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# **Evaluation of Apollo Music Projects**

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## **Executive Summary**

### **Background**

The programme developed by Apollo Music Projects introduces children to the instruments of the orchestra, the musicians who play them and the music they play, providing the opportunity to hear live music and the tools to understand what is being heard. The programme focuses on developing listening skills, enabling students to discover for themselves how to listen to and enjoy classical music using their own imagination and experiences to enter a new world of sound, stories and feelings. The programme also brings live classical music to children who might not otherwise experience it and recognises the ability and skill of children to respond to sophisticated ideas.

### **Aims of the evaluation**

The aim of the evaluation was to explore the perceived impact of the programme and to establish the extent to which teachers felt that the programme had benefitted their pupils and the staff and whether they felt that the programme could be improved.

### **Methods**

Twenty six staff in nine schools which had participated in the Apollo programme were contacted by email and invited to respond to a series of questions over email or by telephone. Twelve staff responded.

Staff were asked what they perceived to be the benefits to pupils, themselves and the school of participating in the Apollo Music programme. They were also asked if anything could be improved in the programme. In addition to these open questions they were also asked to rate the programme on a scale of 1-10 in relation to the benefits to the children in terms of listening skills, concentration, self-discipline, aspirations, personal development, social development, musical development and musical knowledge. Although the programme did not aim to improve academic attainment in English and maths, teachers were asked to give ratings for any improvement in these. They were also asked to indicate the benefits to the school in terms of staff development and enhanced teacher confidence relating to teaching music and whether the programme was value for money.

Video recordings of example sessions in one of the participating schools and the workshop and concert for all schools were provided by Apollo Music Projects.

The children were given a questionnaire which asked them to indicate what they liked best in the sessions and why. Two hundred and twenty two responses were received. The questionnaire also asked the children to write a short scene or description suggested by each piece of music as they were listening to it. This gave the children the opportunity to say how they felt about the music.

A small number of children in one of the schools contributed to a video which enabled them to express their views about the programme. Only children whose parents consented were included in this activity. The children were asked what they liked about the programme and were also asked to comment on perceptions that complex classical music might not be suitable listening material for young children.

### **The nature of the programme**

A typical programme provided by Apollo Music Projects begins with an introduction to the whole school in an assembly. This is followed by six lessons at the class level which introduce different instruments, introduce a wide range of musical concepts, develop listening skills, and provide opportunities to begin to understand some aspects of classical music. A workshop introduces the orchestra and the programme concludes with a formal concert. Two schools experienced a shorter 'taster' programme including three classroom sessions introducing different groups of instruments as well as the orchestra workshop and final concert.

Key elements of the programme which supported its aims were:

- the excellent communication skills of the musicians who were able to interact easily and confidently with the children;
- the many open questions asked by the musicians giving the children opportunities to express their views and respond creatively;
- the many opportunities for the children to ask questions;
- the detailed and informative responses given to the questions asked;
- the high expectations of the children held by the musicians;
- the 'scaffolding' provided by the musicians to help the children in listening to any particular piece of music;
- the complexity of the listening demands made on the children;
- the way that listening skills were developed with increasing demands made on the children as they progressed through the programme;
- the opportunities for the children to try the instruments; and
- the materials provided for staff to follow up the activities.

### **Benefits of the programme to the children as identified by the teachers**

The responses to the open questions revealed that the programme was valued because:

- it introduced the children to classical music;
- the music was performed live;
- the children were able to learn about orchestral instruments;
- the children had the opportunity to try the instruments;
- it provided inspiration for the children as the quality of the performances was very high;
- there were many opportunities to talk to the musicians;
- it contributed to the school curriculum and increased the children's understanding of music; and
- it developed the children's listening skills.

The rating scales revealed the following mean scores (out of 10, with 10 being the highest) for the areas requested:

- listening skills (8)
- musical knowledge (7.8)
- musical development (7.5)
- concentration (7.3)
- aspirations (7.2)
- self-discipline (6.8)
- personal development (6.8)
- social development (6.2)
- academic attainment in English (4.2)

- academic attainment in maths (3.6)

### **Benefits for the staff and the school**

The benefits for the school and staff included the opportunity for staff and students to enjoy something together and for whole school participation in an assembly. The programme was also seen to raise the profile of music in the school.

The mean rating for enhanced teacher confidence relating to music was 6.3 and for staff development 5.4. The programme provided an opportunity for staff to develop their musical knowledge particularly about instruments and how to discuss music with children.

The mean rating of the programme as value for money was 7.4.

### **Improvements to the programme suggested by teachers**

Areas suggested for improvement included:

- extensions to the programme;
- more hands on experience with the instruments for the children;
- more active engagement for the children; and
- the selection of more ‘child friendly’ music (this suggestion was not reflected in the responses of the children).

### **The children’s perspective**

Of the 222 children completing the questionnaire, 31% most enjoyed listening to the music, 28%, playing the instruments, 18% learning about the different music and instruments, 20% some other element of the programme and 3% the visit to Shoreditch Town Hall.

When asked to write a short scene or description of the music some made up a story that they thought reflected the music, some indicated how the music made them feel, while others tried to describe what was happening in the music in terms of dynamics or tempo. Some responses were combinations of these. The responses indicated that the children understood the underlying mood of each piece of music.

The small group of children who participated in the video recordings, when asked how they would respond if they were told that classical music was too boring or difficult for young children, indicated that for them the music was appropriate. This supports research which suggests that young children are ‘open-eared’ and will engage with all kinds of music if they are exposed to it without prejudice.

### **Summary and conclusions**

The programme developed by Apollo Music Projects has clearly been well thought out with meticulous planning in relation to the way that the musicians interact with the children and lead them into ever greater understanding of the performed music developing their musical skills and knowledge about music. This process leads to enhanced listening skills and the development of other skills necessary for careful listening to take place including concentration and self-discipline. The extensive opportunities to ask questions and discuss the music also supported the development of a range of personal and social skills and raised aspirations. Staff perceived little benefit of the programme in terms of academic attainment in English or mathematics, however, these were not aims of the programme.

The programme developed staff knowledge and understanding of music and modelled for them ways in which they could work with children in discussing music. The programme was also seen as good value for money.

The children clearly enjoyed the experiences and gained a lot from the programme, particularly playing the instruments, learning about the music and instruments and listening to the music. It provided them with an opportunity to explore their feelings, learn how music can change moods and use their imagination. For some of the children the programme was inspirational. The children's positive reactions suggest that they were 'open-eared and had not developed prejudices against classical music. We know that preferences for music are affected by the extent to which individuals are exposed to them, the greater the exposure the greater the liking. Opportunities to listen extensively to classical music in the early years of primary school are therefore likely to lead to children appreciating a wider range of music than might otherwise be the case.

## **Introduction**

This is the tenth year that the music education programme developed by Apollo Music Projects has been delivered in primary schools in Hackney and Tower Hamlets. So far 4,500 children in 26 primary schools and over 22,000 children in assemblies and schools concerts have been reached. This interactive programme introduces children to the instruments of the orchestra, the musicians who play them and the music they play, providing the opportunity to hear live music and the tools to understand what they are hearing. The project focuses on developing listening skills, enabling students to discover for themselves how to listen to and enjoy classical music using their own imagination and experiences to enter a new world of sound, stories and feelings. The programme also brings live classical music to children who might not otherwise experience it and recognises the ability and skill of children to respond to sophisticated ideas.

The programme offers a unique opportunity for children to work closely with professional musicians over two terms in a progressive series of classroom sessions, an orchestra workshop and a symphony orchestra concert using the language of music to develop children's observational skills, communication skills and teamwork. Children learn how to relate the music they hear to their own experiences, how musicians communicate through their instruments, how different composers use music to tell a story and how to identify the different voices and follow them as they listen.

### **Aims of the evaluation**

The aim of the evaluation was to explore the perceived impact of the programme and to establish the extent to which teachers felt that the programme had benefitted their pupils and the staff and whether they felt that the programme could be improved.

## **Methods**

Twenty six staff in nine schools which had participated in the Apollo programme were contacted by email and invited to respond to questions. The email set out a series of questions which could either be answered by responding to the email or through a telephone interview. All of those responding did so by email. Reminder emails were sent on three occasions and follow up telephone calls were made to ensure that at least one member of staff from each school provided a response. Twelve staff responded to the email. In some schools those approached agreed that one member of staff would respond on behalf of the school. The email made it clear to staff that all responses would be treated in confidence and that responses would be reported anonymously. As only a small number of staff were involved in the evaluation their roles in the schools have not been identified to ensure that their identities remain confidential.

Staff were asked what they perceived to be the benefits to pupils, themselves and the school of participating in the Apollo Music programme. They were also asked if anything could be improved in the programme. In addition to these open questions they were also asked to rate the programme on a scale of 1-10 (with 10 being the highest) in relation to the benefits to the children in terms of listening skills, concentration, self-discipline, aspirations, personal development, social development, musical development, musical knowledge, academic attainment in English and academic attainment in maths. They were also asked to indicate the

benefits to the school in terms of staff development and enhanced teacher confidence relating to teaching music and whether the programme was value for money. A copy of the email questionnaire is provided in the appendices.

Video recordings of example sessions in one of the participating schools and the workshop and concert for all schools were provided by Apollo Music Projects. These were focused on the performers. For ethical reasons it was not possible to video the children. These were used to provide a detailed account of the nature of the programme.

The children were given a questionnaire which asked them to indicate what they liked best in the sessions and why. Two hundred and twenty two responses were received. The questionnaire asked children to indicate their favourite instrument of those that they had been introduced to, the music that they liked best and what was best about working with Apollo Music Projects. The questionnaire also asked the children to write a short scene or description suggested by each piece of music. This gave the children the opportunity to express their feelings about the music.

A small number of children in one of the schools contributed to a video which enabled them to express their views about the programme. A letter was sent out to all of the parents of the children in the school who had participated in the programme inviting them to give permission for their child to be included. Ten responses were received. These children participated in the video activity. The children were asked what they liked about the programme and were also asked to comment on perceptions that complex classical music might not be suitable listening material for young children.

## **The nature of the programme**

A typical programme delivered by Apollo Music Projects begins with an introduction to the whole school in an assembly. This is followed by six lessons at the class level that introduce different instruments, introduce a wide range of musical concepts, develop listening skills and provide opportunities to begin to understand some aspects of classical music. A workshop introduces the orchestra and the programme concludes with a formal concert. An example programme is provided in the appendices. Two schools experienced a shorter ‘taster’ programme including three classroom sessions introducing different groups of instruments as well as the orchestra workshop and final concert.

The videos provided a detailed account of the nature of the programme. The programme sets out to introduce children to the instruments of the orchestra, the musicians who play them and the music that they play. It also provides the opportunity for the children to hear classical music live. These aims are relatively straightforward and are clearly achieved. The more challenging aim is to help children to understand what they are hearing and develop their listening skills. The videos provide detailed evidence of how this is approached. Key elements of the programme which supported this were:

- the focus on classical music;
- the excellent communication skills of the musicians who were able to interact easily and confidently with the children;
- the many open questions asked by the musicians giving the children opportunities to express their views and respond creatively;
- the many opportunities for the children to ask questions;
- the detailed and informative responses given to the questions asked;

- the high expectations of the children held by the musicians;
- the ‘scaffolding’ provided by the musicians to help the children in listening to any particular piece of music;
- the complexity of the listening demands made on the children;
- the way that listening skills were developed with increasing demands made on the children as they progressed through the programme;
- the opportunities for the children to try the instruments; and
- the materials provided for staff to follow up the activities.

### **Benefits of the programme to the children as identified by the teachers**

It was clear from the qualitative responses made to the open questions that the programme was highly valued.

**Exposure to classical music:** One perceived benefit was that the programme introduced the children to classical music:

*‘For some children they get to experience a form of music that they may have not heard before.’*

*‘Widening the range of music they listen to.’*

*‘Exposing the pupils to music they normally won't be exposed to in their home life.’*

Not only were the children introduced to classical music but they were able to hear the music being played live:

*‘Many of the children had not seen live music being played before and having it right in front of them has been interesting, exhilarating at some times and relaxing at others.’*

*‘Able to hear a quartet and full orchestra play.’*

*‘Some pupils showed an increased awareness and appreciation of non-contemporary music. They all enjoyed the experience of hearing familiar pieces of music played live and of hearing the instruments played in unison.’*

**Learning about instruments:** The project was seen as giving the children the opportunity to learn about instruments that they would not be exposed to outside school:

*‘The children are learning about new instruments that they would normally not be exposed to in their lives outside school. They are hearing new sounds and are having discussions about what they hear and what the music means to them.’*

The children were able to ask questions about the instruments and how the sounds were made. The teachers indicated that this reinforced what was being taught in the school curriculum:

*‘Re-enforces curriculum learning (instruments of the orchestra and how sounds are made). Pupils are able to see the real instruments, learn about how their sound is produced (in context) and listen to a quartet/full orchestra playing.’*

**Opportunity to try the instruments:** The children also had the opportunity to try the instruments. They really enjoyed this:

*'The pupils get the opportunity to try instruments that we normally wouldn't have access to.'*

*'The children really enjoy having a chance to try the instruments for themselves and hopefully this will inspire them to play a string instrument.'*

**Providing inspiration through the high quality of the performances:** The performances given by the musicians were of a very high quality. This was seen as important by some teachers giving examples of what it is possible to achieve:

*'Experience amazing musicians up close and experience the difference between being good and being excellent.'*

*'The assembly where the string quartet play is a fantastic opportunity for all the children to hear a quality performance. The children are in awe of the performers and listen fantastically well. I think it is inspiring for the whole school to see these great musicians.'*

The project was seen as motivating the children to learn to play an instrument or to provide inspiration for those already learning:

*'Motivation to become instrumentalist themselves.'*

*'The children have the chance to hear quality musicians play and be inspired. Some of the children who are learning the same instrument benefit particularly.'*

It also gave the children the opportunity to see music as a possible career:

*'Get the possibility to see music as a way of living.'*

**Opportunity to talk to the musicians:** The children had the opportunity throughout the programme to talk to the musicians.

*'Children really enjoyed meeting the musicians and that brought the teaching to life.'*

*'Opportunities to listen to live music and to see and question the musicians.'*

The easy relationships between musicians and children made a major contribution to the success of the programme.

*'I find the musicians attitude towards the children so uplifting and motivating. The children love it too and have a very pleasant, positive and concentrated way to meet the musicians because of this.'*

**Contribution to the school curriculum:** The programme explored some of the musical concepts which are part of the National Curriculum for music:

*'Children are given meaningful opportunities to explore musical concepts such as timbre, pitch, etc. They have a dynamic and real entry point into classical music.'*

*'Re-enforces curriculum learning.'*

The programme provided the opportunity to increase the children's understanding of music:

*'The children benefit from having time to talk about music and the interaction of different instruments within a group.'*

*'The children learn new vocabulary and have a greater understanding of music.'*

The programme also offered the opportunity for creativity in the stories that the children wrote:

*'Creative development, building interpretations of the music.'*

**Listening skills:** Several teachers commented on the development of the children's listening skills:

*'I think my pupils developed their listening skills which is great.'*

*'The children really enjoy the sessions. I think that listening to music in such an intimate environment (i.e. the classroom) engages them and allows them to develop their listening skills.'*

Engaging with the music through listening was also seen as developing communication skills:

*'Explaining feelings towards the music, therefore improving their communication skills.'*

### **Responses to the evaluative scales**

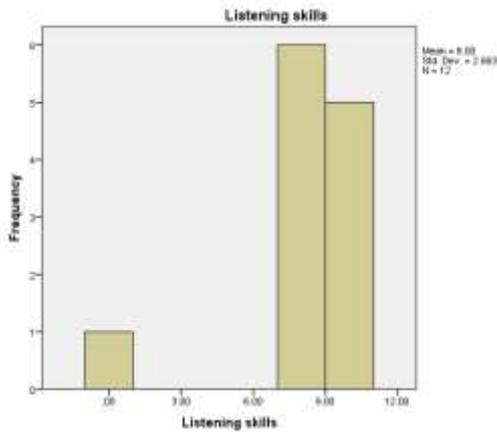
Teachers were asked to give ratings on a ten point scale to a range of possible benefits for the children. These are reported below.

**Listening skills:** Staff were asked to rate the programme on a scale of 1-10 in terms of developing the children's listening skills. Of the 12 responding staff 11 rated the programme with over 8, 50% gave a score of 8, 16.7% a score of 9 and 25% a score of 10. One member of staff (8.3%) gave a rating of 1 (see Table 1 and Figure 1).

**Table 1: Perceptions of the benefits for listening skills**

Rating	Number of respondents	Percentage
0	1	8.3
8	6	50
9	2	16.7
10	3	25
Total	12	100

**Figure 1: Benefits to listening skills**

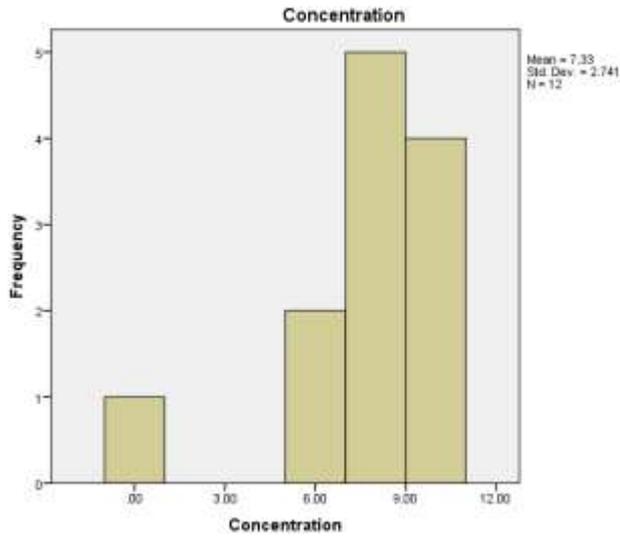


**Concentration:** Twelve teachers responded to the statement on concentration. The scores had a greater range than for listening. One member of staff gave a zero rating, but the remainder all gave ratings of above 5 with eight staff giving a rating of above 8. Table 2 sets out the frequencies and percentage responses. Figure 2 provides a graphic representation.

**Table 2: Perceptions of the benefits for concentration.**

Rating	Number of respondents	Percentage
0	1	8.3
5	1	8.3
6	1	8.3
7	1	8.3
8	4	33.3
9	2	16.7
10	2	16.7
Total	12	100.0

**Figure 2: Benefits to concentration**

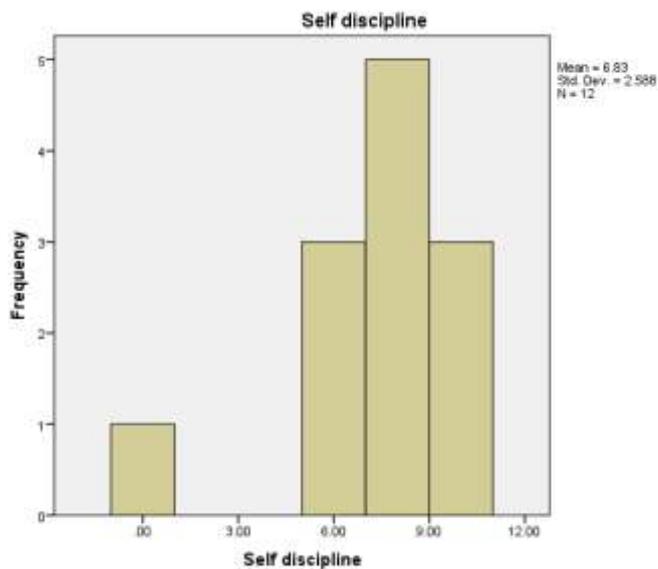


**Self discipline:** All of the 12 responding staff gave a rating of over 5 for self discipline with one exception (see Table 3 and Figure 3).

**Table 3: Ratings for self discipline**

Rating	Number of responses	Percentage
0	1	8.3
5	1	8.3
6	2	16.7
7	3	25.0
8	2	16.7
9	2	16.7
10	1	8.3
Total	12	100.0

**Figure 3: Ratings for self discipline**

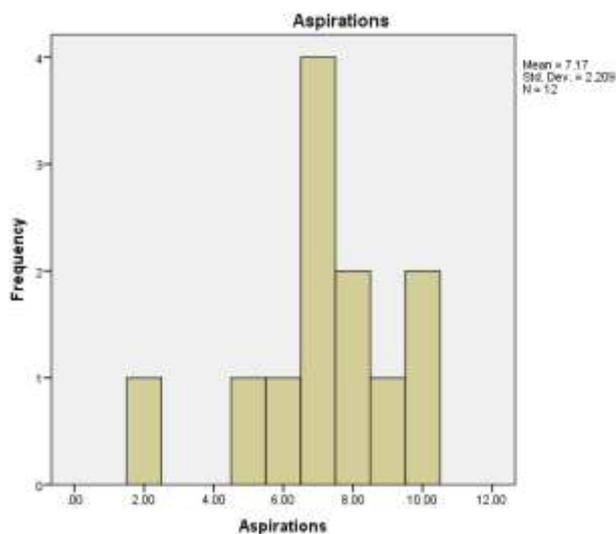


**Aspirations:** The ratings for raising pupils' aspirations had a wide range (see Table 4 and Figure 4). Eleven of the twelve teachers gave a rating of over 5 with five teachers giving a rating of over 8.

**Table 4: Ratings for raising pupils' aspirations**

Rating	Number of respondents	Percentage
2	1	8.3
5	1	8.3
6	1	8.3
7	4	33.3
8	2	16.7
9	1	8.3
10	2	16.7
Total	12	100.0

**Figure 4: Ratings for raising pupil aspirations**

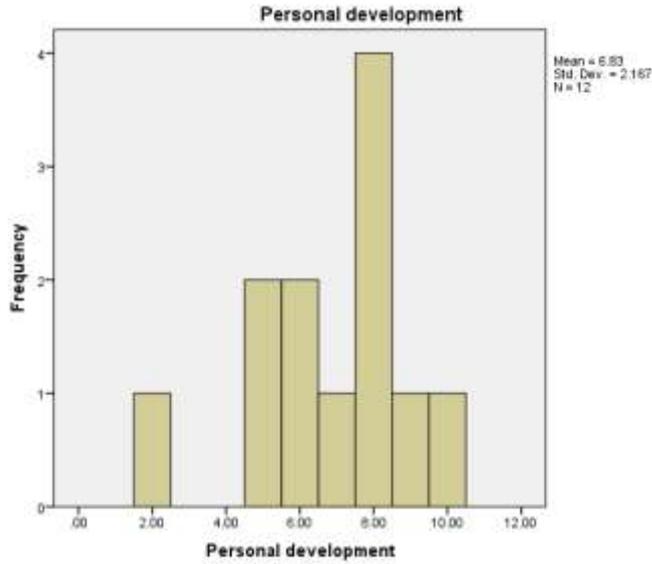


**Personal development:** Eleven out of twelve of the teachers gave ratings for personal development above 5 (see Table 5). Six teachers gave ratings above 8 (see Figure 5).

**Table 5: Ratings for personal development**

Ratings	Number of responses	Percentage
2	1	8.3
5	2	16.7
6	2	16.7
7	1	8.3
8	4	33.3
9	1	8.3
10	1	8.3
Total	12	100.0

**Figure 5: Ratings for personal development**

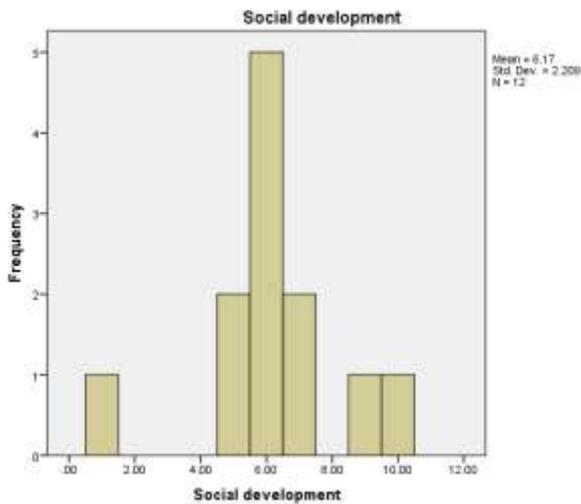


**Social development:** Eleven of the twelve respondents gave ratings of above 5 for social development. However, only two gave ratings above 8 (see Table 6 and Figure 6).

**Table 6: Ratings for social development**

Ratings	Number of responses	Percentage
1	1	8.3
5	2	16.7
6	5	41.7
7	2	16.7
9	1	8.3
10	1	8.3
Total	12	100.0

**Figure 6: Ratings for social development**

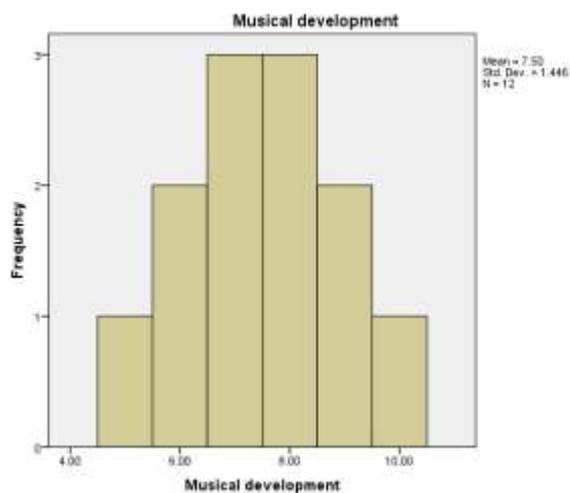


**Musical development:** All respondents gave a rating of above 5 for the benefits to the children’s musical development with six giving ratings of above 8 (see Table 7 and Figure 7).

**Table 7: Ratings for musical development**

Ratings	Number of respondents	Percentage
5	1	8.3
6	2	16.7
7	3	25.0
8	3	25.0
9	2	16.7
10	1	8.3
Total	12	100.0

**Figure 7: Ratings for musical development**

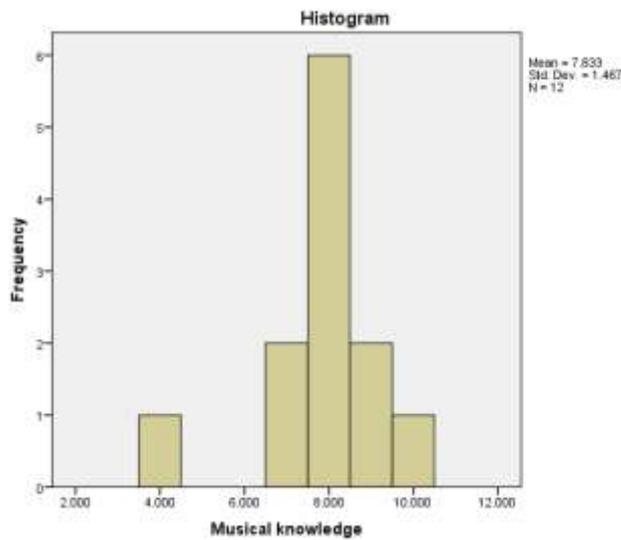


**Musical knowledge:** Teachers were positive in their ratings of the benefit to children’s musical knowledge. All of the staff rated the benefits as over 4 with 75% giving a rating of over 8 (see Table 8 and Figure 8).

**Table 8: Ratings for the benefits to children’s musical knowledge.**

Ratings	Number of responses	Percentage
4	1	8.3
7	2	16.7
8	6	50.0
9	2	16.7
10	1	8.3
Total	12	100.0

**Figure 8: Ratings for the benefits to the children’s musical knowledge**

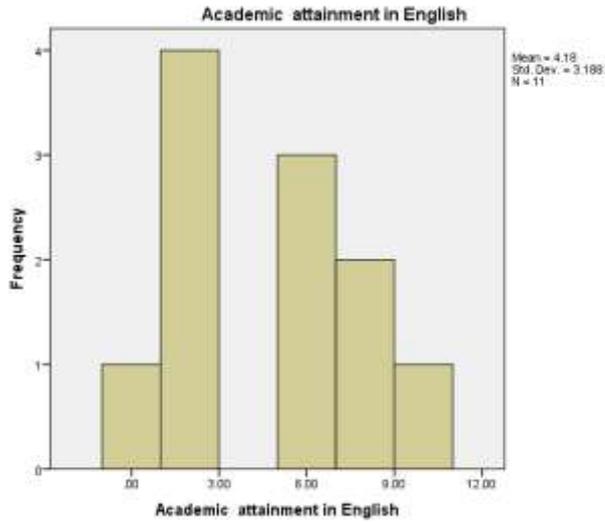


**Academic attainment in English:** Although improvement in academic attainment was not one of the aims of the programme, teachers were asked to provide ratings for the benefits to it. Eleven teachers gave ratings for the impact on academic attainment in English. The ratings were generally lower than for the other benefits with only six teachers giving ratings of above 5 with five staff giving low ratings (see Table 9 and Figure 9).

**Table 9: Ratings for academic attainment in English**

Rating	Number of responses	Percentage
0	1	8.3
1	2	16.7
2	2	16.7
5	2	16.7
6	1	8.3
7	2	16.7
10	1	8.3
Total	11	91.7

**Figure 9: Ratings for academic attainment in English**

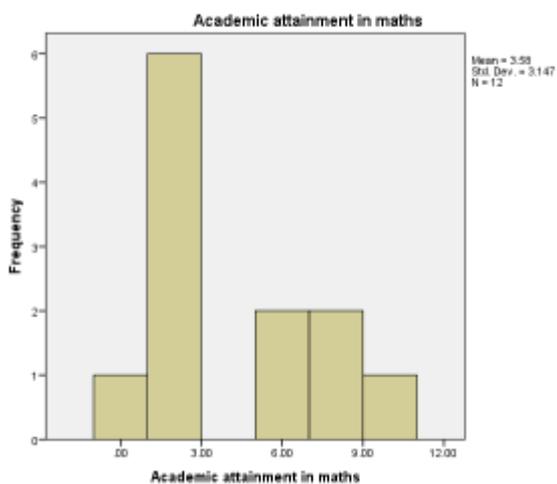


**Academic attainment in mathematics:** Of the 12 teachers who responded in relation to academic attainment in mathematics five gave ratings above 5. However, seven gave quite low ratings (see Table 10 and Figure 10).

**Table 10: Ratings for academic attainment in mathematics**

Rating	Number of responses	Percentage
0	1	8.3
1	3	25.0
2	3	25.0
5	2	16.7
7	2	16.7
10	1	8.3
Total	12	100.0

**Figure 10: Ratings for academic attainment in mathematics**



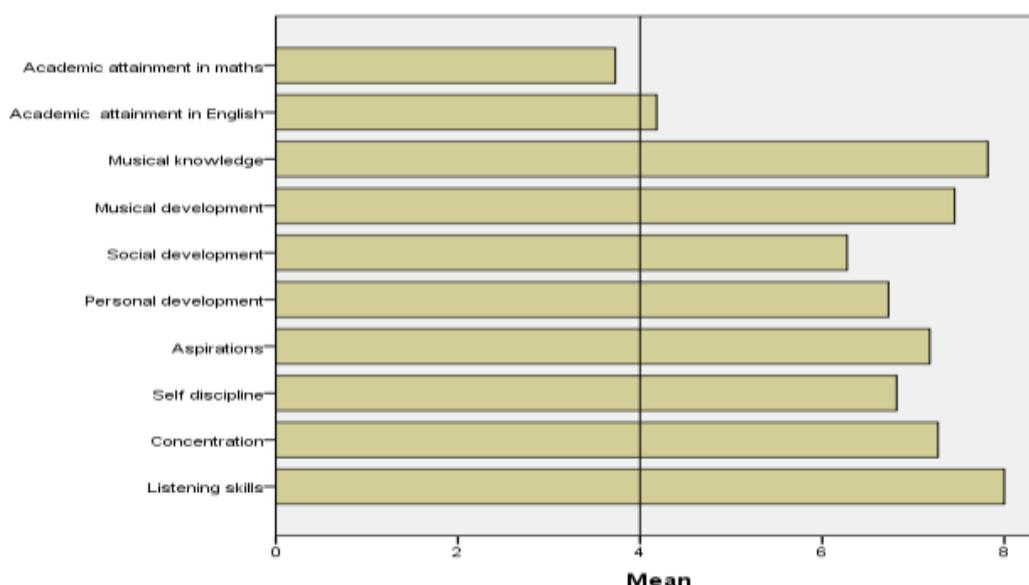
### Summary of the benefits for the children

Overall, the greatest benefits for the children were perceived to be in relation to listening skills followed by musical knowledge and musical development. There were also high ratings for concentration, raising aspirations, self-discipline and personal and social development. The lowest ratings were for academic attainment in English and mathematics but these were not areas which the programme aimed to improve (see Table 11 and Figure 11).

**Table 11: Comparison of ratings relating to the benefits for children**

	Number of responses	Mean	Standard. Deviation
Listening skills	12	8.0	2.6
Musical knowledge	12	7.8	1.5
Musical development	12	7.5	1.4
Concentration	12	7.3	2.7
Aspirations	12	7.2	2.2
Self discipline	12	6.8	2.6
Personal development	12	6.8	2.2
Social development	12	6.2	2.2
Academic attainment in English	11	4.2	3.2
Academic attainment in maths	12	3.6	3.1

**Figure 11: Comparison of ratings relating to the benefits for children**



### Benefits for the staff and the school

A range of benefits were reported by staff in relation to themselves and the school. Several staff commented on the way that the programme enabled staff and students to share an enjoyable experience:

*‘Opportunities for staff and students to enjoy something together’*

*‘Staff have the opportunity to share the experience with the children’*

*‘Most of the children look forward to and appreciate any extra-curricular activities and they look forward to Apollo visits. Staff also enjoy the sessions, as it allows them to share the experience with the children as a participant, rather than leading it.’*

The opportunity for all of the children to share the experience in a school assembly was also raised as a benefit:

*‘The whole school experience beautiful music together at assemblies and the classes that still work with Apollo get positive expectations towards their future work with Apollo. We introduce a wide variety of music and culture to the pupils in our school. Apollo is supporting this.’*

*‘Whole school ‘Apollo Assembly’ presents everyone with a live concert of music in our own school.’*

The programme was also seen to raise the profile of music in the school:

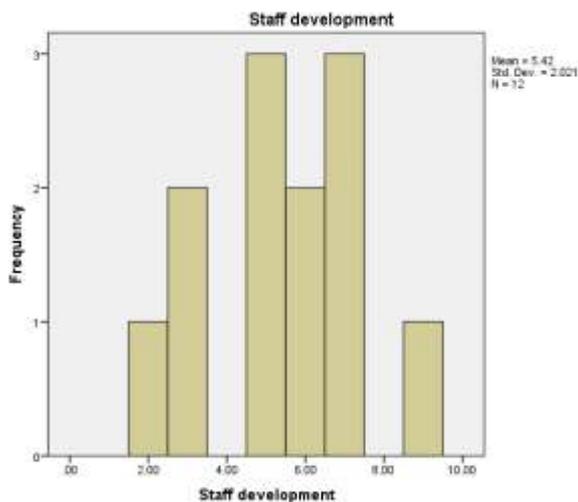
*‘Having professional musicians in the school raises the profile of music and highlights its relevance and importance.’*

**Staff development:** All of the teachers responded to the statement relating to the benefits in terms of staff development. 75% gave a rating of over 5 (see Table 12 and Figure 12).

**Table 12: Benefits for staff development**

Rating	Number of responses	Percentage
2	1	8.3
3	2	16.7
5	3	25.0
6	2	16.7
7	3	25.0
9	1	8.3
Total	12	100.0

**Figure 12: Benefits for staff development**



Some of the teachers commented on the ways in which the programme provided an opportunity for staff to develop their musical knowledge:

*‘Sitting in on the sessions has taught me about many instruments which I also was unfamiliar with. I have also picked up some tips on leading music discussion with children’.*

*‘It helps build staff knowledge of the instruments of the orchestra.’*

The sessions also offered staff an opportunity to develop their musical knowledge more generally:

*‘Staff also learn about elements of music and classical music through the sessions.’*

In addition, the sessions modelled how to discuss music with children and increase their understanding:

*‘For teachers it provides examples of how to discuss music with children and demonstrates the deep and complex thinking that children are able to do whilst hearing and discussing music.’*

*‘CPD for participating staff in how to teach musical appreciation themselves.’*

*‘We also valued the technical input and have referred to the sessions in subsequent lessons.’*

Teachers also learned that music could be a vehicle to promote other learning:

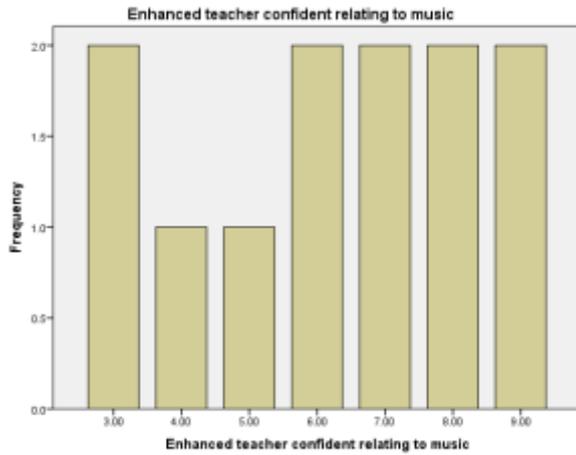
*‘I have learned that music can work as a great stimuli.’*

**Teacher confidence relating to music:** All of the teachers responded to the question about enhanced teacher confidence in relation to music. 75% gave the programme a rating of over 5 for enhancing teacher confidence. 33% gave a rating of over 8 (see Table 13 and Figure 13).

**Table 13: Ratings relating to teacher confidence relating to music**

Ratings	Number of responses	Percentage
3	2	16.7
4	1	8.3
5	1	8.3
6	2	16.7
7	2	16.7
8	2	16.7
9	2	16.7
Total	12	100.0

**Figure 13: Ratings for enhanced teacher confidence relating to music**

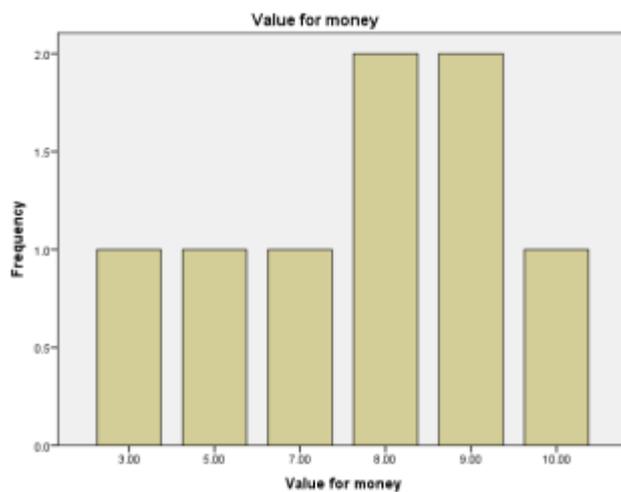


**Value for money:** Not all of the teachers responded to the question about value for money. This is likely to have been because they did not feel that they had sufficient knowledge to comment. Of the eight who did respond five gave ratings of over 8. The lowest rating was 3 (see Table 14 and Figure 14).

**Table 14: ratings for value for money**

Ratings	Number of responses	Percentage
3	1	8.3
5	1	8.3
7	1	8.3
8	2	16.7
9	2	16.7
10	1	8.3
Total	8	66.7

**Figure 14: Ratings for value for money**



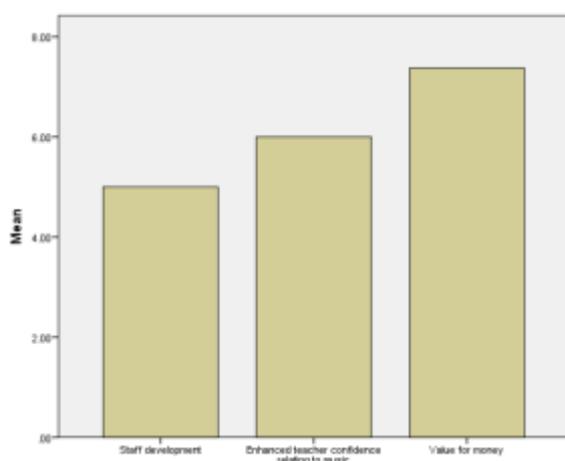
## Summary of benefits for staff and value for money

Staff rated value for money higher than enhancing teacher confidence or the benefits for staff development (see Table 15 and Figure 15).

**Table 15: Comparison of benefits to staff and value for money**

	Number of responses	Mean	Standard. Deviation
Value for money	8	7.4	2.3
Enhanced teacher confidence relating to music	12	6.3	2.1
Staff development	12	5.4	2.0

**Figure 15: Benefits to staff and value for money**



## Staff perceptions of how the programme could be improved

Staff were asked how the programme might be improved. For some staff the programme was perceived to need no changes:

*'I am happy with the programme as it is.'*

Some suggested that the programme might be extended:

*'Expansion to other year groups in an age appropriate way. Use other types of musicians, e.g. brass, percussion.'*

Others would like more opportunities for talented pupils:

*'I would like the gifted and talented pupils that shine in the work with Apollo to be given the opportunity to continue working with classical music in a more practical way. Maybe there could be a music school offer to these children.'*

**More opportunities to try the instruments:** Several staff indicated that they would like the children to have more opportunities for trying different instruments:

*'More hands on experience with the instruments if possible.'*

*'If possible, more chances for children to try different instruments as well as the strings.'*

*'The only thing I would improve is that there could be more hands on sessions. Children really enjoyed having a go on the instruments.'*

**More active involvement of the children:** Several staff members commented that they would have liked more opportunities for the children to be actively involved in music making:

*'Children absolutely love the opportunity to participate in the music in any way, so adding in further activities, such as trying more instruments, singing along, clapping out rhythms etc, would be good. The more active, the better!'*

*'We think that the children would have enjoyed more interactive elements of the sessions to give them all the chance to discuss and share with their groups. As well as giving all children the opportunity to share, this would have had the advantage of letting them move within the hall and their concentration may have improved.'*

It was felt that engaging the children more actively would have increased their concentration and improved their behaviour:

*'While we were fully behind the philosophy of the project and saw its potential, we felt that children would have benefitted much more from shorter and more interactive sessions. Once the children became restless it was understandably difficult for them to concentrate. Even children who normally show excellent listening and sitting found it hard to sustain their concentration.'*

**Choice of music:** A few staff commented that the music could have been more attuned to the needs of the children:

*'More child friendly music choices to enable children better accessibility.'*

*'Perhaps it could be made more 'child-friendly'..... When the quartet and the orchestra played pieces that the class recognised, e.g. The Simpsons, the children were able to relate to it, and it hooked them in and made them want to learn more. I think more of these recognisable pieces could be played to slowly introduce them to classical music. They were thrown into the deep end a bit quick.'*

However, not all of the children agreed with this (see below).

## **The children's perspective**

**Most favoured activities:** Of the 222 children completing the questionnaire, six (3%) indicated that they most enjoyed the visit to Shoreditch Town Hall, 63 (28%) that they most enjoyed playing the instruments, 40 (18%) that they enjoyed learning about the different music and instruments, while 69 (31%) indicated that they most enjoyed listening to the music. A further 44 (20%) indicated that they enjoyed some other element of the programme.

**The children's descriptions of the music and how it made them feel:** Children responded differently to the section of the questionnaire asking them to write a short scene or description of the music as they listened to it. Some made up a story that they thought reflected the music, some indicated how the music made them feel, while others tried to describe what was happening in the music in terms of dynamics or tempo. Some responses were combinations of these. What is clear from the responses is that the children understood the underlying mood of each piece of music. Boxes 1 and 2 give examples. The spelling and punctuation are as the children expressed themselves.

**Box 1: Responses to Shostakovich String Quartet no 7, 1<sup>st</sup> Movement**

*'A duck with her ducklings trying to get to the pond without any predators seeing them but a fox has and its chasing them it's a race to the pond! The duck spots him and ushers her ducklings faster finally they reach the pond!'*

*'A spy sneaking into enemy's hideout. Has been spotted, panicked, Tries to find a way out. No way out. Enemy gaining on the spy. Spy slowly backing off. Enemy grabs spy but spy disperses. Enemy confused. Spy knocks enemy out.'*

*'The song looks interesting . It has lots of parts on the cello and on violins. The song felt dramatic and cool. The song is like someone did something wrong and someone is helping them. It also sounds like pink panther.'*

*'It is a low song quite like what the musicians play quite squeaky in the middle but really good music. The bit when they're plucking made the tune more catchy.'*

*'I like how they change there sounds. I like they keep beat going. Very tune full very nice. Scary music and fun music.'*

*'That makes me feel happy because it has a scary tune (at the beginning). They some times pluck it and that makes it more nice. The song is very interesting song.'*

*'Plucking, smooth. It was slow and fast, It was a kind of dancing music it was really fun it makes you want to dance.'*

*'It kind of sounds like someone is saying beware an animal is coming, It kind of makes me feel like running away because I am scared, Now I feel like I should start to tiptoe not to wake it up.'*

*'It feels like something evil is going to happen. Your being scared by a ghost.'*

*'I like the little bits in between and the way it gives a little horror and fear in it. I also like how it goes loud and quite in it.'*

*'Starts of jeep and also scary, jumpy, someone in danger, cold wind, mysterious, royal, sad, depressing, hope of return, calm, relaxing.'*

*'Deep, low, bouncy, slow, sad, excited, fast, shaky, high, loud, long notes, happy, jumpy, calm.'*

*'It feels jumpy and bouncy. I feel tired, sleepy and exusted, also hungry. It was quiet to loud and fast to slow. Oh no someone is going to die. Oh, no I am scared and hipnosed by music. I feel so relaxed.'*

*'Sometimes you all play together but sometimes one of you play alone. Sometimes you repeat a sound. Most of the time you bounced the stick thing.'*

*'A man has broken out of jail and the police are trying to catch him and he is running but then there is a stream he crosses it but then it rains and he goes through, there is fog, it clears.'*

*'Someone has hurt themself and the other character is being rude to first character. They get in an argument, More people get involved, They apologize but then first character sends a rude message to second character.'*

*'It's relaxing, exiting, imagtetitive.'*

*'A fox is about to pounce on a babby bird that had fallen out of its nest but a owl comes and picked it up in to the air and takes it back to its nest.'*

*'I like music because it repeats and it macke me want to jump.I like it because its really fast. It has flavor in it. It gets lound and quite ssshhhh'*

*'It makes me feel like im in Russia and its world war 2 and im being attaked by bombs. It reminds me of proffeser Layton and the eternal diva.'*

NB The spelling and punctuation are as the children expressed themselves.

## **Box 2: Responses to Mendelssohn String Quartet Op. 44 No 2, 3<sup>rd</sup> movement**

*'Makes me feel very sleepy and relaxed. It makes me feel tired and weak. It also feels like the music they will have in a wedding. I kind of feel like I am concentering my fear of flying. That everything will be OK. And like a new baby has been born.'*

*'A peaceful day on the sea. Closing your eyes and having a dream. A flower about to bloom on a peaceful field.'*

*'I like the nice romantic soft bit and how it gets a picture in your head and also adds feeling in it to make it come to life.'*

*'At the beginning it was nice and smooth that I can feel that tune on my feets. That music was very nice and they were always jumping, interesting too. Sometimes they are fast and sometimes slow.'*

*'Dalfins very romantic. Peopel getting marred, very dramatic and lots of happieness.'*

*'It makes me feel like im under water and im a mermaid drifting in the water.'*

*'A deer being born and its mum helping it to stand and walk.'*

*'I sounds like a girl goes down a meadow with sweet little cows and then flowers floating up*

*in the sky so she decides to play with her dog.'*

*'It makes me feel calm and relaxed because it is played soft and I love it so much it made me smile so much and it sounded nice and calm.'*

*'A boy is at his mother's grave and he is crying over her. He wants to commit suicide so he can be with his mother. He is about to pull the trigger but then he decides to avenge the person that killed her.'*

*'It is nice and very calm. I like how it is high and low. You are really concentrating. You are really doing well.'*

*'It is like summer in the park and having fun. Someone having peace and quiet after a long time. A person worked so hard and finally gets rest. Kids having fun and enjoying themselves. Everyone is calm and relaxed and they feel very happy.'*

*'It is slow and sad. It's like it's someone's funeral. It is sometimes loud. They all play at once. It is like a ceremony. It is like someone is about to die.'*

*'On the beach the sun is rising. You are calm. Happy feeling inside. The tide is slowly coming in but you don't notice. You are floating out to sea in your deck chair. You fall asleep. You wake up. You stay calm and look on the bright side. You get back to shore the next day.'*

*'This song is so nice and smooth I think it's all about someone is alone and some doesn't have any friends. The song is calm and the song is a bit friendly. Also it looks quiet lovely. The song is a bit cool and a bit good and it's like you are going to lie forever and calm. So it's like there's nothing wrong and sounds music in weddings.'*

*'It is slow and soothing it will make you go to sleep because it's relaxing, I really like it I want to go sleep. It's calming.'*

*'Someone is planting a beanstalk. Over night it grows very tall. He is sad because he knows his mum will tell him of. Mum tells him of; boy gets sad; Says sorry and gives mum flowers. Mum forgives him.'*

*'A rabbit with her friends running through a field and playing games chase (she won) skipping (that was fun) She is very Happy. They smell the flowers and dance in the wind. They look at the view from the top of the hill.'*

*'Slow and authentic, very low extraordinary sound. Great harmony and melody the solo's good, the tempo is nice and slow the rhythms the best because the chorus makes it the best part about it.'*

NB The spelling and punctuation are as the children expressed themselves.

### **Data from the video interviews**

The small group of children who participated in the video recordings gave a range of responses relating to what they liked. Some mentioned the instruments, others the different styles of music, the concert, the opportunity to listen to music live and to learn more about music. Examples are set out in Box 3.

### **Box 3: Example quotes from the interviews with the children**

*'I liked it when you came and let us play with your fabulous instruments.'*

*'I liked listening to the different styles of the music and the brass and woodwind instruments. When you hear the instruments together you can hear the differences between them.'*

*'My favourite part was when I went to the Hackney Empire, when we were sitting and listening to the music it was really dreamy.'*

*'My favourite part was when you played the jazzy music.'*

*'My favourite instrument of the string quartet is the double bass because it's gigantic and the way it can make high and low sounds. When the double bass is not playing in the orchestra there are no low bits to harmonise the orchestra. In the orchestra it makes it sound lovely.'*

*'I liked in the concert as well as when you played here, when we listened to the music, in some pieces it started slow and in others it started fast and you could hear the tensions and feelings in the music.'*

*'I liked when the brass players came and when some of the string players said how old their instruments were and the structure of the instrument and how it was made and built.'*

*'I liked it when you played the Beethoven because when I was listening I understood the setting of the story and it sounded exciting.'*

*'I enjoyed it when the people with the clarinets came and they showed us the different notes and it went higher and lower and the lady told us the name of the instrument and the bottom was called the bell.'*

*'I liked when we went to the Hackney Empire and sat down and listened.'*

*'At first I felt excited because I'd never seen it and I wanted to listen to the music and now I still feel excited but now I want to find out more about music and learn a lot more music.'*

*'The first time that Apollo came I just thought it was going to be loud music because when the other music teachers came that was loud music but yours was calm music.'*

*'When you first came, like most people I didn't know anything about music. You've gradually kept coming and I've learnt a little bit from each lesson. Sometimes when they were asking questions about how you felt about the music, I knew what correct words to say and I understood it a bit better.'*

*'When you first came and you had your instruments with you I thought this is going to be boring. But when my dad bought the violin and I knew that Apollo had the violin I wanted to learn how to play it.'*

*'It is really amazing to have music right in front of you and it brings music to your ears.'*

*'It gives people the opportunity to learn new things .and it can be very interesting as well. They will have knowledge of different styles of music, listening to different composers.'*

In the video interviews the children were asked how they would respond if they were told that classical music was too boring or difficult for young children to listen to. Example responses are set out in Box 4. The responses suggest that for these children the music was appropriate. Some of the children also indicated that young children were open-minded. There is evidence to support this. Young children are ‘open-eared’ and will engage with all kinds of music without prejudice (Hargreaves, 1982).

**Box 4: Example quotes from interviews with the children relating to listening to classical music**

*‘If somebody said Beethoven and Brahms was too boring and difficult for eight and nine year olds I would say NO because the younger you are...wait...the older you get, the more understanding you are. Like if you were somebody who loved music when you were little, it’s not like it’s too difficult or you would never be able to understand, you’ll learn more and maybe you could become and achieve something really great.’*

*‘To the people who think that young children can’t be able to listen or just stay still for music, I think they are not correct. I think they should know children are open-minded because they are young and able to get more stuff in them.’*

*‘If someone says the music is not suitable I will say it is because I really like the music and the music teaches you more for the future in your life.’*

**Summary and conclusions**

The Apollo Music Project has clearly been well thought out with meticulous planning in relation to the way that the musicians interact with the children and lead them into ever greater understanding of the performed music developing their musical skills and knowledge about music. This process leads to enhanced listening skills and the development of other skills necessary for careful listening to take place including concentration and self-discipline. The extensive opportunities to ask questions and discuss the music also supported the development of a range of personal and social skills and raised aspirations. Staff perceived little benefit of the programme in terms of academic attainment in English or mathematics, however, this was not one of the aims of the programme.

The programme developed staff knowledge and understanding of music and modelled for them ways in which they could work with children in discussing music. The programme was also seen as good value for money.

School staff made suggestions for improvement which included:

- extensions to the programme;
- more hands on experience with the instruments for the children;
- more active engagement for the children; and
- the selection of more ‘child friendly’ music (this suggestion was not reflected in the responses of the children).

The children clearly enjoyed the experiences and gained a lot from the programme, particularly playing the instruments, learning about the music and instruments and listening to the music. It provided them with an opportunity to explore their feelings, learn how music

can change moods and use their imagination. For some of the children the programme was inspirational. The children's positive reactions suggest that they were 'open-eared' and had not developed prejudices against classical music. We know that preferences for music are affected by the extent to which individuals are exposed to them, the greater the exposure the greater the liking (Peery and Peery, 1986). Opportunities to listen extensively to classical music in the early years of primary school are therefore likely to lead to children appreciating a wider range of music than might otherwise be the case.

## **References**

Hargreaves, D.J. (1982) Preference and prejudice in music: A psychological approach, *Popular Music and Society*, 8(3-4), 13-18.

Peery, J.C. & Peery, L.W. (1986) Effects of exposure to classical music on the musical preferences of pre-school children, *Journal of Research in Music Education*, 34(1), 24-33.

## Appendices

Dear

The Institute of Education, University of London is undertaking an evaluation of the programme that Apollo Music is implementing in primary schools. Part of this evaluation involves collecting the views of key staff regarding the programme and its impact. I am therefore writing to see whether you would be prepared to answer some questions about the strengths and weaknesses of the programme and any perceived impact on the children and the school. Any information that you provide will be completely confidential. All names of staff and schools will be omitted from the final report.

I am very aware of how time pressured you are and therefore want to make it as easy as possible for you to respond. The questions are listed below. If you wish you may complete them in writing and return them to me by email. Alternatively, I can arrange to undertake a telephone interview or visit your school. Please let me know which you would prefer.

### Questions

What do you perceive to be the benefits, if any, to your pupils of participating in the Apollo Music programme?

What do you perceive to be the benefits, if any, to the school and its staff?

How could the programme be improved?

Please rate the Apollo Music programme on a scale of 1-10 with 10 being the highest on the following:

	Rate the programme from 1-10 to with 10 being the highest
<b>Benefits to the children</b>	
Listening skills	
Concentration	
Self discipline	
Aspirations	
Personal development	
Social development	
Musical development	
Musical knowledge	

Academic attainment in English	
Academic attainment in mathematics	
<b>Benefits to the school</b>	
Staff development	
Enhanced teacher confidence relating to music	
<b>Value for money</b>	
<b>Other benefits</b>	
Other (please specify)	

If there is anything else that you would like to add, please respond here.

Thank you for your time.

## **St Matthias CE Primary School – Lesson Plan and Schedule**

### **Lesson 1**

**Friday 8 February 9:10 Assembly, 9:10 – 9:30 Assembly / 9:30 -11:00**

#### **Telling a Story**

Includes an assembly performance for the whole school, followed by an introductory session for each participating class.

Instruments: String Quartet: 2 violins, viola, cello

Music to include: Beethoven, Mozart

### **Lesson 2**

**Friday 1 March 9:30-11:00**

#### **Conversations and Contrasts**

Instruments: String Quartet

Music to include: Haydn, Ravel

### **Lesson 3**

**Friday 15 March 9:30-11:00**

#### **Meet the Brass Instruments**

This Lesson will introduce the members of the Brass family.

#### **Orchestral workshop**

**Tuesday 26 March 11:30-12:30**

Venue: Shoreditch Town Hall

A workshop with small orchestra

Music to include: Mozart, Handel, and others

### **Lesson 4**

**Friday 19 April 9:30-11:00**

#### **Trying the Instruments**

Instruments: String Quartet

Music to include: Beethoven

### **Lesson 5**

**Friday 10 May 9:30-11:00**

#### **Meet the woodwind instruments**

Instruments: Clarinet & String Quartet or Wind Quartet

Music to include: Mozart and various surprises

### **Lesson 6**

**Friday 7 June 9:30-11:00**

#### **Improvisation and stories**

Instruments: String Quartet

Music to include: Shostakovich, Mendelssohn

#### **Concert preview**

**Friday 28 June 9:30-10:00**

CD preview of music to be played at Hackney Empire  
Introduction to the Orchestra. What is the conductor for?

**Schools' Concert**

**Wednesday 3 July 11.30-12.30**

Venue: Hackney Empire

A concert for full symphony orchestra with introductions to the music played.

We will visit each class before the concert to introduce the music we are going to play.

Music to include: Beethoven, Brahms