of three of the staff who have been working with the pupils, I had initially expected it to be mainly an additional form of training i.e. working with partners whose main emphasis may not be school based delivery; but it proved to be far more than this....

For example; working with people like Tim Steiner who has skills when working with children which are of the highest level and justifiably admired.

We all learnt from Tim, not only his way of developing pupils and making their work seem valuable but the way that he uses himself and his body language to make reflection and evaluation an essential part of performance and composition. My staff discovered techniques of how to take time, and that varying the pace is good!

The area that was hardest to deal with was where the instrumental teachers were put into situations of having to cover for partners whose main priority didn’t always seem to be where they were at that time. On one occasion the afternoon session was left to run with just two Music Service staff after the orchestral musicians all left because of slightly bad weather. That said on the whole the professional musicians seemed to be valuing their time working with the pupils and Music Service teachers reported back very positively on the effect that they had had on the pupils.”

Note: Royal & Derngate were invited to contribute but a report has not been received.

All partners make positive reference to the project itself. Creative ensemble music-making has been highlighted as a constructive accomplishment of the project along with its ability to inspire. A project of this length gave rise to the ability of musical inspiration derived from the professional players and which had sufficient time to influence not only the children, but also the teachers. The complexity of bringing such a large array of people together over a long period of time is a common theme, however the success of this attempt has been unanimously acknowledged. The issue of legacy has been raised by several partners and this particularly concerns allowing sufficient time to plan adequately for this to be achieved and sufficient foresight by individual partners in their own capacity to make greater impact following the project. The developing positive relationship between the two orchestras and the enthusiasm expressed by all partners is in itself a legacy of the project. Perhaps not surprisingly most project partners were less self-critical in their own evaluation statements than might otherwise be helpful to future development.

Summary of Project Statistics	Creative Programme	Orchestral	Concerts	Other
Number of...				
Groups involved	8			
Participants from schools involved	281			
Sessions over 10 month period	69			
Musicians involved in workshops	10 (7 RPO, 3 ViVA)			
Instruments involved in the project*	28			
Partners	6			
Teachers involved	9			
AST/PERIS and teaching support staff	5			
Young mentors	2			
Training sessions	12 sessions/6 days			
Concerts performed		3		
Student rehearsals		3		
Musicians involved in concerts		111 (76 RPO, 35 ViVA)		
Schools that attended 2nd March concerts			48	
People that attended both 2nd March concerts			2402	
Percentage attendance - 2nd March concert			82%	
Percentage of schools that thought the 2nd March concert was excellent			92%	
Percentage of schools that thought the presenter was excellent			92%	
People that attended 25th May concert			563	
Percentage attendance - 25th May concert			48.7%	
People who had previously not attended an orchestral concert before 2nd March			777	
Steering Group Meetings held				7

*Pipes, Violin, Cello, Clarinet, Percussion, Drums, Trumpet, Flute, Saxophone, Horns (French and Tenor) Cornet, Viola, Guitar, Bass Guitar, Tuba, Trombone, Euphonium, Metallophone, Recorder, Swanee Whistle, Keyboard, Voice, Baritone, Sax, Piano, Double Bass, Xylophone, Glockenspiel

Table: 3.1 Summary of Project Statistics

5. Key Conclusions

Conclusions based on intended project outcomes

The evaluation of the *Connected to Music* project has revealed that in fulfilling the intended project outcomes it has achieved a significant benefit to the schools and groups involved. The project successfully met the intended key outcomes of *Connected to Music* (see Executive Summary) and developed a productive partnership model.

Connected to Music has demonstrated increased standards of music education in schools by July 2010. All partner schools reported improvement against each and every one of this particular outcome's indicators. Trends show there have been noticeable shifts in student engagement and ability to perform music. A significant number of parents have noted improved attentiveness and interest in music and school more generally and 31% of parents report their child's positive shift to appreciating classical music.

An analysis of data reports that the project group showed observable improvements in students' musical ability which is typically characterised by:

- Very good progress in ability to perform complex rhythms by ear and from memory with awareness of and sensitivity to other performers;
- Ability to perform as part of an ensemble and to follow high level of aural and visual cues evident in all schools;

- Pupils able to listen to complex pieces of music and evaluate them using an increasingly sophisticated musical vocabulary;
- Pupils able to listen to and evaluate their own and each other's work and to make suggestions about how to develop and improve their performance and composition;
- Evidence of appropriate activities such as pupils passing a melody around the group – pupils responded well, listened carefully and began to experiment with ideas;
- Clear examples of positive behaviour management strategies in session had a positive impact on student behaviour, concentration, their ability to work together as a team, to offer comments and suggestions, to take the lead and to work together following cues and musical instructions;
- String players made particularly excellent progress;
- Teams work together to maintain good pace, structure and musical challenge;
- Students generally learnt quickly and were engaged in their work and achievement was noticeable;
- Activities and demands were matched sensitively to the needs and interests of learners. Learners views were sought and teachers respond to these;
- Students took pride in their performing, composing
- Students were taught to solve technical problems in their playing and singing e.g. how to use beaters appropriately on glockenspiels, how to bow etc;
- Students demonstrated keenness to improve their performance and composition;
- Problem-solving skills were in evidence and students were encouraged to take decisions and learn how to work independently;
- Students appeared sensitive to each other's musical ideas and judgements;
- Students were willing to lead and or support each other during ensemble performances;
- There is a good focus on learning by ear, from memory, internalising new melodies, riff, notes, scales, rhythms etc;
- Musical vocabulary was taught accurately and appropriately – students began to use this to talk about and evaluate music that they listen to;
- Performing, composing, listening and appraising were effectively integrated to improve students' musical understanding;
- Learning was differentiated, so students built appropriately on their musical learning in or out of school – students receiving instrumental lessons used and build on their skills appropriately (resources and activities were differentiated);
- Learners were given opportunities to play by ear, from memory, from notations. These methods were valued equally.

It was intended that two new specialist music delivery teams able to work with classroom teachers in the County to raise standards of music teaching and performance would be operational by September 2010. This outcome is intended to be achieved with the partnership looking at rolling out some models that would be based on partnership working, transition projects, cluster funded and buy back packages that involve support and training.

The project has led to the anticipated development of new after-school music activity programmes in three schools in Daventry led by music practitioners in place by September 2010. There will be two after school *Connected to Music Clubs* running in Falconer's Hill/The Grange and William Parker and these will be led by County Music teachers. Daventry Music Centre will be running a *Connected 2*

session as part of their weekly sessions from September 2010 and these will be student-led with support for music teaching staff. At least three teachers have indicated they will be developing the programme as part of the curriculum – Falconer’s Hill, The Grange and William Parker.

Demand for instrumental teaching in Daventry increased by at least 8% from the beginning of the project to September 2010. Approximately 10% more children on Wider Opportunities programmes continue learning instruments beyond Year 6.

A permanent national music education resource for music teachers in Northamptonshire is currently being devised. Orchestras Live report that these educational resources are in development and are expected to be completed by November 2010.

In the longer term the project has aspired to change the cultural environment of Northamptonshire, particularly in Daventry where the aspirations of both students and families will have been raised, creating a more conducive environment for learning and listening. There is already visible reporting by parents and teachers of a significant positive shift in attitudes. The project worked in depth with a total of 281 children in 7 schools and one Saturday Music Centre. A total of 69 half and full day creative sessions were undertaken. A total of 9 teachers were involved each of whom received a total of 550 hours of training and professional development (CPD). 2,420 young people attended two large-scale orchestral concerts equating to a total of 3,603 hours of contact or experience time. 111 professional orchestral musicians were employed during the project. 777 people attended an orchestral concert for the first time. The project has undoubtedly had a wide impact, however a definitive conclusion about aspiration-raising is beyond the scope of this evaluation at this time and could only be measured by conducting longitudinal research at yearly intervals.

The following reflect the key strengths and weaknesses of the project and are presented in no particular order:

Strengths of the project

- The ability for professionals from education, music and cultural sectors to work closely together to achieve common outcomes;
- The involvement of and access to a large-scale professional venue;
- Closer links with and between feeder Primary and Secondary schools established;
- Working with professional musicians from RPO and sinfonia ViVA;
- Students, teachers and parents experiencing in large-scale orchestral concerts in a professional venue;
- The high degree of mentorship at all levels of the project;
- Opportunities to present instrumental music to audiences;
- Commitment to a discipline with observable outcomes;
- The high level of instrument take-up during the project;

- The positive shifts in student engagement not only with music but also with school in general;
- Overall positive and glowing praise of the project at all levels; and
- Increased headteacher awareness of the importance of music programmes.

Weaknesses of the project

- Not having the same amount of time during the curriculum lesson to continue with the project effectively;
- Not having the extra staff to help manage the project;
- Parallel classes who did not take part in the project felt left out;
- The need for clear mentoring approaches to be developed;
- Poor return rate of reflective journals;
- Lack of assurance over continuing music leadership within in schools and how the work of this project will continue;
- Insufficient school commitment and planning to ensure ongoing benefit to both teachers and students;
- Lack of a virtual mode of communicating and sharing between project participants;
- Not all project partners made full use of the opportunities possible through *Connected to Music*;
- Limited number of classroom teachers specializing in instruments other than strings working within the teams of instruments; and
- Ability of 'Creative Ensemble' to truly act as a defined unit throughout the entirety of the project.







In conclusion, the *Connected to Music* project has generally had a positive effect on music teaching within the participating schools and groups. Overall *Connected to Music* successfully met the intended key outcomes of the project and developed a new productive partnership model which was characterised by enthusiasm and co-operation. This model has paved the way for continuing partnerships within music education. Orchestras Live report that the partnership, subject to available funding, is to continue. This commitment to partnership and legacy are detailed in the Local authority music plan required by DfE LAMP 2010-13. Finally, it is noted by the evaluator that additional research into the development of effective mentoring schemes is suggested to further inform future projects of this type, and which may consider developing a clear mentoring model effective at all levels to ensure lasting added-value.

6. Appendices

Appendix 1:

Original Project Plan and Timeline²⁷

Apr-09	May-09	Jun-09	Jul-09	Aug-09	Sep-09	Oct-09	Nov-09	Dec-09
Project award announcement Confirm financial contributions								
Further consultation and research Confirm partnership arrangements	Further consultation and research	Planning meetings with partners	Planning meetings with partners		Partner steering group meeting			Partner steering group meeting
	Recruit music director (MD) Recruit project manager (PM) Communications plan complete	Appoint music director (MD) Appoint project manager (PM)	Programme plan complete Programme launch (before end of term)	Press work				
		VIVA/RPO planning meeting with MD & PM	4 'taster' concerts in Daventry primary and secondary schools		Introductory sessions in schools - 3 days (VIVA/RPO)	County groups performances - Daventry schools with VIVA/RPO musicians		
				Practitioner recruitment and briefings				
					Practitioners training			
						Practitioners training Practitioners forum		
						Workshops KS2 - 2 days Young people's steering group formed	Practitioners training Workshops KS3 - 2 days Young people's steering group mtg	Practitioners training Workshops KS2 & 3 - 3 days Pre-concert performances by YP in 'Underground'
					RPO evening concert at Derrigate		RPO evening concert at Derrigate Ford Instrument project (RPO)	RPO evening concert at Derrigate
		Start development of digital resources	Development of digital resources	Development of digital resources	Supporting resources ready			
	Evaluation framework agreed						Interim evaluation report	

	Planning and project management
	Performance
	Practitioner development
	Participation
	Resource development
	Evaluation

²⁷ Dates were revised a number of times during the project and the timetable shown here is only illustrative.

Appendix 2:

Children's feedback from Royal Philharmonic Orchestra concert at Royal & Derngate
2 March 2010.

The Outstanding, Classic Demgate Orchestra



On Tuesday 3rd March a whole variety of schools all over Northamptonshire gathered into the Siresdale demgate theatre to listen to Royal philharmonic play the Simpsons, star wars to the hall of the Mountain King. A year fives option - Autumn, great atmosphere. But one of the most enjoyable things was the presenter, he was making it extremely pleasant and interesting all the audience doing dance moves.

Orchestra


On Tuesday the 2nd, Keystage 2, went to the Demgate Theatre, to watch the orchestra. The orchestra co-operated brilliantly, which meant they performed amazingly, the music was terrific especially the choices. I learnt a new dance and new instruments, also I learnt that some unusual instruments played in the orchestra. "Brilliant day out, Super view" remarked Jack Essam.

They played: Simpsons, Four comish dances, In the hall of the mountain king, Sabre dance, gymnopedie NO.3, Rodeo, Symphony and Star wars, each played splendidly. The orchestra itself was brilliant, they concentrated and listened to their team to make sure they did well, the marvellous conductor pulled it together as it was so professional. I really enjoyed it as the view was fabulous also the music was outstanding. I would love to go again.

"OK magazine"

d' orchestra goes

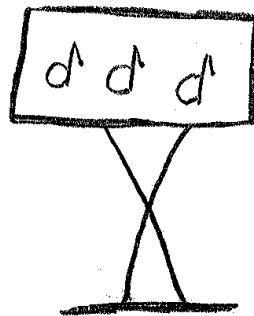
Tim Steiner: presenter

Wild!!! 

Patrick Baillly: conductor

royal philharmonic: orchestra

The pupils of
Loddington School have
gone to one of the
best orchestras and
they all loved it and
they want to go again.



The Derrigate theatre has great
music and it has been around for
years. It is a great opportunity
to go and see this music all
children and adults love it.

One of the pupils from Loddington
School said "I wish I could go to
an orchestra every day they must practice
loads to be that good it was
amazing"

Songs played

- The Simpsons
- rodeo
- Beethoven
- Hall of the mountain king
- Sabre dance
- Symphony
- Four Cornish dance
- symphonie

Are you looking for a great morning out?
Are the children getting bored of maths?

What they need is a visit to the
Orchestra!

Derogate Theatre has a great range of performances and orchestras to throw at the public, one of the main orchestras which has inspired children to play instruments is called the Royal Philharmonic, which is a group which plays many well known pieces like The Simpsons and Star Wars but also classical pieces like Hall of the Mountain King and even Beethoven.

A quote from one of the teachers from Hoddington School who attended the concert Mrs Dean-Hall described it as an "experience of a lifetime." Any teacher looking for a great trip out I would certainly recommend it.



You must go to the amazing orchestra there will be wood wind instruments, Brass, string and percussion. They played the Simpsons, Rodeo, star wars, Beethoven, Hall of the Mountain King and Sabre Dance.

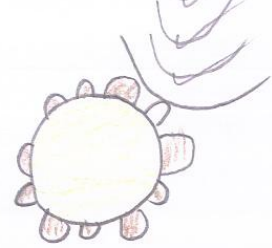
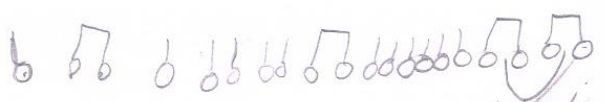
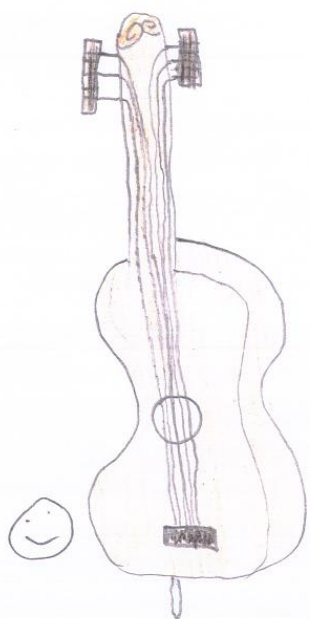
Quotes

Abigail

"I thought Hall of the Mountain King was the best one it was great."

Lenny

"Awesome!"



Get connected

Come and see the wonderful Royal Philharmonic orchestra.

The presenter will be Tim Steiner he is so funny. He made us do a funny dance. The music is amazing. They did it so quickly. I wish I could play like that. The orchestra was brilliant I loved them. They were amazing

The super orchestra

on Tuesday we went to the DeWgate theatre in Northampton to see the Royal Philharmonic.

The music was really loud and with extremely big bangs on the drums. We got really good seats because we were near the top.

There were a lot of people playing instruments very fast and loud, they all sat on seats. I thought that the performance was excellent and also the music players I would love to go again.



The Royal Philharmonic

When I walked into the theatre I was amazed of how big it was. I could not believe it when all of the orchestra walked on. I learned which instruments went in which family. When the orchestra played a song I was blown away. It was all in time! In some parts I learned some names of instruments what they looked like and what they sound like.

The orchestra played songs like the Simpsons, Star Wars and much more! My favourite was Star Wars. It was so good to see how good it was all together also it felt so good to see a rare chance to see the Royal Philharmonic!

d.
♯

THE OUTSTANDING ORCHESTRA PERFORMANCE!

♯ ♯
♯ ♯

♯

On Tuesday 2nd March 2010 our school went to the Derrigate theatre and gathered with many other schools to see the Royal Philharmonic Orchestra perform.

Everybody enjoyed this extraordinary orchestra play and loved all of the songs. They played,

Simpsons,

Rodeo,

Starwars,

Beethoven,

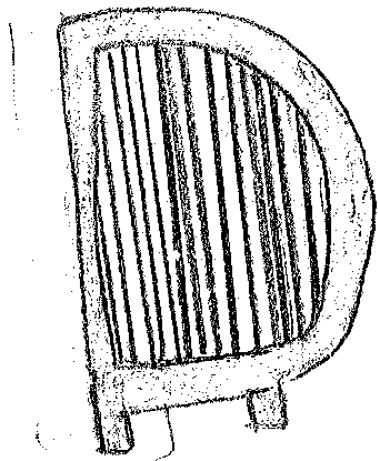
Hall of the mountain King,

Sabre dance, and more,

on many wonderful instruments.



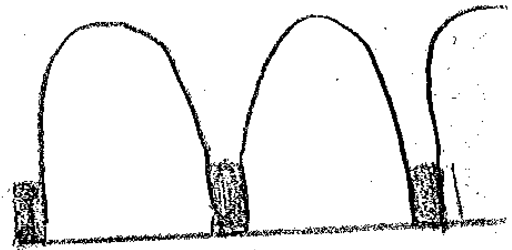
As well as enjoying the theatre's atmosphere we all learnt something too, I never knew there was a tambourine in a orchestra. Tim Steiner the presenter, was great and got everyone involved. Patrick Bailey, the conductor was brilliant too and without him the concert wouldn't have been the same.

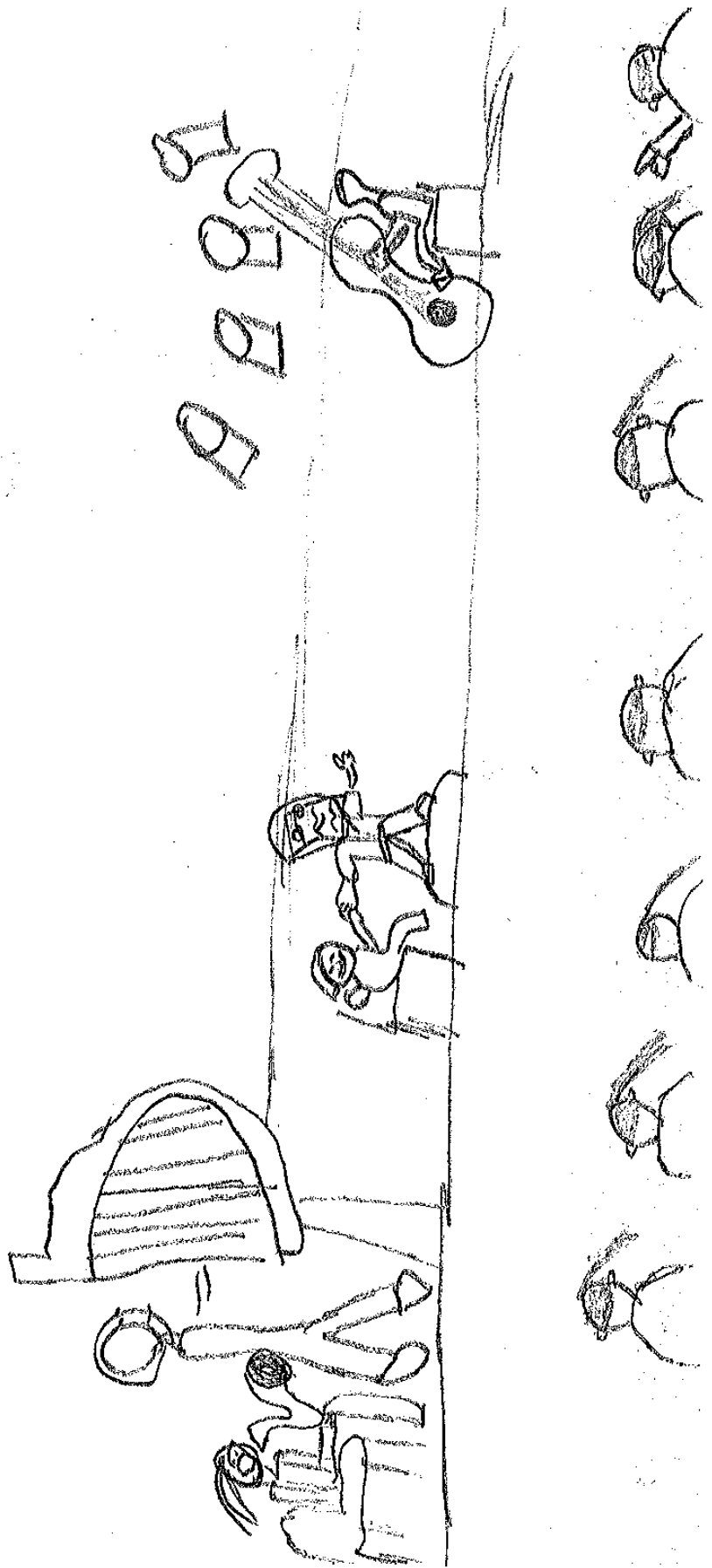


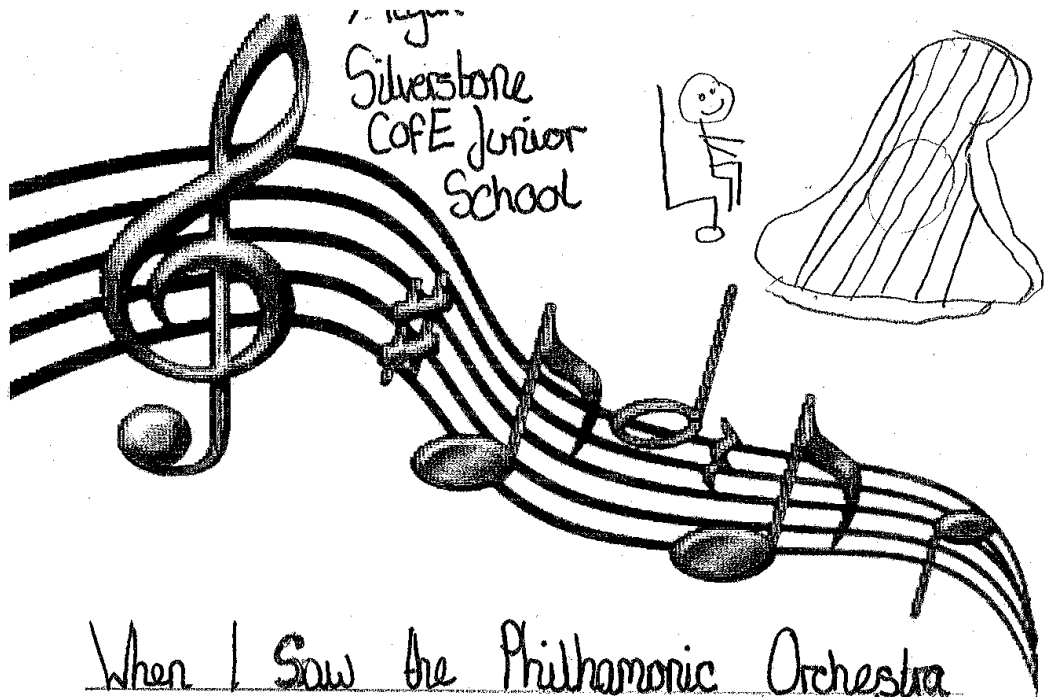
Bate oven,
bate oven
we love
the way you
do it!

The Royal Philharmonic

Tim you have
got a bright
shirt

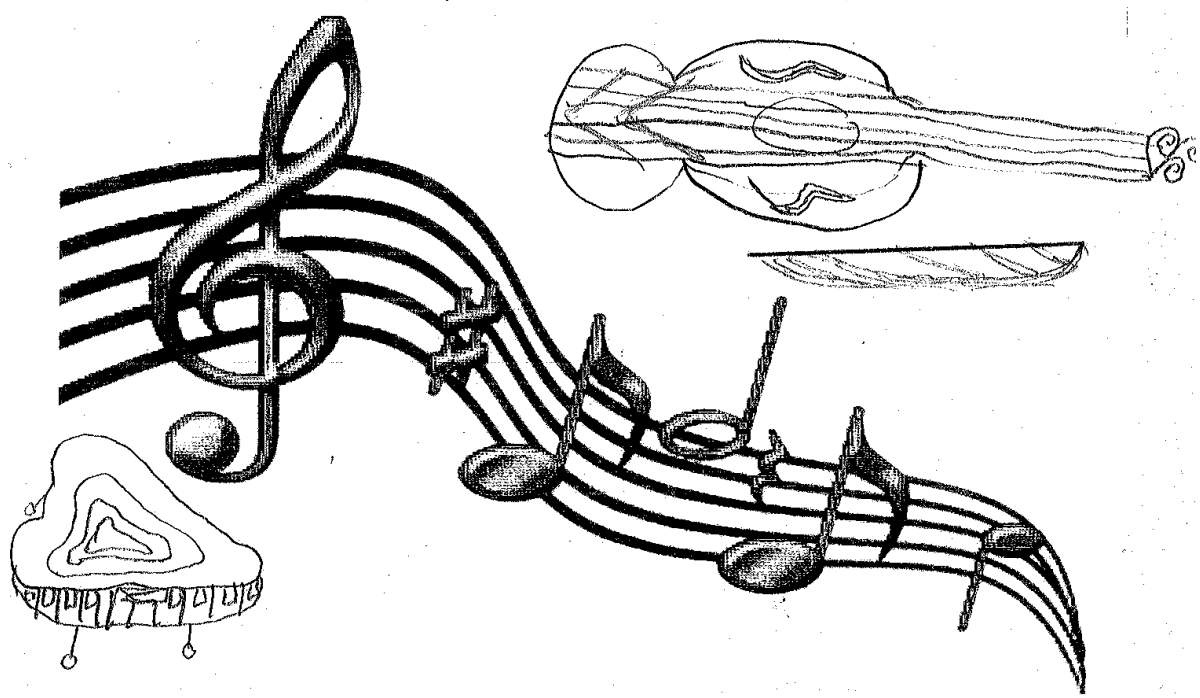






Silverstone
CofE Junior
School

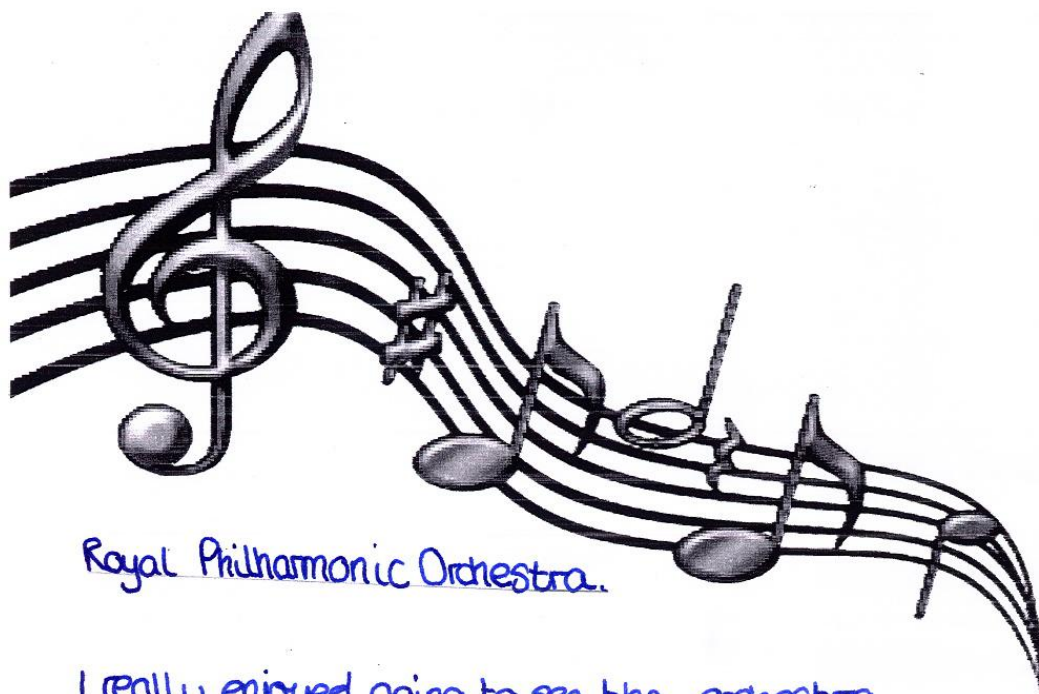
When I Saw the Philharmonic Orchestra
I Was So excited, It Was great! I loved
all of the different instruments especially
the Harp. My favourite piece was: In the Hall
of the Mountain King. Thank You Philharmonic
Orchestra! I really liked Tim + he Was funny.





When I went to the
Royal Philharmonic Orchestra I enjoyed
listening to every piece of music but my
favourite was the ^{In}Hall Of the Mountain
King. The presenter was nice and I would
go back. I also enjoyed listening to the trombone as I play
one. I would love to go back.





Royal Philharmonic Orchestra.

I really enjoyed going to see the orchestra.

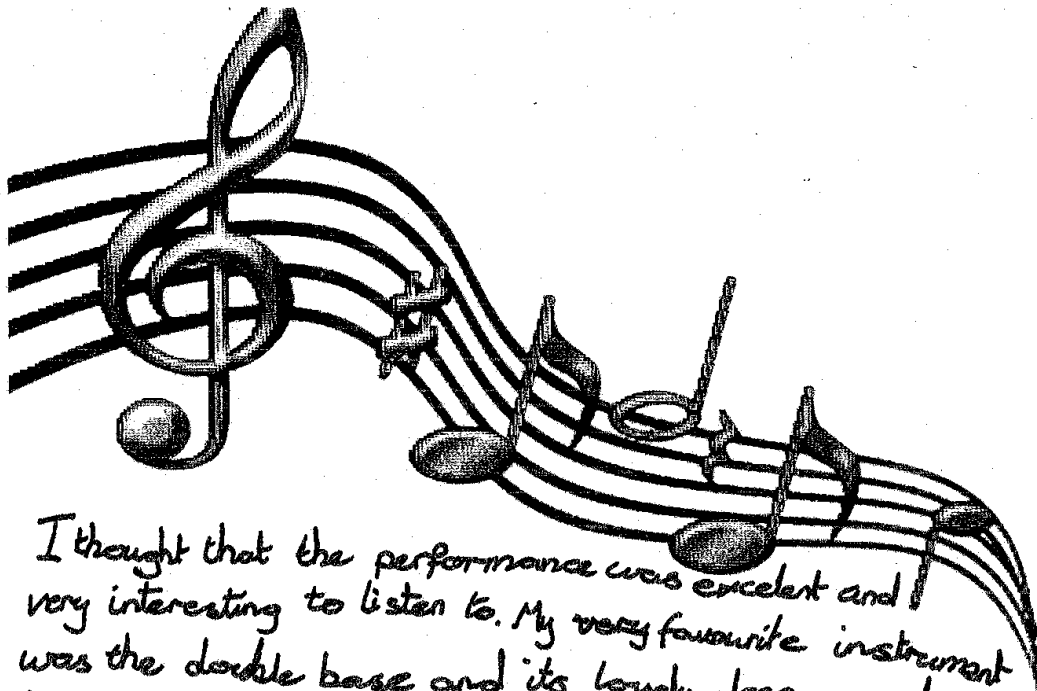
My favourite peice was 'The Simpsons Themetune'.

I think the presenter 'Tim Stiener' was funny.

I would go back to see it and I'd reccom-

end it to my family and friends.





I thought that the performance was excellent and very interesting to listen to. My very favourite instrument was the double bass and its lovely deep sound. My favourite song was In the hall of the mountain king because it was so lively and funny.

Royal Philharmonic Orchestra

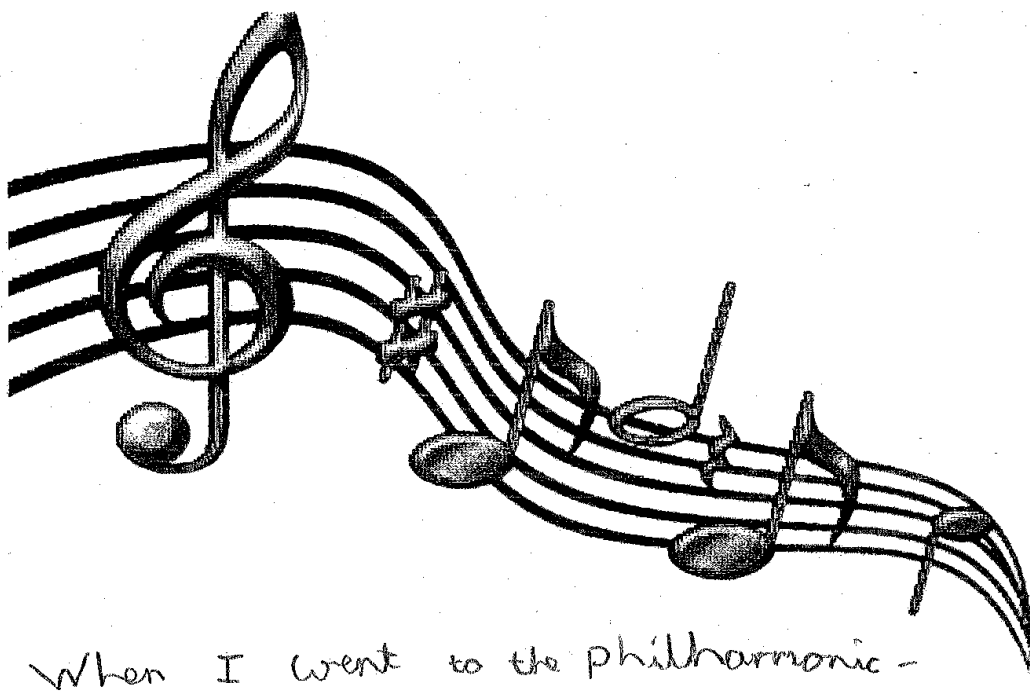
This is a harp it is one of the instruments in the



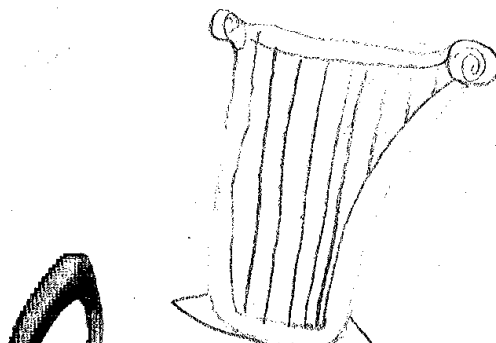


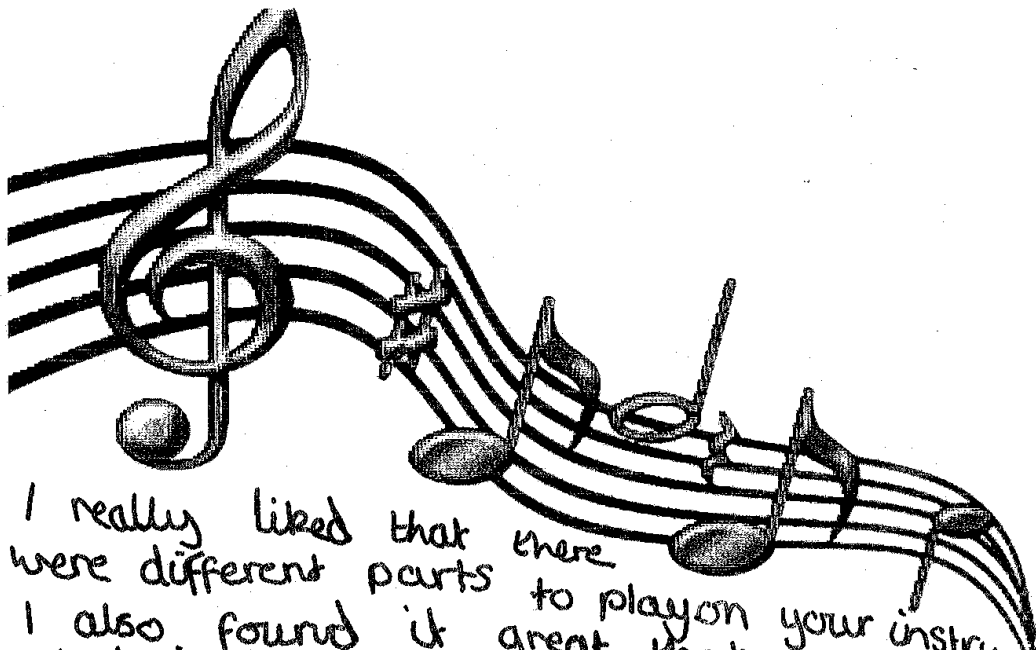
When I saw the Philharmonic Orchestra I thought it was great, my favourite piece was "in the hall of the mountain king." Every time I looked at the harp player she smiled at me, and Tim was really funny, and had awesome dance moves. I had a brilliant morning.





When I went to the philharmonic -
Orchestra I really enjoyed it because they
did not just play classical music but played
modern music as well.





I really liked that there were different parts to play on your instruments. I also found it great that you told us what instruments they were and what they did. My favourite piece was the Simpsons. Like the Lisa Simpson lady playing the Baritone saxophone.



THE SIMPSONS



Appendix 2

Poetic response to *Connected to Music* Project

Music clatters in your ears

Using drums, which you should fear...**BANG!**

See the air, bright and clear

I just have to play along

Come along and have some fun!

Derngate is a huge place

Everyone had lots of fun

Ruth played wicked saxophone

Nothing could stop us

Graham taught the Grange School

An awesome day

Time was running out...

Excited, to tell everyone!

Year 6 Student

The Grange School

Appendix 3

Responses from Falconer's Hill

Monday 13th June

My opinion of the day

I think it worked well because we all got split into different little groups and made our own tune up. I think that it all worked well. I would not change anything.

I think my skills have developed because me and 2 other people made up the tune we played and the teachers liked it so my skill is making up tunes.

My ideas for the next session is that we could work in groups of 3 and 4 with no instruments the same and make something up.

It was fun, exciting, interesting and enjoyable.

MUSIC SESSIONS!

Monday 13th June My opinion of the day.

Connected
to
music

My feedback is first we done some worm-ups in the hall then we split up into 4 groups and made some rythems. I tried to be a conductor. The rythems that worked for me was claping a beat every second. The hardest bit was when you had to choose a different beat to eveyone else.

I would change the~~the~~ rythems to bit easier rythems. My confidens has made a huge improvement's because used to have alot of stage fright but im not scared anymore. I think I could improve on playing abit better. Key moments about this session was when I ~~to~~ become the conductor because it was very hard.

Connected
to
Music



01/01/18
Section
Monday 18th of June my opinion of the day

The day was fun because we seen Tim smile and he did fun beats on the floor and on different parts of the body. Then Tim sent us to our groups.

Ben the guitar play-er helped use to learn a new part in the song.

Tim is the best conductor ever and tim is cool, awosom.

I would change my part in it because I would like to do a solo and bigger and better parts.

I think I have created my confidence and developed my skills.

Monday 13th June my opinion of the day

We all worked in little groups, all groups had different instruments in them. It worked quite well and we all got a chance to play on our own. I didn't think splitting us up into groups with hardly any people on the same instrument was good because it was hard to learn a new tune on your own. I would change the groups round a bit so it was an equal amount on the same instrument.

I think all of our confidence has rose and we all enjoyed the day because we worked together more than we did before.

My hopes and ideas are that we all become one team instead of little ones, and that next time we come together as more of a group instead of many other little ones.

Monday 13th June, my Opinion of
the day.

The whole class got split into 3 teams, to make different rhythms. Also we all got a chance to play on our own. Being split into groups worked really well, but if we all put the music together it would sound great. I don't think anything went wrong because it was all great. I think I would change to more solo's. And maybe groups.

I think that my confidence has developed a lot, I wasn't really happy doing things but now I go to music school. I find it very exciting. My creative skills have also been very good.

After the session on Monday my hopes are that we will change groups. I think the next session could develop more tunes and group changing.

Appendix 4

Responses from Ashby Fields

MUSIC SESSIONS!

Monday 13th June My opinion of the day.

Connected
to
music

My feedback is first we done some worm-ups in the hall then we split up into 4 groups and made some rythems. I tried to be a conductor. The rythems that worked for me was claping a beat every second. The hardest bit was when you had to choose a differant beat to eveyone else.

I would change that rythems to bit easier rythems. My confidens has made a huge improvement's because used to have alot of stage fright but im not scared anymore. I think I could improve on playing abit better. Key moments about this session was when I ~~to~~ become the conductor because it was very hard.

Connected
to
Music



MUSICIANS

Ben
Fiona
Eric
Dave
Phil
Hilary
Mr Marsh
Alex
Ruth
Christine
Graham
Ant
Sinfonia
viva
Orchestra
Mariacne

To, Tim Louise and Musicians

Thank you for giving me the excitement of being on stage playing music in front of a audience, it was amazing

Since the start of the project my musical ability has grown alot as well.

From

Monday 13th June my opinion of the day

We all worked in little groups, all groups had different instruments in them. It worked quite well and we all got a chance to play on our own. I didn't think splitting us up into groups with hardly any people on the same instrument was good because it was hard to learn a new tune on your own. I would change the groups round a bit so it was an equal amount on the same instrument.

I think all of our confidence has rose and we all enjoyed the day because we worked together more than we did before.

My hopes and ideas are that we all become one team instead of little ones, and that next time we come together as more of a group instead of many other little ones.

To Tim, Louise & the musicians,

I thank you sooooo much that I can't even say how much I thank you! I enjoyed EVERY bit of the performance and I wish we can do it again and again. Me and my friends couldn't stop talking about! My mum, Auntie and Nan said it was absolutely fantastic!

The main reason I'm saying thank you is that if it wasn't for you we wouldn't have this great experience of a life time!

Thank you, Thank you, thank you

Thank you very much to....
Tim, for putting all of the pieces of music together, and coming up with all of the great ideas!
Thank you to Louise, for deciding the amazing venues, also making sure everything is fully organised.
Finally a big, big, big thank you to all of the musicians, who came to our workshops, and who helped us learn all the different, fantastic pieces of music!

Connected
to
Music!

A very big thank you to ...

Tim, Louise and the musicians,
you are truly amazing people
and you have worked so hard to
make all of us fantastic musicians,
SO THANK YOU!

THANK YOU

Tim, Louise & the orchestra

!Hurray!

Dave
Ben
Eric
Phil
Hilary
Mr Marsh
Alex
Ruth
christine
Graham

Ant
Dougjie
Marianne

wooh



By Eise



We just want to say thanks!

We just want to say thanks,
Firstly to Tim,
We couldn't of done it,
If it wasn't for him!

We just want to say thanks,
For a whole lot of fun,
For organising, improvising,
And getting things done!

We just want to say thanks,
To the wonderful Louise,
For organising everything,
We didn't even say please!

We just want to say thanks,
To name but a few,
Dave Ben and Hilary,
And lots of others too.

Marianne with her flute,
Ruth with her saxophone,
Ant with his trumpet,
And Graham with his Trombone





