Music House
FOR CHILDREN

Musical storytelling for children with autism, ASD and varying additional needs

Funded by Youth Music

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Synopsis

Music House for Children wanted to show evidence that music, when offered in learning, playful adventure and via a structured collection of appropriate activities, could nurture vocalising, language development and sociable empowerment in young children with a range of needs. To this end we worked with two different groups within a school environment over a period of 18 months. One school was a mainstream state primary school, with a language and varying needs unit. The second school was a school for children with autism. Each week we provided a 30 minute session with two groups from 3 – 4 year olds and 4 – 5 year olds.

One senior music specialist led all four sessions with each one accompanied by a trainee music educator. A representative from each of the four groups participated each week as part of the project requirement to encourage increased awareness of the project evaluation and outcomes within the school, and to potentially help to embed a similar model within the school once the project ended.
In each of the groups approximately 6 – 10 children attended on a weekly or very regular basis. The sessions took place in a classroom. One had many instruments available, together with a white board. The other (in the autistic school) was free of all distractions due to the varying severity of autism.

Main Findings

Even though both settings were very different the same pattern of the lesson worked for both. However there had to be less modules of activities for children with ASD. The same routine and activities needed to be kept for the complete half term.

The principal finding is that with this model, children with ASD serious enough to be in a specialised school can function as individuals amongst others, and also function as a group singing and playing music together. Most of their socialisation and learning is in very small groups or one-to-one. Music House for Children (MHfC) strategies can be significant in building up resilience, enjoyable skills and communication.

Both musical and vocal responses developed more quickly when the leaders took the children's lead and extended their interest, plenty of movement was factored into the lesson plan, props were attractive and plenty of multi sensory musical instruments were available for all the children to play. As a consequence of regular music lessons with appropriate activities offered many of the children's more creative. Wholehearted movements and vocalisations were accompanied by a high emotional response whether expressed as physical or musical repetitions, verbal responses to questions or imaginative interpretations of illustrations, invented words and invented songs.

There was significantly more response to the activity when the leader sat at the same level with children in a semicircle, or moved around with them playing instruments. When the leader was fortunate enough to have a confident volunteer / trainee, there could be more individual engagement with particular children without a general loss in interest. This individual dialogic interaction usually re-engaged the child and they continued the activity.

It was necessary to train / encourage supporting adults how to allow children freedom to respond in their own ways and to enjoy participating in the activities themselves, and also to enable each to continue with confidence at other times. (Supporting references from published literature and links to evidence are included in the following discussions).

Introduction

The project was based on an Action Research model with continuous weekly evaluations and target setting at the end of the first and second terms. In order to compare children's responses, values for engagement were loosely aligned to those developed by Nordoff and Robbins (1973) and signs of well-being and involvement were recognised according to Leuven criteria (Leavers, 2005). Children's responses were analysed according to a model created by Emma Hutchinson (2011) which judges learning in terms of vocalisation, movement and emotional responses.

Focus for reporting

Comparison of musical storytelling approaches between two groups of four and five year olds in a school for children on the autistic spectrum and a mainstream school with two small groups of Reception class children with range of communication and language needs.

Settings

QMS is a Special School for pupils from 3yrs - 16yrs with Autistic Spectrum Disorder (ASD) which is generally too severe for them to thrive successfully in mainstream education.

MCS is a mainstream Primary School. The Reception children identified for this project mostly had English as an Additional Language (EAL) and had begun school with no spoken English. One child had Specific Speech and Language difficulties and another high-functioning ASD. Both schools are situated in West London.

This project grew out of the 'Words May Sing' project for two to four year-olds delivered by The Music House for Children (MHfC) from May 2013 to March 2014. The main learning areas from that project were that communication and musical skills developed more quickly and creatively when the children were encouraged to make full body movements (Dalcroze, 1921, cited in Specter, 1990), when leaders followed children's responses and allowed them to lead (Pound & Harrison, 2003), and teachers and teaching assistants were reassured that their charges could participate in their own way (Young 2003).

The basic structure of the lesson plan allowed for individual and group engagement, calm and excitement (Young 2003). Over the last 20 years MHfC has built up a successive pattern of Welcome, Warm-up sound making, Introduction of the Theme (animals, insects, sports...), Listening to instruments and songs which augment the 'story', exploring and playing particular Instruments, Rhythmic Games, Moving with Music, Calm Reflection and Farewell. Each session incorporated plenty of high quality instruments such as ukuleles, chimes, bells, claves, shakers, drums and recorders (Young 2003), mostly sourced from Music House's high quality catalogue of resources collated, designed and devised over the years.

Seamless movement from one activity to another meant children stayed focused and engaged. When the leaders moved around with the children, they remained more engaged with their music- making and could be re-engaged quickly when the leader focused on them one to one. Learning was initiated through whole body movement by encouraging children to move and dance freely, using props such as chiffon scarves, large stretchy lycra squares, large circular scrunches and distribution of natural objects, puppets and small toys (Ouvry, 2004)

Leaders used the basic model of the lesson and altered it in ways to suit the needs of particular groups of children. Alterations followed recorded reflective conversations after the lessons (seen in session notes) and were implemented as soon as possible, often in the next session. Early Years children at QMS benefitted from greater freedom to move, more repetition of the theme over five weeks and a mixture of group and individual interventions by the leaders. The leaders needed to respond very sensitively to different levels of excitement or upset with empathy by changing an activity or playing calming music during the lesson (Wigram and Elefant, 2009). In contrast Reception groups in mainstream MCS benefitted from a number of activities that related directly to a 'story' which they played a part in developing (Young, 2003; Pound and Webb / Fleming; 2013).

In both schools utterances and spontaneous ideas (both verbal and non-verbal) from children were often interwoven into the activity: e.g. at QMS Child G was kept engaged when the leader sang "all the bears in

a row 1,2,3" as he lined up puppets on the window sill. Inherent repetition in songs and sound-making served language and musical development (Bruner and Trevarthen cited in Young, 2003). Leaders had the confidence to allow silences. This gave children time to think and respond (Young 2003). Children in mainstream Reception classes became very confident to add their own ideas as their English developed. Leaders' delivery of successful sessions (children engaged, excited and therefore learning, (Leuven 2005, Nordoff-Robbins, 1973) were analysed into the following categories with some examples.

Pacing Delivery by using sound variety.

Variations in pitch and loudness were used to accompanied musical words, body actions and themed vocabulary. Leaders changed the loudness and emotional quality of their voices consciously to give dramatic tension. At QMS the leader played very gentle guitar with minor chords as children entered the room. The resonance of guitar music supported calm (Wigram and Elefant, 2009). She also vocalised softly during the session if it was necessary to settle an upset child. (Appendix 1 - Session notes 16/30.3.15)

Seamless moves from one activity to another while continuing a song or a rhyme (e.g. from bouncing toys on a lycra square to rhythmic drumming) allowed for progressive vocalisations and repetitions of rhythm and tempo. (Appendix 2: Outcome 1 - 3.16.15 QM Clips 32 and 35) In addition to the above, at MCS leaders varied more aspects of their vocal and visual delivery (loud, soft, high, low, funny, accompanying movements, exaggerated facial expressions). These physical extensions often referred to as animated teaching kept most children fully engaged. At both schools microphones and megaphone sound-makers were introduced which encouraged individual vocalisations and gave a new voice to the quiet children.

Connecting sounds with movements

Aural connections between the pitch and loudness of the leaders' voices and the pitch and loudness of the instruments were explicitly modelled and made visual through movement. The way they did this was to sing in a suitable pitch and move their bodies an a physical illustration e.g. singing a high note while

vocalising “high” and playing the instrument / holding the object up high. Children then learned aurally, visually and kinaesthetically. At QMS the children participated and vocalised more often when their TA’s moved about in the same way as the leader. This began to happen about half way through the project. At MCS the children directly took their cues from the leader’s modelling, although they seemed to remain focused for longer when a teacher or TA involved herself as well. It was particularly necessary for the leaders to clearly act out movements with the younger Reception group of children.

Oral stories and open-ended questioning which connected sound and movement

At MCS the leaders used open questions to elicit movement and musical responses: e.g. ‘Who can it be?’ ‘Where is it going?’ to extend children’s ideas as they constructed their own story or invented sounds. When Emma asked “Can you make a wriggly sound?” Child H (S&L impairment) responded by imitating Emma’s actions and sticking his tongue out vocalising “ll ll lll llll ll” (Session notes 10.2.15)

Using musical terms and names of instruments in context

At QMS Kirsty named the instrument as she handed across each one. This also helped the adults use the correct name. Very few children were able to articulate the name themselves. By mid- project leaders at MCS invited participation conversationally, rather than asking direct questions like ‘What is the name of this?’ It meant that children learned words for instruments and musical terms in context: e.g. When children suggested that the leader was playing the recorder, she explained that her instrument was called a ‘fife’, told a story about her father and then encouraged the children to repeat the word (Session notes 10.2.15). Another strategy was to say the name of the instrument with the child’s name as they received it. Children naturally listen for their names, and therefore hear the name of the instrument.

Sharing effective practice and outcomes

It was essential that leaders, trainees, volunteers and monitors had an ethos of respecting children’s needs and individuality as well as some experience / training / personal reading about communication needs and ASD. It was important that facilitating adults did not take what can be seen as negative responses in

typically developing children as antisocial 'naughtiness' and remain calm and composed while keeping the space safe: in other words, understanding that 'inappropriate' and 'atypical' behaviours are part of ASD (Welch, G. et al, 2007 - 2009). For instance throwing instruments and objects at high crescendos can be a natural response to the music and was seen at QMS and sometimes at Miles Coverdale. Safe alternatives wire offered in these situations. Knowledge and experience of children's learning needs were essential for leaders and mentors. MHfC leaders have had training with 'Sound Connections' on working with ASD children and learned about appropriate resources.

Monitoring and evidence: discussion between the monitor and the leaders were recorded after each monitored session. Notes with audio recordings and/or video were written up and analysed for alternate sessions at each school. They were sent to the leaders, trainees and volunteers who tried the recommendations out in subsequent sessions. (e.g. Session notes QMS11.5.15 Session 2; 18.5.15 Session 3, Term 3) MHfC leaders took their progressive experience into their training with other mainstream and special schools (see Outcome 5, Indicator 2 in this report).

At QMS MHfC leaders undertook training with staff in the form of large meetings with teachers and TA's as well as informal discussions with the Early Years Teachers in charge. The leader explained the lesson approach and expectations. She had a number of opportunities to meet to explain that adults could play alongside the children, allow them to move as they wished and help put instruments away. They also were responsible to keep a level of safety. These meetings gave the school staff a chance to air any of their concerns e.g. they asked that children did not finish the session with exciting, fast music because it made their next transition very difficult.

Improving language

Because the children from each school generally had different starting points and needs the groups will be discussed separately. QMS Wigram and Elefant (2009) suggest that measured flexibility and unpredictability helps children manage variation, and this can be seen in their responses to the planned,

but flexible, musical activities. Bi-weekly observations showed that many children at QMS became relaxed and confident to be in a room with at least fifteen others and, at their individual paces, began to participate in music making together. Comparative evidence (Nordoff-Robbins scores) showed that most children had higher levels of emotional engagement when groups contained between sixteen and twenty people (nine to twelve children and six to eight carers). It was difficult to tell whether this was purely about the number in the room, or whether if the numbers were lower there were key children absent.

About half way into the project children began to communicate through their vocalisations and instruments. For instance, notes taken from video footage indicate that when Child T made a roaring sound during a pause in the song, his gaze around the room showed that he expected others to imitate it. After Child S played the djembe by himself, he focused on his djembe and played very fast to the leader with one beater (2.3.15 QM Clip 77). With a beater in one hand Child R played the large djembe the leader held (no other music is being played at this point). She was smiling and bouncing (2.3.15 QM Clip 106). She then imitated another child's drum rhythm (2.3.15 QM Clip 108). With optimum numbers, the groups fell into harmonious rhythms and more vocalisations became part of their musicality. They began to stop and start on the leader's signals (2.9.15.QM Clips 113, 115 and audio recording 30.3.15). Group engagement increased further in the third term. The children played instruments together then individually then together again.

Props like the bungylastic (a circular, elastic item covered with different textural fabrics) brought the children together, enabling more combined movement and vocalisation for longer periods. The majority of children coped well with the sudden room change after half term, falling back into their session 'routines' easily.

The following suggests that there is an awareness though not necessarily an understanding, of others and their emotional states - some recognition of social cues. One child was screaming incessantly for a number of minutes. A number of children put their fingers in their ears and watched his behaviour. When

they recognised that he was calm they took their fingers out, watching for body language. This did not necessarily coincide with his screaming ceasing. This indicated that it was the body language they were watching for, not the stopping of the high-pitched sound (discussion with leader). The teachers at the school noticed that children from the youngest class, which was split in half to attend the two sessions, began to play and interact with children from the other classes when in the playground. (Appendix 3 - semi-structured interview).

MCS

At MCS some children had other learning issues as well as learning a new language. There were strong friendships within the groups. The younger group all had a particularly friendly and caring disposition towards each-other. Typically, throughout the year, Child V's contribution, (silence) was imitated by all the others in the warm-up activity "Can you make a sound like me?" There were many other instances of connection and empathy as particular children helped her to participate (3.10.15 MC Clip 15). In the case of the older group the leader needed to cater for more difficult speech and language issues, encouraging the children to play music and build stories together. The younger group bounced off each other and were more interested in moving about and inventing movements. It was important for the leader to harness this playfulness in order to stretch the children's imagination and skills.

The leaders focused on storytelling development from Term 2. There were many unexpected responses to colour, movement, puppets and flowers so leaders took children's own ideas further. This eventuated in children who had great difficulty participating becoming confident to engage. For example, Child V's interest increased profoundly when shapes and colours were introduced into the sessions. Because her vocalising sensory system was not ready (mute) she used other sensory input to communicate - putting a flower to her head, showing preference for particular colours and moving shapes in particular ways with the rest of the group.

Based on the feedback that there were minimal responses to new activities that were primarily auditory, more large physical components were drawn into the lesson planning (Lycra, dancing, bungylastic, loop, drumming) which facilitated synchronised movement. These activities stimulated the children to play music and vocalise almost despite themselves.

QMS

There was ample evidence of many harmonious and musical group responses. Children began to vocalise more often with 'one voice'. Often children moved their djembes to sit close to each other without any adult direction (Session notes 30.3.15). Teachers reported in the semi-structured interview that children were expected to put things away and many were confident to collect up toys and instruments at the end of activities showing an awareness of others and the environment.

By Term 3 children were engaging in turn-taking and turn-yielding indicative of social skills (Wigram and Elefant, 2009). Some activities involved working in pairs and the more able children could manage this e.g. Child H and Child N were willing to 'row' with Kirsty once she invited them to join her. Later in the session Child J joined Child H and alternately placed more scarves on his head to float off as they danced (Session notes 11.5.15).

There were many other instances of turn taking and activity as communicative musicality (Malloch and Trevarthen, 2009). Children began to recognise stopping and starting as being part of the musical 'game' and gradually become more engaged emotionally with this as the sessions progressed. On the other hand they would also choose to play during the gaps, for example when Kirsty sang "shake to the rhythm" directly to Child T, he responded by playing his shakers faster when she paused her singing, beginning to take the lead as she imitated his playing.

An unusual example was when Child S lined his djembes up and played them in a regular rhythm right to left. Child N then put another two drums in the line. Facing each other (though not looking into their faces) they played the five drums in turn with high levels of emotional engagement (Session notes 11.5.15). In third term some solid friendship groups related as a whole to the leaders: e.g. M, T and Z formed a semi-circle facing Joe (a new trainee) and played their shakers in time to the song. M and Z followed all Joe's movements. The monitor noticed that the planned 'high' movement enabled some actual eye contact to take place between Joe and M / T (5.18.15 QM Clip 26).

MCS

Group activities were planned so children had to work together which they did with enthusiasm. Evidence across the year showed that the children in both the older and younger groups increasingly enjoyed their friendships. They bounced ideas off each other and laughed a lot. Over the term their 'conversations' became musical as well as verbal (9.12.14 MC Clips 70 and 76). Leaders began to realise that the children's intuitive move to sit in a half circle quite close to the leader was important for them to pick up on each-others offerings as well as the leaders' direction. Paradoxically this was noticed because there were occasions when children lined themselves and their resources up in a line and began to purely interact with each-other, ignoring the leader completely. They began to communicate verbally and musically in very different ways, taking turns to organise each other and lead the music; e.g. A number of different vocalisations were going on when Manal suddenly uttered "whooooooooo!" changing pitch and loudness to suggest a wind, seemingly losing herself in the emotion. The leader observed that these notions of individual sound-making in a row and collective sound-making in a semi-circle allowed for spacial ownership and individuals to respond through their peripheral vision (notes from discussion with Emma Hutchinson).

Being accepting of the activities

When all the adults participated whole heartedly in the activity for themselves, the children participated alongside more confidently. Activities which required adult involvement despite themselves (like moving a

large sheet of lycra up and down or holding a bungylastic and forming a moving ring around it) encouraged more willing participation from the children. They were then stimulated to move and laugh whether or not there was music. Over the months more children participated in these activities as a group and showed evident enjoyment. By the end of the second term there were less instances of children throwing themselves on top of the lycra or against the bungylastic indicating a developing awareness of others (e.g. Child S case study in Outcome 5).

As more adults became confident to participate in all the activities, rather than just those where they were needed, many children who initially experienced upset and stress when hearing music or being in group situations (e.g I, J, Z, S, H, and T) now wanted to come to the sessions according to their teachers and TA's. Research (Lloyd, 2013) confirms our findings that genuine participation supports ASD children's confidence and learning. One teacher remarked spontaneously at the end of the year how much a particularly sensitive and fearful child in the youngest class now engaged and enjoyed the sessions in a way not seen in any other group activity (Oral communication 6.7.15).

MCS

Children maintained and grew their interest and enjoyment of each-other. By the end of the second term the younger Reception group were less likely to make inappropriate movements because of more familiarity with the routine and altered planning to incorporate more movement and individual instruments.(Session notes/3 MC T2 10/24.3.15)

By the end of June the older Reception group could use a familiar prop with a different activity and song 'Make a Wave for Me' and, unlike the younger group, altered their actions as a group to create calm rather than energetic movement of fabric. This showed confidence to adapt responses in a group with a number of serious speech and communication issues in addition to learning English as another language (Trainee leader's feedback 23.6.15). Improving language for those at risk of delay

In both schools the leaders allowed silences to think (Young 2003) and often allowed the children to lead the 'story' which encouraged creative responses and enabled them to bounce ideas off each other. Words and concepts were always combined with stories, movement and/or props: e.g.Through conversationally linking an instrument with a member of her family (father made the claves she was holding), the children showed renewed interest in their claves. Child D (AUT - SEN) came back and agreed to play these 'special' claves with the other children.

Inviting children to lead gave them agency in the activity and helped them listen to each-other: e.g. The leader allowed Child D (AUT SEN) to lead the movements in order to keep him engaged. She affirmed his instructions by playing her instrument as he suggested showing evident enjoyment. This probably enabled the other children enjoy the activity more and they all followed his instructions to "play it like this".

QMS

There was a great deal more vocalisation of sounds and actual words by the end of the year. As stated earlier, this had a lot to do with more adults being wholeheartedly engaged (Lloyd 2013) and the trainee Joe becoming a very confident and intuitive co-leader. Even Child K (audio recording 6.7.15 gp 2 K...) who had profound difficulties engaging in the sessions entered the room squealing to himself with a smile. Throughout the session he sang to himself. By this stage more words in each song were sung by more children which showed progressive learning and development.

Because the children were so responsive to filling in silences, the teachers were asked whether they did so in other school activities (Appendix 3). They told us that the children were strongly encouraged to finish sentences in stories (group reading with a big book) and complete rhymes in verses and songs. They have learned that if an adult leaves a silence, they are expected to contribute. They brought this knowledge into the TMHfC sessions and also transferred it into playing instruments.

MCS

There is evidence that a rich variety of sounds supports language development in bilingual children by encouraging inventiveness (Ross, 2000) while being very enjoyable which supports deeper learning (Laevers 2005). Observations routinely showed more inventiveness with language in the younger Reception group who seemed to still have a predominantly Early Years curriculum. For example the younger children enjoyed repeating the word 'kantale' (a lute-like instrument with strings) loudly after the leader.

One child invented an onomatopoeic name for the Kantale, "Clacko" and then a name based on a material "Plastica". The other children enjoyed repeating these invented names. The older children presented more formal names based on words they knew: e.g."Piano" and "instrant" (instrument). They then described the kantale as "packets" and "whole packet" possibly related to the activity of making guitars with boxes and rubber bands in the classroom (Session notes, 21.10.14).

By second term some children could present synonyms: e.g. After they have all tried to 'blow' the boats Child U (EAL) spontaneously suggests "faster / windy / blowing" (session notes 5.5.15).
Often an anchor word stimulated a known song: e.g. the words 'rain', 'sun' and the sound of the kalimba prompted a child (SEN) to sing 'Incy Wincy Spider' and the other children gradually joined in (3.24.15 MC Clip 108). The words 'rain', 'sun', 'garden' alongside the "All around the daffodils' song prompted a younger child (EAL) to sing 'Rain Rain go away, Come Again Another Day' (3.24.15 MC Clip 133) showing an ability to transfer learning appropriately in a different context.

The children were also stimulated by the sounds of different instruments to invent stories (Young 2003): e.g. When they listened to the fife and the leader's song about rowing, the children developed a story about being in a rough sea e.g. "A boat" "Rowing, rowing on da waa aa" (water); "Row, Row, Row" "we sinking! we sinking! we sinking!"; "gone!"; "people be dead"; "we can swim"; "an use de boat"; " Oh! No! My nose sinking!" On another occasion the children sparked off ideas in each-other after being asked to

show their ‘water’ faces and developed their ideas when djembes were introduced: e.g. “I ear de monster”; “Not a monster...! I can hear rain”; “I can hear crabs”; “Yeah a big one” (Session notes 5.5.15).
Non verbal communication such as expressive looks or touching was often seen between the children, but sometimes this extended to the leader: e.g. One child unselfconsciously tapped the leader’s knees with perfect timing during a song. At this point the other children were walking around in time to the same beat (Session notes 5.5.15).

Slight changes of prop with adult sustained shared thinking also stimulated inventive stories: e.g. When the leader introduced sheer blue fabric instead of stretchy lycra to represent a sea the children immediately climbed underneath squealing with delight and uttering the following.
“The sea!”; “We’re going swimming!”
The leader asks “Where do we go swimming?”
“In the seaside”
The leader asks “How do we get to the sea?”
“A bicycle!” The children knew from previous sessions that this was the answer the leader expected. However, when the story waned the children took over. As they spontaneously climbed underneath the cloth again, the leader quickly changed tack asking “How many fish?”. The children immediately understood they had moved into ‘pretend’ and they were the fish.
“Three!”. Child R’s quick estimate was close - there were actually four of them. Another child then tried to remember the song which had been sung during this activity before “Fish in the ?”. The leader named the song and said the words to the rest of it. As she did this, the children spontaneously and silently formed themselves into a straight row under the cloth. One child remarked “Everyone in the sea”
Suddenly a couple of children changed their intonation and tone of voice to suggest something scary. One jumps up “Stand up!”; The other “Where’s the.. ? Oh No!” Most children scream the last word of the song and pretend to either be scary or scared. (Notes taken from dropbox video 19.5.15)

Developing an appreciation for storytelling and sound making QMS

In the activities where children moved about and played with tactile objects (scarves, bungylastic, lycra, musical instruments) they could become quiet quickly when the leader was silent or played music quietly. They particularly enjoyed the feel of the instruments and played games of stacking, lining up, spinning and rolling them as well as making sounds. They also intuitively responded with whole body movements (and often vocalisations) to fast or loud music and, if upset, calmed down during slow, quiet music.
For the children who could vocalise the songs invented by the leader in response to their utterances led to a number of clear and meaningful repetitions : e.g. one child sang "roll along" with the leader while rocking back and forth; another babbled to replace an omitted word at the end of the phrase 'jelly in belly' then accurately said 'belly' in the next round; yet another called "up and down" along with the song while throwing scarves and moving around the space.

By Term 3 the leaders noticed that all the children turned their faces towards them as they moved about, indicating that they were listening. Even though some still found it difficult to actually vocalise, the leaders noticed they were mouthing words. Every child engaged in their own way. Often they simply responded to the music and did not even realise they were responding. It was interesting to see that they stopped playing instruments or vocalising in time with the leaders. Some actually were a little ahead of them almost taking a lead.

If children continued playing or vocalising in the pauses, it seemed that they made a conscious decision to do that: e.g. One child looked at Kirsty when she stopped, made a high-pitched sound, looked at her again and shook his tambourine (Session notes 18.5.15). Wigram and Elefant (2009) describe that autistic children can be drawn in by long pauses, child led improvisation or when a leader plays something in such a way it encourages imitation. They emphasise the importance of music for cognitive development.
"Musical dialogue is the natural developmental outcome of the impulses for sharing communicative expression typical of normally developing children" (p425).

After a room change in which high-pitched sounds became muted, more children could cope without ear-defenders. Screens allowed for the visual timetable with pictures of the instruments to be mounted, and the higher functioning children removed each label after the activity showing an awareness of the musical instruments they were playing during the activity. There was a ledge near the door which a few reluctant children used which allowed easy participation when they felt ready.
The teachers told us that the more able children sang songs from the session at other times. One child, who we noticed, could hold and play instruments correctly (she often took the leader's guitar) was getting individual teaching on the piano from the school music teacher. She was remembering her own invented tunes and would pretend that she could read music (semi-structured interview - Appendix 3).

MCS

Early in the second term children were 'air - playing' instruments while vocalising in pitch to the tunes played by the leader: e.g. One child played a pretend recorder with her fingers while quietly vocalising the tune. She later made a stirring movement like she was playing the octachime. She repeated "harmonica" loud and clear after the leader. She demonstrated the whistling sound and action of playing the swanne whistle as soon as she saw it and exclaimed "I like doing dat!" (Session notes 3.2.15). Children began to play djembes with both hands by mid-project.

In the older Reception group two female friends played syncopated rhythms, individually and together. At this point the four boys tended to beat a simple regular rhythm together but tried more complex rhythms when invited to play on their own (2.3.15 MC Clips 65, 66). In the younger group more children were confident to play on their own: e.g. One girl played a one-two rhythm with her right hand and then a one-two-three rhythm energetically with her left. She later followed her friend's musical lead perfectly (2.3.15 MC Clip 92)

A couple of children who articulated very little at the beginning of the project confidently sang whole routine songs by the final sessions: e.g. By the end of term 2, most children were singing the 'Hello' (3.24.15 MC Clip 100) and/or the 'Goodbye' (3.24.15 MC Clip 123) songs together. Except for one child, they all participated in the 'Can you make a sound like me?' warm-up. This particularly marked a leap in confidence for three of the initially reticent boys.

By Term 3 some of the older children were playing complex rhythmic sequences with claves repeating their pattern sequence a number of times: e.g. One child with significant speech difficulties played his own repeating rhythm which was more complex than the one demonstrated by the leader. "/// / /// / ///////" six times and completed the piece with "/// //!"Another child (EAL) played a rhythm three times and then changed to another doing this three times. She alternated the dominant hand (6.16.15 MC clips 112 and 114)

The children confidently played their instruments and sang to continue the rhythm, even when the leader stopped: e.g. One child waited for musical instructions ("Can you play like the sea?") and played her djembe quietly tapping her fingers quickly across the surface while the other children continued to play loudly and vocalised sea sounds. By the third delivery of the same lesson the children were familiar enough with the music that could listen more carefully to each-other: e.g. They all beat their claves on the floor and played in time together during a 'Splish splash splosh' activity.

More children were also naming instruments spontaneously. The following examples are extracted from a number of sessions from the second and third terms: e.g. "I can hear shaker". They also showed a developing knowledge of instruments and sounds and asked pertinent questions: e.g. When the leader mentioned "rain-stick" Child R responded with "How's that raining?" e.g. Child S asked the trainee leader if she had a "guitar" as she was holding her violin like a ukulele/guitar and plucking it. Children also spontaneously commented on the music showing an awareness of tempo: e.g. After the djembe was played by the leader Child U commented "that pretty fast!"

Some children were also describing sounds they remembered as the leader conversationally discussed the sounds she was making with them: e.g. Child S remarked “I made a rainy sound yesterday”.

Extending musical awareness, knowledge and development

At QMS TMHfC could offer children and adults the opportunity to work together in a large group unlike their regular one-to-one provision. The school itself has a strong commitment to the value of music for the children’s learning. Through additional, and separate funding support TMHfC leader was able to lead other sessions (Year 1 classes and secondary pupils). This gave her access to the teaching staff over the whole day. This was particularly useful for arranging meetings about expectations and getting feedback from the teachers and teaching assistants as well as enabling the children to be comfortable with her continued presence within the school.

The school environment also allowed for the leaders and the monitor to have a fruitful discussion and evaluation of the session immediately afterwards which developed more depth of understanding of the group’s and individual children’s needs. The only drawback to the monitoring was that the two groups were not always consistent and it took some time to recognise all 24 children. Their responses could be so changeable. Also to avoid over-attachment, teaching assistants were not allocated to specific children, so there were not extra clues for visitors. On the other hand, it was possible to track most children over the full academic year which was a great opportunity.

Two musicians were trained during the project but the first one withdrew half way through when she realised she wanted to support rather than lead. The second trainee had experience working with children with ASD and was very confident right from the start. He and Kirsty, the leader, worked particularly well together and he will take over some of her sessions next year. From the TMHfC leaders’ and monitor’s point of view after the first meeting with staff, they began to take on the leaders’ modeling and allowed the children to freely respond. They gradually became more confident to participate in the singing and played music alongside the children.

Having the opportunity for a semi-structured interview with three Early Years class teachers, the school music teacher and two teaching assistants at the end of the project (Appendix 3) was critical and helpful in establishing this project as a true collaboration and sharing of skills. All the outcomes were discussed and some of their comments have been noted in the previous sections. This section discusses how the project changed their own approaches.

They remarked that the session supported the school's approach to teaching and learning. Because the children had to have an individual and structured routine in class, these sessions were a chance for them to respond freely which gave the teachers more insight into their personalities and their skills. Some adults were trained Early Years practitioners so were confident with a less structured approach, but those who were more directive learned to participate themselves while allowing the children to make their own choices. They said they held back early in the project because they were not sure of the leader's expectations.

One teaching assistant commented that they learned to leave silences and allow children the initiative to take the lead (e.g. "faster" "start" "stop") and choose how they wanted to play with the musical instruments. She commented that they also learned to do things alongside the children, rather than "doing it for them" and that they took this knowledge into other parts of the day. The teachers noticed how confident and calm MHfC staff were with the children, and were impressed with the way the leaders could calm the children with individual attention, singing and appropriate music. They also noticed how well large groups were managed. However they thought the children would get more out of the sessions if the groups were slightly smaller. Further to their professional development, they would love some musical training so they could bring more music into their own classroom teaching.

"We know that music works for our children - every single one responds to music - MHfC goes with how we see music at QMS- we don't expect that children will be sitting still - we love the sessions so much".

Although MHfC could gauge progressive responses over the year, at MCS they did not have the opportunity to speak to the teachers, the music coordinator or the TA's outside the sessions. The children came at lunchtimes directly from the playground. The music coordinator did not observe any of the sessions due to another commitment outside the school. This was a loss in terms of the approach being disseminated. In addition only one TA directly involved herself in participating alongside her allocated child, but they often left early due to his difficulty maintaining interest throughout the whole session. Most TA's clearly enjoyed the session but took a 'policing' rather than a participatory role, despite encouragement to participate from the leaders. They were essential in creating a safe space and could deal with children needs but in the view of MHfC did not see the sessions as a training opportunity for themselves. This was perhaps due to the lack of attendance by senior members of the school to realise the implications of the project that could benefit the SENCO unit overall. Part of the requirement for funding encouraged participation and collaboration so that skills could be shared and passed on, in particular, and once the project ended. Unfortunately and despite efforts by MHfC's music leaders, the school was distracted by other commitments, or did not see the project as an integral part of their children's learning, but more of a lunchtime event.

One musician was trained to take over the session, but did not have the opportunity to consolidate her learning due to the sessions being unexpectedly stopped with no notice (by the school), citing TA support. After her first lesson which was successful for the older group but no so for the younger group, she took on the monitor's feedback wholeheartedly and was happier with the responses of the younger children in her second lesson (Session notes 16.6.15 and 23.6.15).

As stated earlier the two groups were very different, so the lesson with the older group could not be simply repeated for the younger ones. The younger group needed to move about much more and this had to be given more time in the lesson structure to keep the children focused and learning. The music leader worked on aspects such as: varying her singing voice more; introducing more instruments for the children to play; developing the creative ideas the children introduced; creating boundaries to encourage the

children to look at and listen to each-other; allowing enough time for the children to settle down after coming in. In fact the feedback she received would be typical for most new teachers.

Case studies

The observations that follow shows that many children at QMS became more relaxed and confident to be in a room with lots of others and at their individual developmental pace, began to participate in music making together. These case studies have been selected to demonstrate evidence of a range of different abilities.

Child N - tends to be competent and follows instructions (Perepa, 2013). Very little vocalisation at the beginning of the project. Does not depend on adults. Right at the beginning of the project, Child N showed a particular interest in the trainee musician's cello. He often stood in front bowing the strings. He responded to the music through the bow: e.g. As the rhyme became very rhythmic and syncopated he looked directly at Jo as she nodded her head and chanted the rhyme to him (29.9.14 QM Clip 21). Child N could take in the activity of the whole group, although he would often physically sit or stand alone. After six weeks his attention was seen to flit between Kirsty, the leader, and the rest of the circle of children and adults. He imitated the leader's behaviour. He followed verbal instructions of 'up and down' 'round and round' and began to pre-empt them. (10.11.14 QM Clip 12). By the end of the first term he appeared to communicate to the leader through her guitar (12.1.14 QM Clips 36, 44). By the end of second term N sang some words and his dancing showed South Asian cultural influence showing he was comfortable enough in this setting to draw from home experience (Session notes 30.3.15).

By third term he sang missing rhyming words in the musical pauses and could remember all of the actions, even the quite complex Criss-Cross song which involved crossing the centre vertical of the body (Session notes 18.6.15). His engagement and involvement was usually high. His movements echoed the different modulations and tempo of the music.

By the end of term he could not wait to sing and was confident to sing solo: e.g. He anticipated the "With a (jig....)" and could not wait for the leader to begin. He got up and sang the words loudly to everyone solo. He then said 'No No No' when the voice recorder was offered by the monitor indicating that he did not want to be especially noticed (Audio recording 6.7.15 QM Gp 2 N).

Child T gradually accepted social interaction but did not always seek it over the course of the project. Child T did not participate much during the first term. By the second term he recognised the leader's pauses, and soon made conscious decisions to vocalise or play music at these times: e.g. at first he gurgled something at the end of the phrase 'jelly in the ...(belly)' then clearly said 'belly' the next time (Session notes 27.4.15).

In the third term he could follow all the movement and vocal instructions in the warm-up song. One time he chose to sit facing the co-leader with two friends and played his shakers in time to the song showing an ability to co-operate with others. He made eye contact with the co-leader as he reached up on the 'high' in the song.(5.18.15 QM Clip 26). A month later he would continue strumming the co- leader's guitar continuing the same rhythm. When he stopped he mouthed key words to the song. At one point he was noticed telling a friend the words and listening to her repetitions. (Session notes 8.6.15). An audio recording at the end of the project has him singing all the words to a familiar song (Audio recording 6.7.15 QM Group 1 with T...).

'He often distributed and collected toys and musical instruments in the clear-ups between activities showing an awareness of other's needs as well as an ability to follow instructions.'

Child S loved to move and initially responded to fast music by zooming around and kicking instruments across the floor. He also kicked other children. The leaders noticed that he looked for adult responses which indicated that he knew his behaviour was not acceptable. He enjoyed moving activities with lycra, although it took some time before he learned that this sudden movements could hurt others: e.g. Half way through the first term, after sitting under the lycra 'sea' with other children, he crawled out and grabbed the edge and waved it. As he curled forward to launch himself on top he was shooed off by another child

(20.10.14 Clip 127). This was the first time he was able to stay in the session for more than a few minutes without hurting anybody.

The leader responded to S by communicating through her instrument. She followed him around and responded to his body language by echoing his musical movements which got him involved in a safer way (10.20.14 QM Clip 134). He soon began to move towards others rather than step on them (Session notes 20.10.14, 10.11.14). During the end of year concert in the main hall, coming in late he walked between everyone until he came across the leader. He then recognised that he was at a music session. He then behaved as he would in an ordinary session.

A visual timetable was set up during the second term and S removed the appropriate image throughout the lesson without prompting. He could recognise and mark changes in activity (Session notes 2.2.15.and 9.2.15). In March both MHfC sessions and class activities had a theme of bees which S talked about in a number of successive sessions, especially when he went near the window. On another occasion, Child S lined his djembes up and played them in a regular rhythm right to left. Child N then put another two drums in the line. Facing each other (though not looking into the face) they played the five drums in turn with high levels of emotional engagement (session notes 11.5.15). He showed a lot of instances of turn-taking with djembe's, particularly with his friend Child R, though the actions were not sustained for long. At the beginning of the third term S had learned to manage his emotions more effectively and responded well to calm music: e.g. Screaming with anger at having a toy boat taken away, he was supported back to calm and delight by the leader singing a soft slow 'sailing' song accompanied by guitar and introducing floaty scarves (Session notes 18.5.15). In later sessions he loved playing with these scarves: e.g. With a massive smile during the scarf/sailing activity he jumped on the word 'up' throwing the scarf so it settled back over his head on 'down'(Session notes 8.6.15).

Child P was initially passive and set apart from the group. Showed signs of extreme difficulty in sociable engagement. Time was a factor in nurturing sociable engagement as a consequence of regular musical

experiences. Child P tended to be very passive (Perepa, 2013) and always sat outside the main group. At the beginning of the first term she stayed in direct contact with her carer (29.9.14 QM Clip 54). A month later, while there were few children in the room, she leant her body towards the leader and put her hands out to feel the vibration of the strings (10.20.14 QM Clips 81, 82, 83). She moved back to her carer once more when the rest of the children came into the room.

This behaviour lasted through the second term although she now looked about and showed interest in what was going on. By third term she had the confidence to dance about in time to the music (session notes 27.4.15). A month later P was smiling and swaying during the whole session. She laughed when Kirsty sung the words "side to side", seeming to understand that the words suddenly described what she was doing (session notes 18.5.15).

A few weeks later P swayed in time to the music as usual. When the tempo changed during the Jig-Jog song she suddenly jumped up and danced towards the leader. She raised and lowered her hands to the 'up-and-down' in the song and exclaimed "Ah aa gosh!" This was the first time the monitor heard her vocalise. She continued to vocalise and moved about energetically for the rest of the session. She was fully involved and seemed to be listening so intently that her body had to dance and vocalisations just spilled out (Session notes 8.6.15). The children who were learning English in addition to their mother tongue, but are otherwise developing typically, have been referred to in previous sections.

Child D - high functioning ASD. Traits of frustration leading to spontaneous physical response and some anti-social behaviour. Through regular music sessions was able to manage sociable activity, appreciation of others and respect for self. Judging from the responses of his TA, it seemed that one of the learning goals for D was to follow class rules and not interrupt. He was also being encouraged to listen to the other children. There was a negotiated time starting at 15 minutes to stay in the session. He was more articulate than the other children and the leaders thought they benefitted from this. Most times he enjoyed being in the session and participated in most of the activities. The leaders learned to allow him to occasionally lead,

and often followed his ideas back through to the theme of the activity: e.g. After his exclamation “A shark!” as the children pulled back and forth against the stretch of lycra making “Wshshshshhhhhhhhh” sounds, the leader responded by playing the ‘Jaws’ musical refrain and changing rhythm. D could confidently substitute rhyming words in the silences at the end of refrains and describe the movements he made. (Session notes 21.10.15). Over the first term Child D was removed early from sessions because he got distracted with other objects and instruments in the room. The leader noticed that he often became distracted during the quieter phases, but returned to the group and joined in again when the tempo increased, so she encouraged the TA to let him stay. His vocalisations tended to be appropriate to the subject and activity: e.g. When D played one note on the ocarina, he said “It may be a whistle!” “A bird!” “He eat bread” (Session notes 2.12.14).

In the activities when he was asked to make an individual response they were quite complex: e.g.”my name is D.... and this is my i-box” ; “Transformers in the Sky chhhshhhhchhh” which developed into a very complex and convoluted story. However it was simplified by the leader and the other children could repeated the main refrain (Session notes 20.1.15). He managed to stay in the session for 25 minutes until early in the third term.

Child V (younger Reception group) had recently immigrated from Hungary, had no spoken English and was very withdrawn. Was mute (non verbal) and physically inactive. Was visually animated and showed signs of clear communicative pathways by the end of the project. V was very distressed at the beginning (cried incessantly) and very gradually settled over the term. The TA said that she cried longer in the session because they were less regular than her regular school day. The leader encouraged her carer to keep bringing her; other children were not distracted by her crying and showed empathy (Session notes 21.9.14.) In the last session of first term she began to smile at other children’s antics. Throughout the term her contribution, (silence) was imitated by all the others in the activity ‘Can you make a sound like me?’ (3.10.15 MC Clip 15). There were many other instances of connection and empathy as the other children helped her to participate.

During Term 2 she slowly moved from calmly sitting at the edge of the group and watching to active participation: e.g. When two other children sang as they took their bees to all the flowers, V accepted the bee and also took it to all the flowers showing that even though she did not vocalise, she understood the game (3.10.15 MC Clip 18). Her physical actions demonstrates another form of vocalising that is transferred via other sensory mechanisms.

By Term 3 Child V giggled and looked at everyone. She began to tentatively play the claves without adult support. At the end of the project she engaged with the activities in her own way and was no longer disturbed by the boys messing about. She volunteered to participate in ways not seen before. e.g. During the warm-up activity she touched the correct parts of her face showing she understood. By this point in the year she always chose to sit within the group.

Child M - older reception group - difficulties with acquiring English and behavioural issues. Over time showed willingness and enthusiasm to participate in activities, and a desire to share in creative adventure. M generally participated quite happily in the sessions, though often needed to be taken out for a short break. He showed interest in the others in the group, who were very supportive of him. He often had more difficulty than the others waiting for his turn (e.g. session notes No 3 10.3.15). By third term he was able to pass on a toy, which seemed to be a gesture of friendship (Session notes T3 MC 16.6.15).
Early in the project M's interests showed in his single word responses which were often connected with "Thomas" (the tank engine). At the end of term he contributed "'dawberry' like Thomas" to a child-led discussion of what a monster should eat. (Session notes 2.12.14).

Session notes taken from analysis of video footage show very few verbal responses but he always joined in with movement and played musical instruments with evident enjoyment. By the end of the second term he responded to 'Can you make a sound like me?' confidently and humorously. The first observation of spontaneous conversational 'baby babble' was in March, two thirds way through the project. At the beginning of the third term M continues to be more engaged and active since gaining confidence at the

end of last term. He rattles his shakers as soon as he receives them. He leans across and touches his shakers to Emma's. He sings to himself." (Session notes 21.4.15). A few weeks later he began to make humorous movements when moving around the room to songs and music e.g. he pretended to be stern and moved jerkily rotating his arms like pistons on a train.

In the final lesson in Term 3 the leader reported that he was able to act out musical responses to the story and describe his action in a sentence "I going under" (23.6.15) which she had not seen before and which showed his interests had widened. Child H - Speech Impediment / English as mother tongue. Initially shy in communication, by the second term was immersed in communicative musical play with his peers. About six weeks into the project, the older Reception children made jokes by calling themselves vegetable names, a response instigated by the leader in earlier sessions but not in this one. Child H enjoyed the humour and also attempted words (11.11.14 MC Clip 91). After playing the ocarina, H attempted to say "whistle" as he guessed what the instrument was called.

By second term his humour moved to actions as well as words. He repeated the leader's movements and followed her suggestions showing he understood. Through movement activity he often made imaginative leaps and could express these: e.g. He responded to an invitation to take a sock with "ann yeah". He put it on his hand and pretended it was gobbling something off the ground, vocalising gobbling noises. He then played the same game with a friend (2.3.15 MC Clip 51).

By third term he was offering information: e.g."Ma noe ear" "Ma noe ear" (M not here). "Ma a see a do ore" (M must see a doctor)". He was also making cognitive connections with songs from the classroom: e.g. Linking the sound of the the ocean drum with rain, and after listening to other children spontaneously singing 'Rain rain go away' he spontaneously sang a full verse of " Incy Wincy Spider" with its movements. He could move to the leader's tempo no matter what instrument she played. He could also describe animals with sound: e.g. He played loud arrhythmic sounds on the djembe in response to the leader's idea of a 'big fish' and his whole body became animated as he exclaimed "Away Yeah! Away - an de fish goes in

de sky". In one of the final sessions for the year, H shows the extent of his musical learning. Imitating the leader, the children played her sequence on their claves. With a high level of involvement H played an invented and sustained repeating rhythm which was more complex; /// / /// / /////// six times and he completed the piece with /// //! (6.16.15 MC clips 112 and 114). Child U - Younger Reception group - English as an additional language; began the project wanting distraction and needing to move continuously. By term two was focused, engaged and contributing ideas verbally and through animated expression.

Occasionally at the beginning of the project Child U could be drawn into a musical story with humour or the chance to show his knowledge: e.g. He responded to a picture "Was dat? "Monkey!" which stimulated lots of laughter and various animal sounds from the other children. He then commented "Dat's funny" three times. He also enjoyed repeating and inventing words: e.g. an onomatopoeic name for the kantale "Clacko" and then a name based on a known name for a material "Plastica".

By the end of second term, he joined other children singing the 'Hello' (3.24.15 Clip 100) and/or the 'Goodbye' (3.24.15.Clip 123) songs. This activity marked a big leap in his oracy and confidence. Six weeks later he was singing whole songs loudly without prompting, often being stimulated by knowing the routine of the activities. These songs were invented by MHfC, not sung in everyday school. He sang all the words to the 'doo-dah' and 'in the water / in the sea' songs alongside the leader as well as solo (Session notes 5.5.15). He could also present synonyms: e.g. After they all tried to 'blow' the boats he suggests "faster / windy / blowing" (session notes 5.5.15).

Six weeks later Child U took the lead suggesting others' names in the Hello song and sang it perfectly along with the leader (6.16.15 MC clip 127). He later sang all the familiar songs with the leader throughout the session. His musical awareness also developed over the third term. After the leader played the djembe he commented "that pretty fast" showing an understanding of tempo (Session notes 5.5.15). Two weeks

later he showed a knowledge of musical sounds and names of the instruments “I can hear shaker” (Session notes 19.5.15)

Challenges

The main challenge with both groups was that the adults in the room did not understand what was expected of them early enough in the project. It took time to set up a meeting in the first term to encourage them to participate alongside the children and allow them freedom to respond in their own ways. Because of staff changes, another meeting was arranged early in the second term, particularly for those adults without early years training. Saying this, by the middle of the year, the adults felt confident to participate and enjoyed and applauded the children’s individual responses. The semi-structured interviews show the enjoyment felt by the adults (Appendix 3). Perhaps expectations can be clarified earlier in the first term and consolidated when appropriate next year. At MCS it was difficult to have a dialogue with the teaching staff about the effect on the children due to the time constraints of both MHfC and school staff. However, the main challenge occurred at almost the end of the project. There were not enough staff to come to the sessions with the children and the music leader was asked to collect them from their classrooms and run the session on her own. At this point the trainee was leading the session and made it clear that she could not do this. There was some email exchanges with Emma and the music coordinator and supporting staff, but the problem was not resolved.

The project had to be stopped three weeks before the set finishing date. MHfC trainee and leader felt that the project had been regarded as a lunchtime ‘free’ (cited by the school’s music coordinator) which they found upsetting as they had explained the research implications and the opportunities for professional development and ongoing benefit to the children. With the example of QMS practice in mind they were surprised that the SEN teaching-assistants who, despite assurances, removed children from the room when they began to behave inappropriately, instead of allowing the leaders to include them in the session.

The need for clarity on the process became evident, together with expected participation and potential outcomes from the beginning of the project with regular, and ongoing meetings with staff participants and senior members. At least one person should agree to be trained thought the project to deliver elements outside the sessions. Whilst the TA's that attended were willing and positive, they were not consistent by the end of the project.

Session leaders need to let go of their groups and allow trainees to take over full lessons. In this case the session leaders may have required more guidance. This happened in MCS where evidence of the trainees as the 'new music leader' was clearly in evidence. In QMS this was not the case. The music leader was accompanied by the trainee throughout the project, with turn-taking schemes occurring, as instigated by the leader where she felt appropriate. This has implications on the role of a leader's combined skill as a trainer and teacher, and the difficulties in letting go of a preferred role.

Final Meeting with all trainees, leaders and group representatives

The outcome of this final meeting provided a constructive picture of what actually emerged from the project. The following indicators were considered for future models:

- Need to improve communication on what was expected of the supporting team
- Ensuing continuing and fluid process of communication, delivery and support due to inconsistent staff, and through no fault of their own
- Group communication to help collate all relevant parties, their experiences and outcomes

Although the information was provided prior to the start of the project it was felt that more preparatory work could have been undertaken so as to highlight the significance of the project to the children's language development and potential outcomes (MCS and QMS). Communicative difficulties also arose because the sessions were seen as an external club due to being at lunchtime (referenced by the funding criteria of non-school time). Also delivered by an external partner therefore not seen as a significant contribution to the school's provision overall (MC).

The legacy of weekly music provision was evidence in QMS since they were familiar with the leader due to an earlier and separate project. The music leader often went further then her role to encourage one to one and/or small group meetings in between other lessons to discuss feedback and the development of sessions overall. The extended link provided the school with extremely positive outcomes over time, thus encouraging the head teacher to see the investment of ongoing music provision for the children.

Improving communication pathways

We will highlight the positive impact and outcomes that regular music making has on children with language delay and other areas of need, and provide organisations and schools with the opportunity for continuing professional development via inset days and training events. All of the opportunities we would offer come from the need to realise improved communication between educators, leaders of schools and music specialists at grass roots level. We would encourage assistant staff to communicate with their line managers to ensure that they are aware of the need to pursue consistent attendance, which in turn will help to outline what the project is about, and the intended outcomes.

We would include pre-arranged meetings at periodic times throughout the duration of a project, particularly when the staff turn around can be unpredictable. We would encourage all carers and assistants to attend a CPD event at least once to ensure that the project can be more easily translated as a relevant part of their children's learning. This would be particularly significant in the case of more than one assistant from the same group. In this respect they could feed back to others on the information and experiences they had.

We would increase the lead in time so as to give each group more time to digest and to understand the background and intentions of this kind of project. This might include meetings on site, and also mini-training events, rather than the larger training events with one date - often difficult to commit to. Meeting the head of any organisation is crucial to the success of a project. Although this might seem obvious, one school struggled with any form of meeting or response to a request, and the meeting in the

end took place by chance. If this is not determined from the outset we would look logically at the intentions of a school to partner's initial interest would be achieved through a robust and step by step process of ensuring commitment, sustainability and a desire for learning and legacy.

The legacy of the musical storytelling and language project

The following indicates the positive outcomes and potential support ongoing music could have for other groups of this kind:

- Much of the material and feedback will be used to support a new online learning programme to support educators in delivering music to their groups, without formal music training. This is due to be endorsed by CACHE (www.cache.org.uk) and will be widely available through registration online.
- The Project Leader has been invited to discuss music with language development at a number of events including ISME (April 2015), EarlyArts (November 2015), Tri-Borough conference (October 2015), CACHE network (October 2015). Other activities benefiting from the legacy of this project included
- Ongoing writing of the Tri Borough (Chelsea, Hammersmith and Fulham) Training Programme for music delivery touching on adaptations for SEN
- Music festivals such as Glastonbury and Wilderness applied what had been learned in the project.
- Nursery sessions established for children with autism or emerging signs of autism
- A new case study looking at children with language and other delay with West London Zone (WLZ).
- EarlyArts Webinar interview (November 2015) for UK early years educators
- Nurturing Imagination through music for babies
- Sign-Along Training (signing for Babies) was attended (West London)
- The music leader was invited to write a blog on the importance of music with language delay and young children: http://earlyarts.co.uk/blog/

- https://www.youtube.com/watch?v=bVs9wgU3tX8&index=5&list=PLWxleFMNHMrRfNqBUH1f1X SQbsw4apiDy

Implications for trainees

The trainees overall felt well supported, and learnt valuable skills in appropriate delivery designs to enable each one to meet the varying needs of each child. In many ways this approach provided more depth to the process of delivery since the trainees were encouraged to adapt their approach, rather then expect the children to adapt to the activities on offer. The profile on learning as an objective helped trainees to feel valued as teachers, yet sensitive to the different needs.

All participants were vocal in their desire to engage in, and provide more of the same type of project, and to extend their observations to see the ongoing development of their pupils.

With thanks to all participators, trainees, volunteers, music educators for their co-operation and feedback. Particular thanks go to Sudurjaya who compiled all the evidence and appropriate footage. Special thanks to the children who provided so much joy, adventure and incentive, not to mention the many mini story-tales that emerged time and time again.

APPENDIX

Appendix 1 - examples of session notes ('Pages' and 'Word' formats)

QMS16.3.15 / 30.3.15

MCS5.5.15

Other session notes cited are held in TMHfC files

Appendix 2 - film and audio clips cited in main report

Outcome 1

3.16.15 QM Clips 32 and 35 - seamless move from one activity to another

Outcome 3 Indicator 1

2.3.15 QM Clip 77 - directing drumming towards leader. 2.3.15 QM Clip 106 - sharing a djembe.

2.3.15 QM Clip 108 - imitating another child's rhythm. 2.9.15.QM Clips 113, 115 - harmonious rhythms with djembes 3.10.15 MC Clip 15 - children support individual participation

Outcome 3 Indicator 2

5.18.15 QM Clip 26 - dialogic interaction with shakers. 9.12.14 MC Clip 70, 76 - musical group conversation

Outcome 4 Indicator 1

3.24.15 MC Clip 108 - anchor word stimulates a familiar song

3.24.15 MC Clip 133 - a repeated session activity with movement and anchor words stimulates a familiar song

Outcome 4 Indicator 2

2.3.15 MC Clips 65, 66 - gender differences and simple and complex rhythms 2.3.15 MC Clip 92 - imitating a peer's rhythm

3.24.15 MC Clip 100 and 3.24.15.Clip 123 - almost all sing routine songs together 6.16.15 MC clips 112 and 114 - complex sustained rhythms with claves

Outcome 5 Indicator 3: Case Studies

29.9.14 QM Clip 21- N bows the cello

10.11.14 QM Clip 12 - N follows instructions

5.18.15 QM Clip 26 - Child T (with others) communicates musically through his shakers. 20.10.14 QM Clip 127 - Child S plays safely

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10.20.14 QM Clip 134 - Child S responds to leader 29.9.14 QM Clip 54 - Child P close to TA

10.20.14 QM Clips 81, 82, 83 - P feels the guitar strings

3.10.15 MC Clip 15 - other children imitate Child V's silence

3.10.15 MC Clip 18 - Child V engages actively for the first time.

11.11.14 MC Clip 91 - Child H engages with the group in humorous responses. 2.3.15 MC Clip 51 - Child H plays an invented game with his friend.

6.16.15 MC clips 112 and 114 - complex sustained rhythms with claves 3.24.15 MC Clip 100 - Child U sings the 'Hello' song along with others 3.24.15.MC Clip 123 - Child U sings the 'Goodbye' song along with others 6.16.15 MC clip 127 - Child U leads the "Hello" song.

Audio recording 30.3.15 - stopping and starting on cue Audio recording 6.7.15 gp 2 Child K sings audibly Audio recording 6.7.15 QM Gp 2 N sings solo

Appendix 3 - 22.6.15, 13.7.15 : semi-structured interviews with teachers and teaching assistants from QMS.

Appendix 4

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