



ECCO Spotighting Report 2013

External Evaluator Report by Mark Troop
With Commentary, Case Studies and Visualisations
by Musiko Musika



www.eccoensemble.org

MUSIKO MUSIKA Registered Charity No. 1099508
Company Limited by Guarantee No. 04373867

ECCO Spotlighting Report 2013



Contents

	Page
Introduction	3
Report Summary	4
THEME 1: Inclusion and Diversity	5 - 14
THEME 2: Co-Learning & Collective Ethos	16 - 22
THEME 3: Benefits to Individuals and Outcomes	24 - 28
THEME 4: Repertoire and Musicianship Skills	30 - 35
Initial Conclusions	36
Appendices & acknowledgements	37

About our External Evaluator:

Mark Troop, pianist, broadcaster and writer, is the founder of The Chamber Music Company; a group devoted to creative performance of all types of music. He runs four London based Festivals (Classical, Latin American, Chinese, contemporary); has created and tours a German Cabaret show (genre: Weill/ Holländer), is preparing a Chinese musical for release West End 2013, created three musico-historical Latin American programmes for BBC Radio 3; and will release two CD's this year – one of Romantic piano music (Chopin, Liszt, Rachmaninov), another with Chinese two-string fiddle (erhu). He has worked on music education and performance projects in Spain, Peru, Bolivia, India and South Africa, and runs Yin Yang Collective, London's Asian-western collaborative band.

www.chambermusiccompany.com

[blank]

Introduction: Background and development of the Ethnic Contemporary Classical Orchestra

The development of the Ethnic Contemporary Classical Orchestra (ECCO) has its roots in Musiko Musika's work in the field of progression and development opportunities for ensemble playing in the context of cultural diversity and an inclusive social agenda.

The objective of the ECCO model is to create inclusive and culturally diverse music ensembles, breaking down barriers to participation in high quality ensemble playing for ethnic minorities, and providing children with talent and potential musical progression as they move beyond primary into secondary school. The long-term aim is to break down the barriers that currently prevent children from diverse social and ethnic minority backgrounds from participating in the highest level of music activities in this country.

The underlying objective of the ECCO is to develop the spiritual, intellectual, emotional and social being of each of the participants in order for them to realise their own potential as human beings.

Since the first ECCO ensemble was founded in 2009 at Kensal Rise Primary School the vision has been to create a model for youth orchestras that is truly diverse and inclusive, and which reflects the musical aspirations of today's young people. An orchestra that is rooted in the community, and which is founded on the belief that the talent and aspirations of young people can be nurtured and will flourish through excellence in music. A second ECCO was formed at Stoneydown Park Primary School in Walthamstow in 2012, and plans for 2013 will establish a further three orchestras in North London.

This innovative project is fast gaining recognition amongst arts professionals and educators as representing the delivery of excellence in music making for young people and best practice in music education. It takes place alongside the wider programme of musical, cultural and educational excellence that Musiko Musika delivers in its role as an Arts Council England National Portfolio Organisation.

This report has drawn on evidence collected from ECCO Kensal Rise and ECCO Stoneydown, and observations of a range of different youth music ensembles and youth orchestras.



Report Summary

The ECCO – Ethnic Contemporary Classical Orchestra – project focuses on work with two groups of young people, one at Kensal Rise which has been going for more than two years, and one in Walthamstow, which is a new start-up project. The projects are the same, but at different stages. The ECCO project is about establishing a new kind of orchestra for children, where the fundamentals have been varied to suit the perceived real needs of urban schools, rather than the more common Classical Music framework often provided as a model. Vital to the project is the intention that the orchestra should enable young people from diverse cultural backgrounds to work together in a socially and musically inclusive ensemble. The questions that this approach throws up are twofold – **firstly to what extent does it answer real need, and secondly to what extent does it fulfil its aims.**

The project is intended to address an imbalance in the provision of music for children and young people, firstly as to its content and secondly as to its inclusivity. The project has been designed and implemented by Musiko Musika, who have been fully involved with children's education for the past two decades. Based on that experience in London schools Musiko Musika identified a lack of variety in music provision as to content. In the classical genre the focus is towards individual attainment and the passing of exams. Furthermore, classical has a wide ranging and important presence in education through the prominence of its exam boards, which favour such a system. This has led to a relative neglect of ethnic genres (except, perhaps, as a passive listening exercise), and especially of the ensemble playing which is their life blood. Given the narrow confines of the European Classical tradition, and the diverse ethnic background of many of London's schoolchildren, the mismatch is clear enough.

Secondly, many of the schoolchildren in school in urban areas of London find it difficult to relate to western classical music, finding it alienating or simply 'posh music'. Added to this the fact that their backgrounds often mitigate against the study of instruments, a pastime that incurs weekly expense, even if the school provides an instrumental music programme.

The ECCO project starts at primary school, thus the children are caught at the best possible age for developing musical skills – old enough (beyond seven years) to have the necessary co-ordination to play an instrument effectively, with enough knowledge and awareness to want to explore (reception class would not be so enabled); not too old to be hampered by secondary school level work and more rigid timetabling. The ECCO children will naturally transfer to secondary schools with the experience of the project work as part of their educational inheritance. The importance of generating this handing-on of skills from Primary to Secondary cannot be overstated.

There are four areas that I shall report on, using the above two questions as a frame – **Inclusion and Diversity; Co-Learning & Collective Ethos; Benefits to Individuals and Outcomes; Repertoire and Musicianship Skills.**



THEME 1: Inclusion and diversity

Inclusion is ensured in several ways. The selection of schools in the first place represents a clear positioning by Musiko Musika to develop music where such provision is minimal and where there is minority and diverse ethnicity. At Kensal Rise, the ECCO project occurs following many fruitful years of creative music education; at Stoneydown they have already been at the school for 18 months. The process of selection comes from preparation and knowledge of the children likely to be involved, of the school set-up and facilities and of the parental backgrounds.

The opportunity to participate is open to all children within a certain age range who are willing to commit to the project. There is no discrimination regarding race, culture, experience or even ability – the project is designed around the children who commit to the project rather than preselecting the most suitable. The selection process is open but comes from in-depth knowledge of the schools – Musiko Musika has built up both trust, and most importantly, familiarity, between teachers, participants, parents and themselves.

The orchestral framework is built around the real abilities and interests of the children involved, not by trying to fill the gaps of a preconceived professional style orchestra (in comparison with a typical secondary school model, which might have flutes, clarinets and violins aplenty, few violas, no bassoons – but, crucially, no diversity). This is also not an arbitrary process – through experience Musiko Musika has developed repertory that is coherent, educationally stimulating and interesting to the children, and relevant to their diverse backgrounds.

The rehearsal context for ECCO work allows for children to be heard individually, both in response to questions given by Musiko Musika and as executors within the project – children's voices are heard. This, too, is a form of inclusion.

Evidence: 15/11/12 – Stoneydown: Minutes of a meeting the previous week were read out by one of the participant children, who was then quizzed by the others for clarification. The meeting in question comprised Musiko Musika, plus the children who comprise the "Youth Leadership Team" and a detailed discussion was led by the children on the effectiveness of the learning process in the sessions. Each child's contribution was also discussed. Several sessions I attended at Kensal Rise included children referencing previous work for consideration by their peers, and passing it on through co-learning.

Co-learning (see Theme 2) is vital in establishing inclusivity, and cuts both ways (for the giver and receiver). Children are trusted to pass on their knowledge, and the receivers not only trust their peers to give that information, but are then included within the project (and are enabled to pass on their learning too). These latter two remarks highlight the contrast with the 'blackboard and write it down' method of instruction – a hierarchical structure that can disempower the students, who never 'own' the musical content.

Evidence: 15/11/12 – Stoneydown: children were divided into three groups (comprising a group leader and five others) and asked to start something creative. Within 15 minutes all three groups has the basis for a composition in place, arrived at collectively. One week later the children remembered their work and added to it. There was minimal instruction or direction from Musiko Musika – the children used information already gathered from the previous weeks of work. Bearing in mind this is a new project, this result is impressive. Parental involvement is a form of inclusivity often ignored – here of a very hands-on variety. Parents attend meetings, learn about what their children are committing to, encourage and support their children (helping with regularity and practice), and eventually participate with their children in concerts.

External Evaluator's general remarks: inclusivity is not only well attended to but is fundamental to the project.

THEME 1 : Inclusion and diversity

Diversity

I have divided this rather all-inclusive concept into various headings, reflecting variously the teaching staff and the children.

Nationality, Culture and Background:

Diversity is first of all reflected in the project leaders through nationality (British/ Chilean), musical background (classical, folk), gender, and instrument (bowed string/harp, guitars/charango/ sikus/ percussion and voice).

This is further reflected in the co-leaders, themselves from a range of ethnic, cultural and musical backgrounds and with mixed instrumental and vocal skills. Diversity is reflected in the choice of schools for the ECCO projects, and the culturally diverse backgrounds of the children are crucial in the success of the project. Owing to the policies of inclusion and the redefined orchestra (see Inclusivity on Page 6), this diversity is maintained – children are not put off by preconceived notions of western classic music in general (only for the ‘elite’) and the classical orchestra in particular.

Furthermore, with children in the chosen schools having a rich cultural heritage, such diversity is a genuine resource before they even pick up an instrument, and it is this background that the ECCO project seeks to represent (amongst other things).

Instruction:

The other aspect of diversity is seen in the learning process itself. Firstly, seen through the learning of various instrumental groups – bowed string (violin/viola/cello), plucked string (guitar/charango), blown (panpipes), beaten (percussion), voice.

1. Method:

Diversity in the learning process through varying methodology (utilising the technical methodology of western classical with the aural transmission & peer-to-peer learning from folk music traditions)

2. Repertory:

Choice of repertoire – from UK, Latin America, Nigeria as learned repertoire, work made up by the children as compositional repertoire; variety of instrumental and sung repertoire (contrast the usual diet for a classically-based orchestra)

3. Vocal repertoire:

Songs sung both in the original language and in appropriate singing translations, with the attendant cultural transmission of gesture, musical and linguistic. This reflects both the background of the teachers and of the children.

External Evaluator’s general remarks: Diversity is appropriately handled. In reflecting the teachers’ real background and experience it does not overreach itself; insofar as those teachers have been chosen to represent ethnic diversity it fairly offers children a diverse experience that is generally appropriate to their ethnic background.



THEME 1 : Inclusion and diversity

ECCO promotes a strong ethos of inclusion and respect for cultural diversity.

Below are comments from participants, a music teacher/parent and the headteacher of a school hosting an ECCO project.

ECCO Stoneydown Oct '12
“ I like learning new and exciting instruments, sharing cultures and backgrounds with other people and most of all, doing what I love. ”
Student feedback

“ I like experimenting with different instruments and playing them. ”
Student feedback

“ I like learning new things and helping my friends. ”
Student feedback

ECCO Kensal Rise Nov '09
“ Sometimes it is difficult to work with each other, so you have to respect everybody. ”
Student feedback

“ The skills you learn playing in an ensemble are; working together, helping each other, teamwork. Also being able to learn new things by listening to others. We all have to respect and listen to everyone or you might do something wrong.... ”
Student feedback

Nick Tomalin (music teacher and parent of ECCO participant)

“I was also impressed with the way they integrate different musical traditions, but always from a position of knowledge and respect for that particular culture. So not only are the children learning the fundamentals of performing music together in an ensemble, they are also learning about the instruments they are playing and through them, something about the history and culture of the countries from which they come. This cultivation of an enquiring, respectful attitude to other cultures is especially important in a diverse community such as Walthamstow.”

ECCO Kensal Rise Oct '12
“ I like playing in ECCO because it makes me feel like I am being myself. I also love working with different people. ”
Student feedback

ECCO Kensal Rise Nov '11
“ I think it's good because we can learn about different cultural music and we can all mix together and share our backgrounds. ”
Student feedback

“ We can teach others to broaden their horizons in music and so we don't get bored playing one type of music. I think its also good because we have big conversations about where the music we play comes from. ”
Student feedback

“ Because you can unite with other people ”
Student feedback

Jayne Cominetti (Head teacher Stoneydown Park Primary School)

“The model provided by ECCO is inclusive in all aspects i.e. drawing in talented musician-teachers from a range of backgrounds and traditions, including children of different ages, abilities, social and cultural groups and in the welcome provided to all their parents. Children's interests and skills are incorporated into the direction and repertoire of the orchestra. The repertoire means that children learn from musical traditions from different arts of the world. As a school with 38 languages, this is important as children do this as a matter of course within the orchestra rather than it being a tokenistic add-on. In the case of ECCO (the diversity of the leadership) goes hand-in-hand with the quality and range of music-making that takes place i.e. children see that an equal value is placed on different forms of music and, through working with expert musicians/leaders from different backgrounds they see a reflection of their own diversity and hence the potential to achieve and create across a breadth of musical traditions.”

THEME 1 : Inclusion and diversity

Musiko Musika commentary: Parental engagement and development of understanding of the project

One of the fundamental principles of the ECCO is that it is open to, and embraces, the wider community of the children that participate in the ensemble; their parents, grandparents, carers, siblings and friends. The effect of this is that whilst achieving its objective of developing the spiritual, intellectual, emotional and social being of the participants, the project is empowering each child to realise their potential as human beings within the social and cultural context in which they live. This means that, for aspirations and achievements to be shared, the project has to bring the wider community on the journey. The essential quality is one of genuine interest and commitment to this aspect of the project from the project leaders and facilitators.

This is not to say that even with a lot of willingness to engage parents in this way it is an easy task. There are barriers and obstacles to communication and understanding, not least of which are language (written and spoken), cultural misunderstandings and prejudices, and complications arising from lack of knowledge of musical educational systems. These require time, communication, patience, imagination, understanding and the implementation of multiple strategies.

The involvement of the wider community in the ECCO Kensal Rise has now developed into regular community workshops where songs from other languages are shared by parents and are then developed into the repertoire for the orchestra. A parent's committee is also being established to take a role in organising and publicising events, and over the longer term there are plans to use the project to train parents as cultural leaders. This has not happened overnight, and there have been some significant steps along the way that have helped to cement the relationship. One example of this was the recognition that if the orchestra were performing at a venue outside the school many families would be unable to attend the concert unless transport was provided. Many of the families in that orchestra do not travel outside their immediate local area to other parts of London with any degree of regularity and there are difficulties because of language, and the uncertainties of going to an unknown place etc. The provision of a coach proved to be absolutely crucial to families attending concerts and thereby actively participating in the achievements of their children.

Interestingly at ECCO Stoneydown the process seems to be accelerated, because the importance of parental engagement with the project was recognised and implemented from its inception. A similar feeling of support from the wider community can now be felt two terms into the project, and it has led to the parents requesting that a community choir be set up to complement the orchestra.

Community development as a wider strategy in projects and work with children and young people, has been implemented by Musiko Musika since the organisation's earliest projects and the concept of "community skills development" has been a part of that.

Case Study: Opportunities for parents to train and develop skills

One of the organisation's current team of workshop facilitators is someone that we came across as a parent of children in a school where we were working. In getting to know her we discovered that she was developing her skills and interest in music technology and would be highly suitable to work as a trainee on our Youth Music music technology project Open Channels. From that point she has developed her skills in leading music workshops and now works with us to lead activities focussed on her Nigerian cultural background as well as being excellent in working with our younger participants.

The relationships between parents and schools can create a complex environment to work in, and for this reason the support and attitude of the headteacher, where a project is based at a school, is crucial. The nature of the relationships in the school community will inevitably affect and influence a project of this kind and therefore the choice of which school or community to base an ECCO project in is important.

Why do think that it is important for your child/ children to be part of the ECCO orchestra?

“ “ think music, and learning how to express yourself through music as a language is incredibly important for children, and adults! ECCO allows children to find their own voice and I feel very lucky that my child is part of it. ” ”
Parent feedback

“ “ Firstly it's important for their happiness. They love being a part of ECCO orchestra - It's never a chore for them but a pleasure. It's important because not only do they have fun they learn in a friendly, relaxed environment. They learn about things they may not learn in school - for example music from around the world, singing in different languages, to perform in front of crowds of people, to play multi instruments and have gained confidence. ” ”
Parent feedback

What do you think that your child/ children learn from being part of the orchestra?

“ “ They learn to listen, to be together, to work as a group, as a team. ” ”
Parent feedback

“ “ They learn how to appreciate music, people, their culture and different backgrounds. They develop their good qualities within their playing, caring, love and respect for their fellow orchestra members and teachers. ” ”
Parent feedback

Do you think that your child being part of the orchestra has made a difference to the rest of your family?

“ “ Definitely did, not only to us parents but to her younger siblings too. ” ”
Parent feedback

“ “ YES! Because she is the only one in my family who can play violin and we're proud of her. ” ”
Parent feedback

“ “ Our family has benefited enormously - from getting to take part ourselves to being able to play music together at home. Nicholas always wants to make music and his enthusiasm is infectious! His little sister is growing up in the environment and will now see music as a natural part of her life too. ” ”
Parent feedback

“ “ Since both my children are in the orchestra, they became closer together. ” ”
Parent feedback

THEME 1 : Inclusion and diversity

Musiko Musika commentary: Engagement of parents with ensembles and youth orchestras

It is clear that in respect of engagement with parents, the ECCO model varies greatly from the ensembles run by music services and other organisations that were observed during this spotlighting project. In the main orchestras, that is to say youth orchestras on a traditional model, have a much more limited interface with parents and carers. Parents enable the children to attend rehearsals, they read and sign letters and registration forms, pay termly fees as and when required, in some cases provide money for tours, and they attend concerts as the audience. Parents also have volunteer roles in some cases, supporting the music service administration and fundraising etc. This is undoubtedly effective in the case of some families, but not for all, and our experience has shown that in taking a more strategic approach access for children from diverse families can be greatly improved.

Interestingly Peter Desmond, Head of Music and Performing Arts, Haringey Children & Young People's Service, observed that whilst the borough's orchestras follow a pattern of parental engagement similar to that outlined above, the families of participants in other borough ensembles, notably the steel pan group have naturally developed a relationship with the ensemble that is much closer to that of the ECCO.



Non-musical attitudes



I like working with lots of different people



I know how to work well with different people



I like to share my language and culture with others

Strategies for parental engagement and development of understanding of the project

Formal strategies:

meetings

open events

concerts

questionnaires & feedback

text, phone, email communication



Strategies for parental engagement and development of understanding of the project

Informal strategies:



[blank]

THEME 2: Co-learning and collective ethos

Collective ethos: From the start of the ECCO project, Musiko Musika establishes a collective ethos for the children's work. Inclusion within the project is the start of the collective feeling, naturally generated as the children learn, become skilled, and pass on their knowledge. The ethos is maintained through a strict code of respect, for the other participants, for the teachers, for the instruments used and, most importantly, for the overall project itself. This is, in itself, necessary for the proper functioning of any ensemble – the activity may be enjoyable, but will quickly become chaotic without structure and discipline. All the activities, be they improvisation games or sectional rehearsals, reflect this collective ethos, and are flexibly maintained so the children do not settle into established groups that might become entrenched.

The Orchestra

Collective ethos is encouraged by the nature of an orchestral project. The orchestra is a body that makes sense only as a total unit, is nevertheless made up of smaller groups (through instrumental definition) and individual players. But the orchestra functions as a whole, thus the first effect is the collective rationale – the orchestra is so defined. This is then reinforced by the instrumental groups.

Within the orchestral structure is safety in numbers – pupils (and particularly those who are not so able) can feel comfortable within the massed orchestral sound. The blending of their individual sound within the overall body fosters confidence, dispels the natural reticence of small children to play in public and thereby promotes enthusiasm through achievement. Through achievement the individual expertise of players improves and the entire orchestra benefits (better co-ordination, intonation and ensemble) – a circular process of improvement.

It is characteristic of the ECCO project that it promotes a fundamental learning method not traditionally used in western classical models, that of building up and reworking repertoire for different purposes. This is much closer to the way in which professional folk groups learn and operate. My assessment is that it is of clear benefit to the children involved, promoting both expertise and confidence. Traditional instrumental pedagogy (western classical) is more focused on learning new repertoire and moving on, which means constant starting again from scratch as new repertoire is acquired. This is the process of intense solo classical performance, and it is usually professional.

Musiko Musika commentary: Observations of other ensembles:

Youth orchestras are often based on a model of weekly rehearsals, which are repertoire based and the goals are usually concerts (termly, Christmas concert etc). Others work with holiday courses, particularly where players live at a distance. They use structural patterns of leadership, seating and roles that reflect the often predominantly hierarchical nature of the world of professional classical music (also to be found in many of its educational institutions). The regular rehearsals and built-in progression routes develop social commitment to the group, and in rehearsals that were observed there was a clear sense of order and discipline in the young musicians. Everyone knows and understands their role and place within the ensemble, however it is much harder to measure the extent to which the players themselves are active in, and have ownership of the ensemble and the activities that take place. Crucially there is in this approach, very little scope for the significant social, cultural and musical benefits that arise from the co-learning that has such an important role in the ECCO model.



THEME 2: Co-learning and collective ethos

Co-learning: Projects such as Kent Music's Orchestra ONE and the English Folk Dance and Song Society's Get Your Folk On! employ creative workshops in which players are involved in the development and creation of musical material as well as in rehearsal and performance. These provide natural opportunities for co-learning, as well as enabling ensemble players to develop a wider range of musicianship skills (see Theme 4), which feed back into the other repertoire that an orchestral group might be working with. They are also a lot of fun for the young players, who enjoy the relaxation of boundaries and youth orchestras including the National Youth Orchestra have also undertaken similar projects.

The use and impact of co-learning is well documented in the writings of Maria Montessori on her pedagogical approach. This is supported by current understanding of childhood cognitive development, and research that shows that children and adults often learn most successfully from those that they identify as being "similar" to them, or just above their current achievement level. Within the context of "Traditional" music from around the world, co-learning is a natural part of the transmission process, and one of the key features of the Paul Hamlyn Musical Futures project is the application of the informal learning processes (co-learning) that young people use within their peer groups in learning rock and pop in the classroom setting.

From the development of the ECCO model we can see the benefits when these techniques are not used as an additional activity, but are fully integrated into the musical learning and rehearsal process of a youth ensemble. Therefore the key question that we see from this work is, how can an orchestra create opportunities for more a creative and interactive experience that will improve listening, ensemble, core musicianship, whilst retaining the cultural integrity of the ensemble?

As well as embedding skills – through regularity of practise and specifically designed repertoire set at an appropriate level – ECCO also supports the peer learning model with the acquisition of musicianship skills, which can be passed on. Children are empowered to work in groups and develop their own arrangements. By being asked questions and being enabled to hold discussions the children have acquired fluency in talking about technical aspects of the project work, leading to greater effectiveness in co-learning.

External Evaluator observations:

Stoneydown: November 15 & 22, 2012

Children were separated into groups and asked to prepare a new piece of music. Within the traditional classroom music setup this would be a dangerous request, risking lack of comprehension in the children, increasing frustration, then disorder. The Stoneydown children, divided into three groups of five or six with a group leader, got down to business quickly. Using skills already acquired in previous weeks (instrumental, vocal and structural) they had an compositional structure in place within half an hour, and could remember it effectively the following week (i.e. they were able to notate it effectively).

Kensal Rise: On three successive visits (Oct & Nov 2012) the evaluator saw structured placement of co-learning. In each case, newer and/or weaker students were assisted by older/stronger players in learning newly acquired work and skills. This was achieved 1. By separating out the orchestral groups (so that other groups, e.g. cellos could attend to their own programme) 2. By repeating the work led by Musiko Musika (so what was being learned is clear) 3. By gentle, mainly non-intrusive, supervision 4. Only then feeding back into the bigger ensemble

External Evaluator's report: the collective ethos of the orchestral set-up is beneficial in numerous ways to the children's confidence and learning abilities. Co-learning is effectively administered, with clear evidence that the children are empowered by it – both givers and receivers.

THEME 2: Co-learning and collective ethos

Co-learning CASE STUDY

Kaylei has been part of the ECCO Kensal Rise since it was formed, and learnt to play the viola and panpipes in group lessons that implemented co-learning practices. Another child, Zalaikha, has just joined the group and is learning panpipes. Kaylei (now in Year 4) is put in charge of teaching Zalaikha one of the pieces that she knows. They work in the corner of the room whilst the project leaders work with the main group. Without further direction from the project leaders Kaylei first shows Zalaikha how to read the charts used to notate the tune and then starts teaching the first phrase. She plays the phrase slowly to Zalaikha and asks her to repeat it, together they practise the phrase, Kaylei correcting mistakes in a clear, but positive manner. They continue using a call and response method until Zalaikha has achieved some fluency with the phrase and then start playing it in unison. All the time Kaylei is instructing and giving positive encouragement and within a couple of sessions Zalaikha is fully integrated into the group. Kaylei has successfully taken the role of teacher without receiving explicit instruction or training. She has done this through a process of learning herself, internalising that learning and being empowered to use her learning, taking it to a deeper level of understanding through the transmission of her skills and knowledge to her peers.

The impact of commitment and co-learning on the musical and social development of participants

Mrs Erna Carpio, parent. Extract from letter June 2012:

"It started with recognisable tunes, making sense of the notes, to a full confident proper piece. I saw Sophia's determination to hone her music, her interest in seeing other children playing their instruments on the television, Youtube and stage performances. Her eagerness to show off her newly mastered piece in every family gathering. Sophia's regular ECCO performances in school concerts, local borough and national invitations, plus the recording of two tracks made her dream so tangible, a reality. Her dedicated practice in preparation for every event is a moment to treasure seeing my daughter so focused and excited. Music is universal. It's everywhere. But it's the building up of character and confident, deeper appreciation of music ECCO has nourished in Sophia that she will take along in her life."

"They have learnt to work hard, to believe in themselves to be a part of a team and have a passion for something. My daughter develops friendships with other peers."

Parent feedback

"Nicholas is learning to be a part of a group that respects and values each other's contributions to a shared purpose. His own sense of musicality and creativity are being nurtured, he gets a huge buzz from playing his part in a greater whole, and he is learning about a range of musical traditions from around the world." **Parent feedback**

Jayne Cominetti (Head teacher Stoneydown Park Primary School):

"Through ensuring that every participant is equally valued and that each one is expected to take it very seriously, give of their best and to work as a team. Therefore the commitment pays dividends because of the high quality outcomes and the sense of being part of a very effective whole. In addition, the positive relationships between all orchestra members of different ages and backgrounds mean that the participants feel supported to learn and experiment together."

Class teacher: "The children in my class were always very excited to be part of the orchestra and to attend rehearsals. I believe much of this attitude came from them enjoying being part of a group and the way that adults leading the orchestra were positive and encouraging. It seemed to me that the focus was always on trying your best and working together. It was also clear that the involvement with and communication to parents made a difference. Parents were able to watch performances and were very proud of what their children were doing. So the children were receiving positive reinforcement from home as well as within the group. From the times I have watched the orchestra, I think the way that the children are able to take on roles of responsibility, such as a singing solo or conducting, also encourages commitment. It is clear that these opportunities are available to all in the group and the children know that if they work hard they could do it too. They are also extremely supportive of each other and encouraging."

THEME 2: Co-learning and collective ethos

Development of commitment to the community of the orchestra

"ECCO has introduced me to the world of music. Life is a choice. Unknowingly with ECCO, I have chosen to be a performer rather than in the audience. But being in a group saved me from that feeling of performing. There is strength in numbers and each one of us humbly giving our best to make one surprising harmony that turns out to be a performance.

Practice, dedication and the passion for music made me realise that my blessed fiddling hands could make music... Music is like a free gift available to everyone. It has transcended culture and generations. It's this profound appreciation of music ECCO has taught me over the years."

ECCO participant



THEME 2: Co-learning and collective ethos

The Progression of Commitment, illustrated by quotes from ECCO participants

Stage 1:

Convince them that they have to be there, that they want to belong, that they can belong, that it is a place for them. This comes before music, ensemble etc.

““ Music is a really fun thing to do.
I get to be creative and have fun.
I play with my friends and learn different instruments.
I like it that Rachel and Mauricio created this orchestra and they found a space for me.
I like having fun with my friends at orchestra.””
Various students feedback

Stage 2:

Convince them that they can make music together and what that is, working together, developing the idea of what that is, what it means and what it could be.

““ I learn a lot of things; the group keeps me in time. Also it is really good that I am not alone because if I make a mistake the other person can carry on playing the music....
Teamwork!!!!
The skills you need when playing in an ensemble are listening and keeping your music in tune....
the difficult thing is when you get mixed up with the music.
To keep in time with the rhythm and playing the music clear and nice sometimes is difficult....
Learning how you can create pieces of music by working with other musicians.””
Various students feedback

Stage 3:

Convince them that they need to work and practise to make progress. Develop external goals and aspirations.

““ Now that I have been playing the violin a long time, I think it is really fun and it's not too hard.
I want to perform to other people and show my talent.
I want to learn new songs and learn the words.
Show people what I am able to do, and help and entertain people.
Playing and the audience cheering.””
Various students feedback

Stage 4:

Bring them to a place where they convince themselves that they need to practise and work. Their aspirations and goals become internalised.

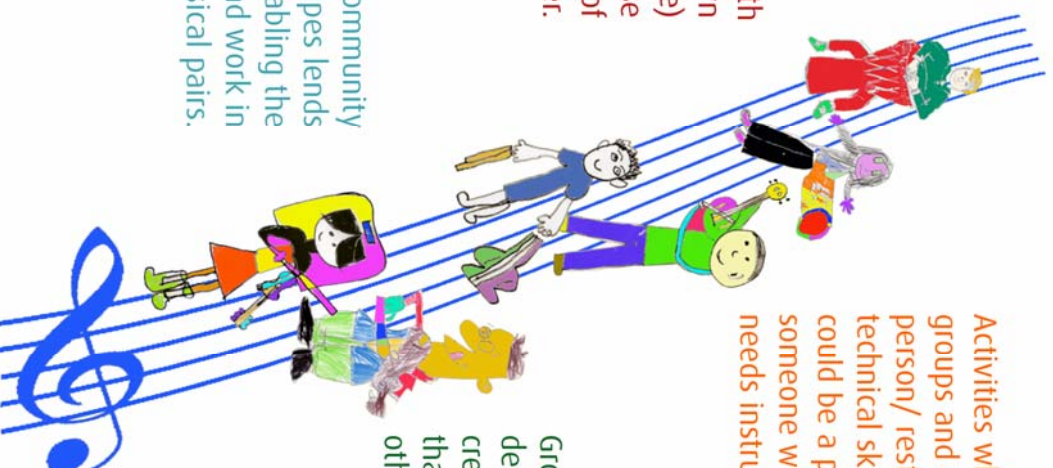
““ I can't imagine not making music, it is an important thing in my life.
I would like to teach other people what I have learnt.
I want to practise my violin at home and show what I learn and to my parents.
Hopefully continue music forever.””
Various students feedback

Co-learning techniques

The use of groups and leaders. These can be by instrument, or mixed groupings.

Modeling of rehearsal and practice techniques with the whole ensemble (for example breaking down a piece into sections, or using call and response) empowers the implementation of these techniques when children are in the role of teaching and tutoring each other.

The traditional Andean model of community music making typically using the panpipes lends itself well to the co-learning model, enabling the whole group to play together and work in musical pairs.

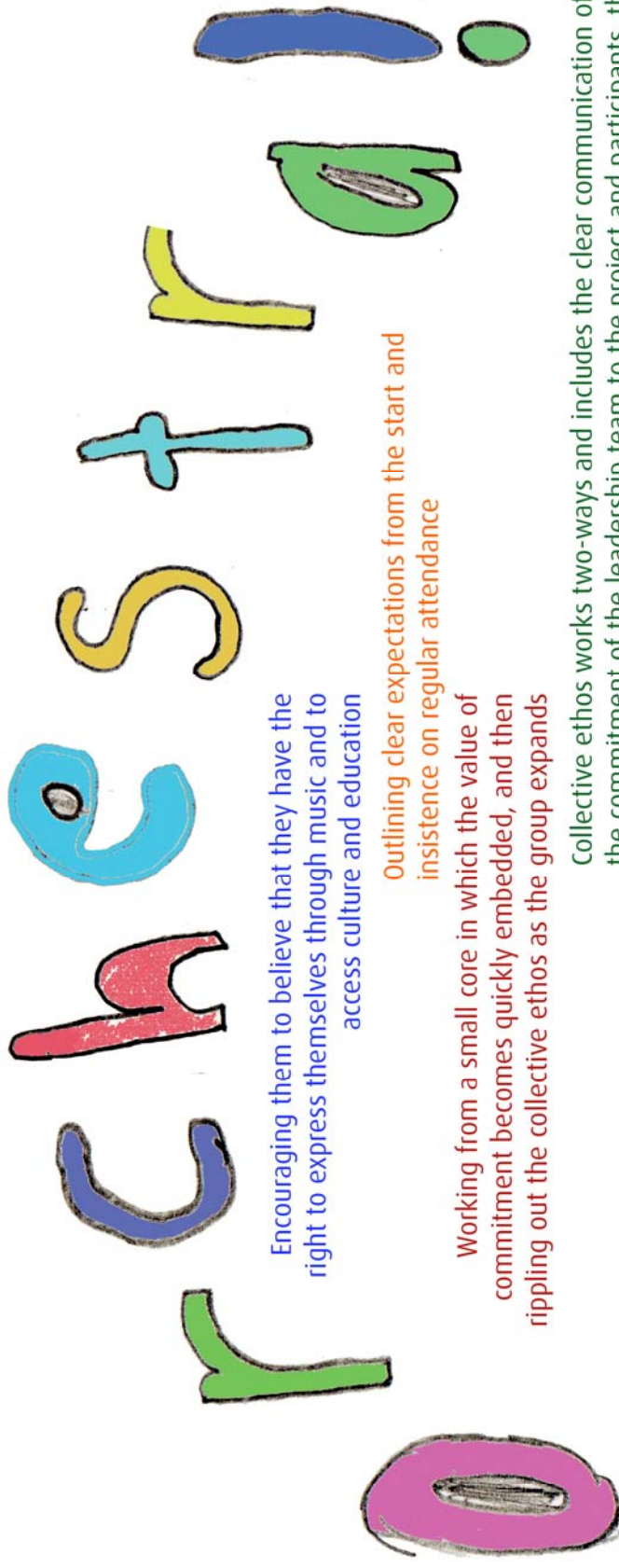


Activities where participants work in pairs or small groups and they are directed to teach the other person/ rest of group something. This could be a technical skill, or a musical phrase for example. It could be a pairing between stronger/ weaker player, someone who has missed a session, or is new and needs instruction.

Group composition and arrangement activities, develop teamwork and leadership and also create situations where someone has an idea that needs to be transmitted and learnt by the others.

Building up and reworking of repertoire for different purposes embeds skills, and also supports the co-learning model and the acquisition of musicianship skills – they are empowered to work in groups and develop their own arrangements.

Strategies to develop and maintain commitment to the orchestra



Encouraging them to believe that they have the right to express themselves through music and to access culture and education

Outlining clear expectations from the start and insistence on regular attendance

Working from a small core in which the value of commitment becomes quickly embedded, and then rippling out the collective ethos as the group expands

Collective ethos works two-ways and includes the clear communication of the commitment of the leadership team to the project and participants, the respect they demonstrate to participants, and the offer of support and help extending beyond the immediate rehearsal session

Identifying and addressing those with weak commitment and if needed, removing them from the group reinforces the collective commitment from the rest of the group and the value that is placed on it

Insistence on, and reinforcement of collective values.

For example any composition is considered to be a shared work even if they originated from an individual



[blank]

THEME 3: Benefits to individuals and outcomes

Instrumental: Children learn, often from scratch, one or more instruments – usually one bowed or plucked string instrument plus panpipes – and learn the concomitant social and cultural background (not generally the case with western classical instruction).

Group: They learn how to play in a smaller group, be it violins or guitars, with all the necessary obligations and constraints that this requires (staying in time, accuracy of notes, playing in tune). Finally they learn how to play in the full band (this is a step up from the instrumental group – hearing one's part within the overall sound is a separate skill). As they play a stringed instrument, then panpipes and also sing, all within the same context (identical melody, for instance) children learn what it is to cross from one instrument to another – a valuable tool in their overall musical education. More generally they learn about specific transfer of context (in this case within a melody or dance).

Vocal: For each area of repertory the children learn to sing, also with knowledge of the cultural context, and in the original language (phonetically taught). They learn about the social structures surrounding those languages, so vastly more than just the tune, they learn about social meaning within different cultural contexts, often originating in their own cultural background.

Cultural: Knowledge of music's social and cultural background is a vital tool not only for understanding – so often music is only heard as a commercial phenomenon – but in re-establishing contact with their own cultural background (often rendered opaque or irrelevant by commercialism). Secondly, hearing and playing music from diverse areas reinforces the traditional aspects of music practice and its uses; in this case as something experienced not just listened to passively (again, so unlike listening to commercial music on headphones).

Rehearsal Commitment: The rehearsal structure is regular (weekly through the term, more rehearsals near concerts) which ensures context-based structured learning in a secure, known environment. The environment is fun (improvisation and games) but disciplined (backing up core repertory, learning new things), and the regular structure is defined by a longer-term goal: the concert itself, seen not as an end in itself, but as part of the overall and on-going process. The children are aware of this.

Social: A valuable part of the ECCO course is the fundamental importance of social issues, especially respect. These are made plain from the start. There is a shared commitment between Musiko Musika, the schools, the children and their parents variously to the project, the teachers, the fellow participants, and to themselves, which requires not just application and hard work, but a day-to-day respect for all concerned. This is initially strictly enforced having been explained thoroughly, but quickly becomes part of an overall culture of respect within the group.



THEME 3: Benefits to individuals and outcomes

Individual case studies written up by Rachel Pantin and Mauricio Venegas-Astorga, directors of the project.

Sophia (family background Filipino, year 7)

Through her participation in the ECCO Kensal Rise Sophia has had the opportunity to progressively overcome her shyness, as she has regularly been placed in situations where she is asked to express herself in music and words, and to share her views and opinions with the rest of the group. When we first worked with Sophia she would strongly resist saying even a few words in front of the rest of the orchestra, now she has the conviction that she can, and has the right to express her point of view in spite of her naturally reserved nature. As she recognises herself, this has been a very significant process for Sophia, and we hope will empower her to pursue her ambitions in her future academic studies as well as her music. Sophia writing about the benefits that she has gained from being part of the ECCO.

"My first achievement with ECCO is conquering my shyness. The attention is drawn for my music not for myself. I am not a pleaser, but I feel good bringing a smile to an audience. Equally important, I feel that I have brought honour and joy to my family.

"Second, is ECCO has built up my character. It taught me that practice makes perfect. It taught me to value my time by practising and enhancing my music rather than just letting time pass by."

Chantelle (family background Jamaican, year 6)

We first got to know Chantelle when she joined a group at Kensal Rise to play the guitar. Her progress with learning the guitar, and subsequently the panpipes, and her participation and contribution to the orchestra has taught us a lot about the importance of approaching music teaching and development with an open mind in regards to strategies and learning outcomes.

The initial steps with the guitar were quite slow and hard won, but Chantelle has a tenacious personality, and with support and encouragement, a strong and committed musician began to emerge. This initial process took about 12 months, during which an equal weight was given to social engagement as to the details of guitar technique and musical practice. Over the time that Chantelle has been in the orchestra she has changed from giving one word answers to questions such as "how are you" - "fine", or "what did you do in the holidays" - "cinema" to conversation and engaging with jokes amongst the group and expressing her opinion.

Observations were also made by her class teacher and assistant that the level of her integration with her peers in the classroom and improvements to her school work were closely linked to her participation in the orchestra.

Raphael (family background White British/ Chilean, year 6)

Raphael joined ECCO Stoneydown when the orchestra started in May 2012. During this time he has developed and improved his general musicianship and in particular his rhythm skills, becoming an enthusiastic and dedicated bombo player. The bombo is an Andean drum that is often used by Chilean musicians and the connection that has been made, and in particular through Mauricio who is Chilean, with the culture of Raphael's father has been important, both musically and culturally. Through his participation in the orchestra Raphael has been able to find a strong focus for his dual British/ Chilean identity and it is this moulding of an integrated and positive personal identity that we have seen as an important feature of the ECCO in the development of its diverse participants.

In addition we have seen Raphael develop his personal organisation skills, never having forgotten to bring the bombo each Thursday to school, in spite of it not being a small or easy item to carry. We have also seen how he has learnt to structure and develop his creativity, channelling it through his musical skills and composition, and how he is acquiring a more mature approach to working with his peers, by being better able to balance having fun with delivering on a group musical task.

THEME 3: Benefits to individuals and outcomes

Individual case studies written up by Rachel Pantin and Mauricio Venegas-Astorga, directors of the project.

Nicholas (family background white British, Irish heritage, Year 3)

"I can't imagine not making music, it is an important thing in my life." Nicholas's own view of the impact that being a member of ECCO has had on him.

We have seen over the years that the musical, social and cultural benefits for participants are wide-ranging and bring benefits to other areas of the participants' school and home lives. These are clearly captured in these comments from Nicholas's mum Sarah:

What do you think that your child/ children learn from being part of the orchestra?

"Nicholas is learning to be a part of a group that respects and values each other's contributions to a shared purpose. His own sense of musicality and creativity are being nurtured, he gets a huge buzz from playing his part in a greater whole, and he is learning about a range of musical traditions from around the world."

Has being in the orchestra changed your child's attitude to music, school, or work?

"Nicholas is more disciplined in the way he approaches his school homework, music and drama class outside school. I think being in the orchestra has played a huge part in this - he understands he has to practice to improve and he has come to realise how important commitment and thoughtfulness are in life. His confidence has grown enormously too."

Do you think that your child being part of the orchestra has made a difference to the rest of your family?

"Our family has benefited enormously - from getting to take part ourselves to being able to play music together at home. Nicholas always wants to make music and his enthusiasm is infectious! His little sister is growing up in the environment and will now see music as a natural part of her life too."

Ola (family background Polish, year 4)

For Ola, once she was given the opportunity to learn the violin, her musical abilities and interest in music began to flourish without needing particular encouragement, however her confidence in what she can achieve and the role that she can play within the orchestra has taken more effort to nurture and develop.

The support and encouragement of her parents and the value that they clearly attach to her participation in the orchestra complement the positive messages Ola receives from ourselves as project directors. The different ways in which parents are engaged with the project, formal and informal, enable these messages to be reinforced from two sides; at home and at rehearsals. This is a model that we see replicated with other participants and their families, who have been better enabled to support their children at home through the implementation of parental engagement strategies.

The use of co-learning techniques has developed Ola's self-confidence as she has been using her knowledge and skills to assist other learners when she is in a leadership role, and also given her the support, trust and respect of her peers. She is by nature demanding and critical of herself and the collective and community spirit of the orchestra gives Ola the reassurance that making a mistake is not a fatal error, whilst also motivating her to practise and improve.

Her mum Tatiana has observed of her commitment to ECCO: "I can see she really cares and is more responsible." And of the benefits that Ola has found: "She really enjoys being in the orchestra and she is beginning to be more independent, organised and can concentrate on something for longer periods of time."

THEME 3: Benefits to individuals and outcomes

Teachers and headteachers observed the benefits and outcomes from participation in the ECCO:

Writing about the performance of the ECCO Kensal Rise at the Holocaust Memorial Service at Brent Town Hall in January 2012, the class teachers commented:

“The children listened carefully to what was said and showed a great empathy towards others taking their turn on the stage. I felt that their maturity was developed by performing alongside adults, rather than just with other children. The reaction from the audience was very positive and they (the ECCO orchestra) provided a hopeful and fitting finale to the service. Again, parental support at this event was evident and I felt it was important that they had experienced it with their children.” (see Theme 1)

And writing on individual children:

“One child, for example, has difficulty staying on task in class but in the orchestra she is able to stay focussed and is very keen to practise at home.”

“He’s growing in confidence, it gives him an outlet where he can express himself without having to talk, but also an improved ability to talk to his peers.” (SEN for language development)

“It gave him an improvement of confidence, also fine motor skills that he sometimes found more challenging as reflecting in handwriting. Also he could find personal organisation challenging, so the routine of remembering rehearsals, remembering to bring in an instrument etc very helpful.”

“I noticed she often gets very embarrassed and doesn’t like to put herself forward, so singing a solo and being supported by all her friends was significant.” (see Theme 2)



Non-musical attitudes

ECCO KENSAL RISE
(2 years participation,
Oct 2012)

ECCO STONEYDOWN
(1.5 terms participation,
Oct 2012)

NON PARTICIPANT
GROUP (Control 1)

NON PARTICIPANT
GROUP (Control 2)



I feel respected and listened to by other people



I like learning and improving my work

[blank]

THEME 4: Repertoire and musicianship skills

Repertoire I touched on in the Diversity section (see Theme 1). It is taken from mainly folk music backgrounds relating strongly to Musiko Musika's areas of expertise, which happens to coincide with the ethnic backgrounds of children in the two schools in question. Repertoire is selected on the basis, therefore, of its diversity, ease of transmission, inherent interest, suitability for simple or complex arrangement, and relevance to wide-ranging ethnic background. Secondly, on the basis that the children all sing as an intrinsic part of the activity, there is a suitable range of sung as well as instrumental repertoire, the latter chosen for its base level suitability, starting from the easiest level for small children. Game play is used in the sessions. Games are fundamental for developing shared experience through pleasurable activity, training the mind in flexibility and thinking on the spot, introducing simple rules that will be followed for a short period and then changed or extended; all of which directly prepares the children for the (linked) real work of the ensemble. The games used range from those where you have to follow simple rules, but are not necessarily musical, to more complex rhythm pattern games.

Musiko Musika has specially created learning methods for beginner instrumentalists. In the first place, most of the instrumental work is sung initially, and a known sung melody is much easier to teach instrumentally. The learning methods do not involve copious reading of western notated scores, but rather teach visual finger placement (in the manner of guitar tablature) linked to pieces in rising order of difficulty. This introduces core instrumental skills more effectively than via notation-learning, ensuring that progress can be made without huge investment in practice time at home.

Musiko Musika uses the idea of cyclical use of repertoire, that through repetition and extension a body of work can be built up more extensively and usefully than via the western classical pedagogy of moving on (i.e. discarding previous repertory).

External Evaluator's initial report: Repertoire is clearly adjusted to the needs of children. The fact that any chosen repertoire is partial is irrelevant – the important point is that it is suited to need. In terms of musicianship skills, the children seem to be furnished with the skills they need to deal effectively with the course requirements. The fact is that these skills cannot be acquired elsewhere through the normal school music system.



THEME 4: Repertoire and musicianship skills

Musiko Musika commentary: Choice of repertoire:

The choice of repertoire is something that we take a lot of care of. During the life of Musiko Musika we have collected a large number of songs and tunes from different parts of the world, particularly through our work with musicians from Africa, India, South America as well as those from a western european classical music tradition. The approach to choosing a song or a tune to be learned and performed together by the ECCO is based on the feeling, the sentiment, and the rhythm of that song or tune. Some of them work, some of them don't. The filter that we use to determine which one works better rests on how accessible they are for the children, but in reality there is no one way of doing it. Different children react differently to different music. Having said that there are a number of songs and tunes that everybody loves, and these we tend to use in an organic way, also modifying them if necessary according to the group of children that we are working with.

The children's view of how the repertoire contributes to their experience of playing in the ECCO:

“I get to learn new tunes and new instruments.”

“Learning new and exciting instruments, sharing cultures and backgrounds with other people and most of all, doing what I love.”

“I enjoy learning the music and that everyone has their own part so its pretty equal music.”

“I enjoy different music, our pieces and we work as one!”

“When you get new pieces of music and they are all different in tempo, sound and rhythm, this helps you develop a new skill.”

“We can teach others to broaden their horizons in music and we don't get bored playing one type of music. I think it's also good because we have big conversations about where the music we play comes from.”

As regards the arrangements of repertoire there is no piece that we have used or made an arrangement of, where it has been presented to the orchestra and which has remained exactly the same by the end of the process when we go ahead and perform it. The music is always developing. There are hazards to that approach, including the different pieces of paper that circulate as arrangements develop and change as time goes on. However the real reward in this process is that the children have a deep sense of ownership of what has taken place, because they have been engaged in the development of the music. It also means that the co-learning approach is facilitated in terms of them understanding how music is created, developed and then comes to performance. We have seen this in action as the young ECCO musicians are very able to internalise and then reproduce this creative musical process themselves once they have seen it taking place.

THEME 4: Repertoire and musicianship skills

Repertoire List

The ECCO repertoire list is continually developing. There are currently more than 40 instrumental pieces and songs that the orchestras have used over the past three years. These examples will give an overview of the breadth, why they were chosen, and how they are used.

Here Goes – *Composed for ECCO*

Rhythmic and short melodic lines in an easy swing style. Simple layered parts for the first stages of ensemble playing.

Do Re Mi Fa – *Traditional Brazil*

A short song with simple parts based on melody.

The song is accessible and easy to learn, has a harmony part and is good for developing tuning (vocal and instrumental). It can be easily adapted to open strings, simple or more complex fingering patterns for violin/viola etc.

Winter Rose – *Composed for ECCO: a composition in the style of Vivaldi.*

This piece was composed around the instrumentation and technical capabilities of the ECCO players, using a baroque style. This gives a useful and engaging introduction to earlier styles of western classical music.

Señora Chichera/ Viva La Libertad – *Traditional Bolivian*

A traditional upbeat song, updated with new lyrics in Spanish and English. We have created an extensive instrumental arrangement of melody and harmony parts, including modulation.

The rhythm and style are attractive and the meaning and relevance of the updated lyrics are very powerful for players and audience alike.

Imagine – *John Lennon, arranged for ECCO*

A simple vocal arrangement of a classic song. A very good and meaningful song that introduces the ECCO to the work of The Beatles.

Vals Del Agua – *Composed for ECCO*

A gentle string waltz.

A strong melody and simple two part arrangement that enables players to work as an ensemble, duos etc, and also provides challenges in terms of sound quality and tuning.

Jingle Bells – *Traditional, arranged for ECCO*

An updated arrangement combining rhythm, open strings and a middle rap section.

This is a classic refrain that is easily learnt by beginner violins, but with a new twist with the use of beats, and a rap.

Pay Me My Money Down – *Traditional U.S.A. arranged for ECCO*

A traditional call and response song with instrumental arrangement. A strong song, that is enjoyable to sing and with effective, but simple accompaniment parts. Call and response form lends itself to varying the arrangements, with solos, groups etc.

En El Rio Mapocho – *Victor Jara arranged for ECCO*

A Spanish language song with simple accompaniment lines

This is a complex and challenging song, that is nevertheless beautiful and very much enjoyed by ECCO. A few notes are used to create a simple accompanying figure on viola and 'cello.

THEME 4: Repertoire and musicianship skills

Repertoire and musicianship skills:

The variety of activities that are included in each session enable the young musicians to develop a solid basis of musicianship skills, which in turn support the development of their ensemble playing and their technical skills. ECCO players also enjoy and appreciate the fun and creative elements of the games and warm-ups, as they comment:

“ It helps me build my skills in music.”

“ I like experimenting with different instruments and playing them.”

“ I like learning new things and helping my friends.”

“ I like learning new instruments and working with other people.”

“ I play with my friends and learn different instruments.”

The techniques and activities used to develop core musicianship include:

Rhythm games and warm-ups

Such as pulse and body rhythm work, hand percussion and drumming.

Singing

A wide range of songs, developing tuning, quality of sound, listening and ensemble.

Game playing

Some musical and some non-musical, developing team-work, spontaneity and creativity. For instance imaginative drawing and guessing games, football, “wink murder”.

Diverse instruments

Players are encouraged to explore instruments, but must settle on an instrument and follow through with practise.

Leadership

Conducting the ensemble in songs or instrumental pieces, as well as leadership of group work and participation in leadership meetings and discussion.

Composition

Group work and whole ensemble work to create original compositions as well as arranging repertoire.

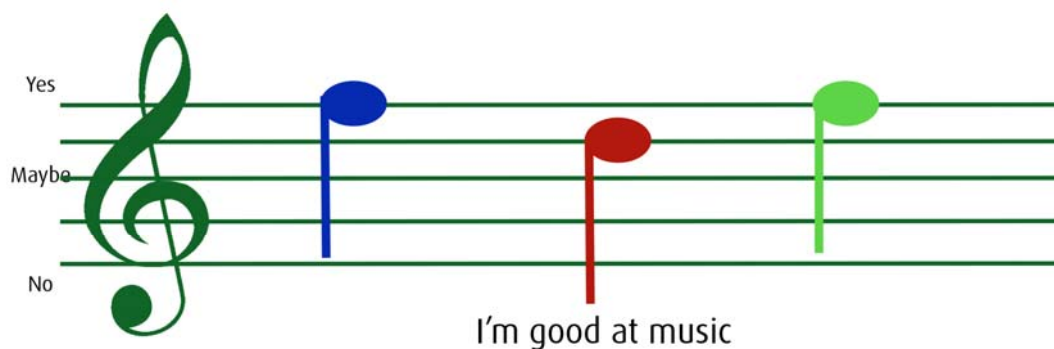
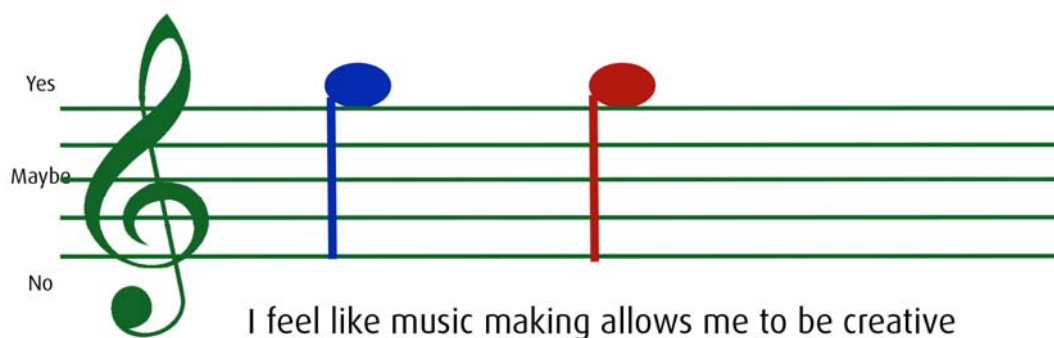
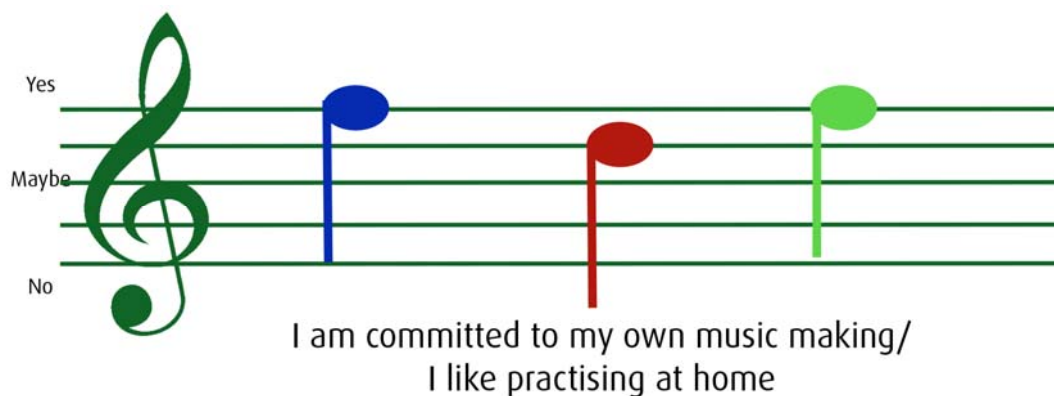
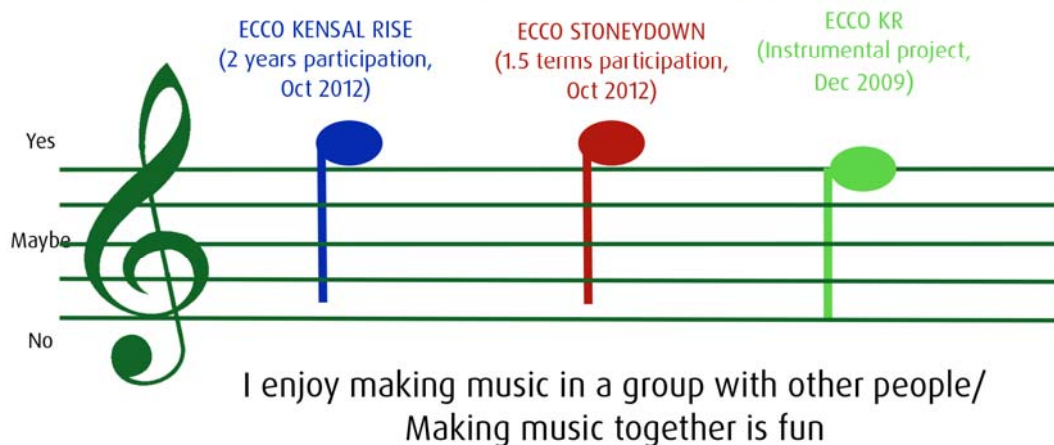
Story-telling/ drama activities

Using hand puppets for improvised story telling. Sharing and telling jokes.

Friendship and social

Spending time together during breaks and at the end of term, playing, sharing food, discussing musical and non-musical topics.

Musical attitudes



Techniques for the development of musicianship skills

Drama: Improvising roles, characters & conversations

Singing
Drama
Friendship
Leadership

Friendship: social time, break, ball games and food

Composition: songwriting and group instrumental composition

Diverse instruments: encouragement to explore sounds and techniques

Singing: diverse songs that form core repertoire

Leadership: conducting the ensemble, leading group work

Game playing: word games, circle games

Game playing

Composition
Story-telling

Diverse instruments
Physical warm-ups
Rhythm games

Story-telling: creating a story in group work, adding music, using puppets

Physical warm-ups: dance, stretching, using beats and rhythm patterns from repertoire

Rhythm games: clapping patterns, call and response



Initial Conclusions

The ECCO model contributes successfully to wider changes in: levels of participation by students and their parents, attitudes and engagement of minority ethnic communities in instrumental ensembles, knowledge of ethnic diversity achieved by practical experience, improving music education provision in primary schools, children's real potential for achievement when given genuine, properly structured, opportunities.

The project is based on appropriate appreciation of need in urban schools, and deals with that need effectively. The project could do with wider support and greater involvement of professional musicians, not because of lack of quality, but to effect the project more speedily and thoroughly within a given framework.

The evidence of the assessor watching the process shows ample evidence of the children's enthusiasm, and the palpable sense that they 'own' the music and their performance. This can virtually never be said of a classical western orchestra. The sense of their inclusion in a special project, of having participated in a process that is deeply satisfying and essential, can hardly be overstated.

The ECCO project is particularly important for children of diverse backgrounds, for whom the project may throw up difficulties of association and of differing cultural vision. Specifically, there are difficulties for many children engendered by a home life that may be at odds with the ideas of the project -because it is regarded as worthless (completely or partially), through parental fear of unknown consequences or of cultural stereotyping (music is 'not a proper profession'); through dislocated or dysfunctional home life or for other reasons.

The project in effect creates its own cultural norms, its preferred rules of behaviour, its aspirations for success and the way in which success (or satisfaction) should be defined. These outcomes go beyond the purely musical, and enter clearly into the domain of social awareness and behaviour. To the extent that parents are aware of these changes and see the experiences that their children undergo, this is a force for social change and/or enlightenment for the older generation as much as the younger.

Mark Troop, Musiko Musika
February 2013





APPENDICES:

Video Illustrations: www.eccoensemble.org - Research and Materials

Illustration 1: ECCO VALUES

Illustration 2: INCLUSION & DIVERSITY: Attitudes to inclusion and diversity

Illustration 3: INCLUSION & DIVERSITY: Engagement of parents with the project

Illustration 4: CO-LEARNING & COLLECTIVE ETHOS: Techniques for co-learning

Illustration 5: CO-LEARNING & COLLECTIVE ETHOS: The development of commitment

Illustration 6: REPERTOIRE & MUSICIANSHIP SKILLS: The use of diverse repertoire

Illustration 7: REPERTOIRE & MUSICIANSHIP SKILLS: Developing core musicianship skills

ACKNOWLEDGEMENTS:

External Evaluator: Mark Troop

Photography and filming: Laura Venegas

Video editing: Laura Venegas and Laura Callaghan

Commentary, case studies and visualisations:

Mauricio Venegas Astorga and Rachel Pantin

ECCO Spotlighting Report design, editing and production:

Laura Callaghan

We would like to thank Youth Music for their support in funding this project, and all the participants, their families and teachers who have been such important contributors in sharing their views and experiences.

ECCO Spotlighting Report and materials copyright Musiko Musika 2013



ECCO Spotlighting is funded by Youth Music
www.eccoensemble.org

Musiko Musika
113 Ridley Road
London E8 2NH

0044 (0)20 7690 9128
info@musikomusika.org
www.musikomusika.org



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

MUSIKO MUSIKA Registered Charity No. 1099508
Company Limited by Guarantee No. 04373867