



Music Matters @ MOPS Term 1 Report

KEY:

Jingle Sing (JS)

Little Star (LS)

Rosie's Rainbow (RR)

Sensory Sounds (SS)

Music Leader (ML)

Key Worker (KW)

Introduction

Results of the first term highlight (i) the positive benefits musical experiences have had on the children attending MOPS (ii) effective staff approaches and how these have supported the children's progression (iii) the development of new musical skills and musical learning (iv) the impact musical experiences can have on communication (v) the benefits of ensemble experiences in promoting engagement, building confidence and providing opportunities to interact with peers and make music together.

The aims and outcomes surrounding this project are underpinned by an understanding that for young children music is an inclusive, multisensory and motivating experience which can support the development of new skills and understanding. For young children with SEN musical experiences are vital as they open up pathways to communication and social interaction which support overall development and wellbeing. The Music Leaders and staff involved in this project describe the impact of music in this cohort as critical in their overall development and a highly successful tool to support (i) working in groups (ii) positive social interactions (iii) communication strategies (iv) building confidence to express ideas and preferences.

Results so far provide many examples of achievements in these areas and were observed across all children despite their individual challenges. The results suggest these achievements were reflective of (i) the musical experience itself,

including musical elements, resources, props, instrumentation and singing (ii) effective practise including strategies, approaches and planning outcomes.

The Term 1 Report describes initial results and interpretations of each of the four music making sessions which fall part of the project. The discussed results relate to the projects aims and outcomes and also overall results which have been observed across the sessions as a whole. Examples from three of the children are described in this report and these children's musical experiences and achievements will be explored throughout the project, providing a trajectory of musical responses and learning over time. Results are based on written observations and feedback from staff and music leaders and video footage from each session, which when combined, provide a detailed insight into the experiences of the children in relation to the different focus points and outcomes of the project as a whole.

Aims and Outcomes

Overall Aim: To develop children's participation in group & 1-1 music-making, improve workforce/children's Makaton skills with songs & rhymes & to share the results & benefits of this project.

The Term 1 report focuses on the first aspect of the overall aim: ***To develop children's participation in group and 1-1 music making***. The Music Matters project provides many opportunities for the children to be involved in musical experiences with both professional music leaders and staff at the MOPS setting. Four of the three music sessions involved in the project are ensemble experiences where children are making music together. The fourth is a music therapy session providing an opportunity for a rotational roster of children to be involved in small group and one to one sessions which will continue throughout the length of the project.

The below examples introduce the three focus children of the project and examples of how their participation in the music sessions has progressed over the Term 1 in relation to their musical learning, confidence, communication and social interaction.

VIGNETTE 1
Child: TE

Overall: Feedback from LS ML suggests over the term TE has become more confident engaging with the group and with the ML. Initially TE would observe the ML and explore instruments and props in a sensory way. Over the term TE has begun to interact with ML coming up at the start of each session and exploring the source of vocal sound, listening closely and also requesting her favourite song by bringing her hand to ML mouth, imitating the action of the song. Later in the term this progressed to vocalising some of the words to the songs and responding vocally and physically to the pauses and melodic features.

TE: has begun using the instruments to respond to tempo and dynamic changes and to share her own musical ideas. TE has also begun responding to peer interactions through imitation and observation.

VIGNETTE 2
Child: AN

AN: enjoys expressing his musical ideas and following the actions, lyrics and musical cues of each song. Throughout the term these musical responses have developed significantly.

Overall: Many examples can be observed of AN playing in time to the pulse consistently with a variety of instruments and through movement. Over the term this has become more reflective of the rhythmic pattern of the piece, performing changes in tempo and dynamics and responding to musical cues for changes in the musical structure.

AN: also enjoys interacting with peers and over the term has become confident in engaging in musical interactions with others. AN often explores instruments and props with peers, engaging in musical play including mirroring responses and call and response as well playing instruments and moving in time together.

AN: enjoys exploring the instruments and props in a sensory way often lining them up. Over the term this has been enhanced through free musical exploration and AN has begun to explore instruments in different ways to highlight musical cues and anticipation. AN has also begun singing many of the lyrics and vocal cues in time with correct pitch.

VIGNETTE 3
Child: IE

IE: has made incredible leaps over the term despite significant developmental challenges.

IE: needs support to explore some resources and expresses engagement though focused attention on ML and staff. At the beginning of the project IE expressed musical understanding and enjoyment through facial expression, smiling and extension of supported movement of props and resources and some vocalisations.

Overall: Towards the end of the term these responses have developed significantly as IE shared her new confidence, interest and skills through manipulating instruments unassisted in response to musical cues and vocalising in the microphone call and response with ML, reflecting the phonetic sounds and musical cues.

The above examples outline the impact musical experiences have had on the children involved in the project throughout the term. Results present similarities in the musical responses observed across each session despite variations in the outcomes, repertoire, resources and session structure implemented by each session leader. Analysis of the data so far highlights what aspects of the musical experiences resulted in these similarities and suggests these aspects are overarching factors in the positive responses and achievements observed in the children. Music remains the constant in each of the sessions and music itself provides a consistently effective tool in promoting musical response, communication, engagement and musical learning. The factors which supported these achievements are discussed next relating to **Outcome 1** of the project.

Outcome 1 - MUSICAL

To improve group/ensemble music making experiences that enable MOP's children to develop performance skills.

Focus points which form part of Outcome 1 in the Term 1 report include (i) musical responses and musical learning (ii) musical features (iii) sensory responses (iv) engagement (v) peer interaction. These focus points reflect the consistency in responses observed across all music sessions and aspects of the musical experiences themselves which resulted in achievement in these areas. Results suggest that engagement, peer interaction and musical learning are enhanced by the use of musical features such as anticipation and repetition and awareness of sensory responses and needs. These areas are underpinned by the planning, practises and approaches of the music leaders and staff. Positive outcomes in these areas have improved the group/ensemble music making experience and development of new musical skills which form part of the children's performance skills.

Musical Responses

Musical responses observed across the sessions in Term 1 include (i) vocalising (ii) instrumental exploration (ii) physical responses (iii) responses to

musical cues including dynamic and tempo changes and anticipation (iv) performing a consistent pulse (v) imitating peers and staff (vi) sensory responses such as feeling the vibrations of the drums (vii) emotional responses such as acceptance of the musical experience, sharing musical ideas and preferences, showing enjoyment through laughing and smiling (viii) attending for more time each session (viii) delayed responses, performing aspects of the song at a later time.

Results also provided examples of extensions of these musical responses leading to new musical learning. Extensions included (i) vocalising with correct pitch, melodic contour and rhythm (ii) call and response musical interactions with ML's (iii) performance of changes in tempo, rhythmic patterns and dynamics through vocalisation, movement and instrumental play. The examples below describe extensions of initial musical responses and musical learning achievements observed for the three focus participants.

VIGNETTE 4
Little Stars

AN: AN plays the drum in time to the rhythmic pattern of the song with a consistent pulse, stopping, responding to and following both the musical and lyrical cues.

Written Observation

TE: Places hands on the gathering drum, observing other children playing, feeling the vibrations. Stands up and faces ML just in time to say 'Hey' in the correct place in the song. Receives acknowledgment of this response and expresses excitement of positive feedback by hugging ML and then moves back to lift arms in time for another 'Hey' before repeating the interaction.

Video: IE Drumming - Hey

IE: Pushes down on notes of melodica with hand and fingers while ML plays. IE appears to be aware of controlling the sound. Listens to Twinkle Twinkle being played by ML and pushes down the notes again at the end.

Video: IE - Harmonium

AN: Strums the ukulele and guitar and moves body all at the same time, often in time to the song.

Video: AN - Guitar / Uke playing

Musical experiences can provide accessible and clear cues to promote musical response through the use of musical features. Results this term highlight two of these musical features which appeared to impact the student's responses to the

music and support new musical understanding. These included anticipation and repetition.

Musical Features

Anticipation

Anticipation involved vocal, physical and instrumental cues from ML's to (i) outline musical changes or the start/ending of a piece (ii) encourage musical responses and participation (iii) gain attention (iv) encourage enjoyment and requests for continuation. These cues often involved a loud and fast instrumental sound, an unresolved or leading chord, an ascending vocal or melodic sound or sudden pauses before leading into a new section. These cues were often accompanied by a physical action. All sessions incorporated anticipation into their musical experiences and results suggest that the use of this musical tool led to musical responses which reflected (i) awareness of pitch, tempo, dynamics and rhythmic variations (ii) performance of these elements through instrumental, vocal and physical responses (iii) attention and engagement (iv) enjoyment and humour.

VIGNETTE 5 Anticipation

RR: TE Responds to the sudden pauses after fast/loud sections of the song laughing and then playing along as the drumming builds. ML extended this encouraging TE to lift hands up in the air for the pause, imitating the ML.

Video: TE - Gathering Drum

LS: IE moves prop along to song with support, changing facial expressions to reflect the change in tempo. IE observes ML the whole time. Smiles at short sounds at start of piece, observes ML as the song continues, then smiles again during fast section.

Video + Written Observation: IE - Animated Pom Poms

LS: AN When ML makes short staccato vocal/guitar sounds AN lifts body up quickly in time. He laughs and repeats physical response perhaps requesting ML to repeat sound. Joins back in exploring percussion instrument playing in time. As ML slows tempo AN is ready for fast section and vocalises loudly reflecting pitch of ML before repeating physical response to sudden sounds, waiting for ML cue.

Video: AN - Down at the Stables

LS: TE When playing chime bars responds to tempo increase and faster ending by bouncing and smiling, slightly delayed. Holds chimes up in the air in response to musical build up for the ending.

Video: So much!

Repetition

Repetition incorporates two elements (i) the repetitious nature of music itself with melody, harmony and form often repetitive in songs (ii) effective practise and ML's use of familiar and repetitive repertoire and lesson structures (described further in Outcome 3). Through the use of repetition many of the children began to respond to the musical and structural cues in songs. Repetition allowed the students to (i) build confidence (ii) extend their vocal and instrumental explorations (iii) follow the lyrics and actions of the songs. Repetition also appeared to promote enjoyment, peer interaction and group engagement which resulted in children performing with peers, often playing in time together.

Results suggest that repetition within the repertoire and session structure may have supported engagement and musical response by providing an adaptable and enjoyable experience with consistent and appealing structures which allowed for both routine and free exploration. Observations suggests that repetition positively impacted behaviours and concepts which are often challenging for children with SEN including (i) engagement (ii) sharing of instruments (iii) prolonged participation and attention (iv) communication and vocalisation (v) peer interaction (vi) consistent extension of musical responses. The examples below describe the positive impact repetition within the musical experience has had this term with the three focus children.

VIGNETTE 6 Repetition

LS: AN. The goodbye song remains the same each session and by the end of the term AN sings the whole goodbye song with confidence, performing the actions and singing with correct pitch. AN also consistently joins in with the Hello Song and other repeated songs, singing the words and performing the actions.

Written Observations

LS: ML described children becoming familiar with the songs after only 3 sessions and were beginning to anticipate what would happen next both thematically and musically.

LS: TE recognises the instrument and activity and takes ML arm. Makes eye contact, smiles and moves arm up and down following the slide whistle sound. TE appears to be using ML arm to control the pitch of the slide whistle. TE then pretends to play a whistle at the end.

Video: TE - Swanee Whistle PITCH

LS: IE Observes ML during goodbye song and smiles just before the fast end section which IE really enjoys. Repetition allows IE to recognise and respond to the structure of the song.

Written Observation

JJ: In the repeated instrumental song many children put their finger to mouth to make a 'sh' sound to show understanding of the rest and this occurs just before the rest commences showing awareness of the song structure.

Sensory Responses

Music is a multisensory experience stimulating auditory and tactile processing through song and instrumental exploration and vestibular and proprioceptive processing through movement and dance. Children respond to musical experiences through sensory exploration and for children and young people with SEN, sensory processing may be impacted, including sensory sensitivity and unusual sensory behaviours.

Musical experiences can provide the opportunity to explore these sensory needs in an environment where free exploration is supported. Results suggest that when sensory exploration was not restricted and consistent support and sensitive encouragement was present, the children were able to engage in musical responses. Musical responses were often an extension of the sensory behaviours observed. Each of the sessions incorporated specific sensory props and activities into their session structure. Examples of sensory responses leading to further musical responses are outlined below.

VIGNETTE 7 Sensory Responses

RR: TE places hand on drum to feel vibrations while peers play along. TE mirrors ML briefly playing drum. TE initiates restarting group drumming after pause by playing fast. TE went up close to ML to explore the vocal sound source of 'Shhh'.

Video: TE - Gathering Drum

All Sessions: Include a section for free sensory exploration of an individual prop/instrument. This section supports engagement for those with sensory sensitivities by providing a 'sensory break'. The children are then encouraged to explore the prop in a musical way in response to the musical cues and features. Through freedom of exploration this occurred for many of the children.

LS: TE copies AN lining up the claves, observing them. TE then begins to play each of them in different pattern formations in time to the music.

Video: So much!

LS: IE has arm on guitar strings to feel vibrations, smiling and rocking to the beat while looking at ML and guitar. Moves head close to ML's hand and sound hole. Exploring tactile and auditory sensory input and sharing her enjoyment.

Video: IE - Guitar Play

LS: TE explores the recorders in a sensory way holding them up, observing them and moving them into a line. TE was free to explore the recorders in this way which later led to musical exploration.

Video: TE - Exploring recorder

Group Engagement

Results highlight consistent engagement observed throughout the term and the impact this engagement had on musical responses and learning. Engagement can be difficult to define and varies significantly for each child. In this study, based on observation and ML/staff feedback, responses such as awareness, observation, attention, eye contact, joint attention, participation, imitation, initiation, musical interaction and response to musical cues were all incorporated into the description of 'engagement'. Engagement is often considered a pre-cursor to learning and, in this project, new musical responses and learning were reflective of the children's musical engagement. **VIGNETTES 1, 2 and 3** describe musical achievements over the term for the three focus children and also highlight engagement as being fundamental in musical learning.

Peer Interaction

As the children became more confident and engaged with the repertoire and musical experience, new social interactions between peers were observed. This included

awareness and acceptance of peer responses and musical interactions such as imitating instrumental and vocal exploration and playing instruments in time together. This topic will be discussed further in the Term 2 and 3 reports as the children become even more familiar with the session structures and continue to explore musical experiences as part of the ensemble/group. We can then explore how these interactions develop and change over time in the music setting. The below examples describe peer interactions observed in Term 1 for the three focus children.

VIGNETTE 8
Peer Interaction

JJ- SONG: We all play together - Everyone joins in playing instruments together as an ensemble. Many children join in with the high and low actions, observing and imitating peers, ML and staff.

Written Observations

JJ: AN and a peer perform the train song actions with confidence side by side in time together. Both have focus and attention on ML, however, are aware of each other's participation and synchronisation.

Video: Train sounds & actions

LS: AN + TE. AN places chime bars in a line and plays them in time to slow version of song, one at a time. AN begins to stack the chimes on top of each other, matching up the colours. TE plays two chime bars at once, picks them up and puts them in front playing them upside down (no pitch). TE plays fast briefly in time to pulse before dropping beater. TE then copies AN stacking them on top of each other, observing AN tapping in time, explores beater in sensory way (smelling) and leans close to another peer to listen.

Video: So much!

JJ: ML summarises that throughout the term there has been an increase in the children observing and acknowledging their peers and learning from others.

Summary Outcome 1

Results relating to Outcome 1 were the main focus of the Term 1 report. Results highlight some of the musical achievements which occurred over the term and elements which supported these achievements. Considered were (i) aspects of the musical experiences relating to musical features and how these impacted engagement, peer interaction and musical learning (ii) sensory responses and how these were supported (iii) engagement and peer interaction and what benefited progression in these areas. Focus on these areas provides an insight into how musical learning may be achieved and what elements may support musical progression. These ideas will be explored further over the project.

The overall aim of Outcome 1 was to 'to improve group/ensemble music making experiences that enable MOP's children to develop performance skills'. The concepts discussed and examples presented suggest that ensemble experiences incorporate many elements which support music making and skill development and opportunities for children to develop and perform these skills within each session. Further performance opportunities form part of the Music Matters project and will be discussed in the Term 2 report.

Outcome 2 - PERSONAL

To improve communication in a vocal, emotional or physical way in response to thematic music & singing sessions

Focus points which form part of Outcome 2 in the Term 1 report include (i) communicative responses to music (ii) effective tools and strategies in promoting communication. These two focus points highlight initial findings representing the broad range of communicative responses observed across the sessions in response to songs, instrumentation, singing and interactions with ML's, staff and peers.

Communicative Responses to Music

Communication is a developmental domain which is often difficult for children with Special Educational Needs (SEN). Interacting with others requires understanding of complex concepts and interpretation of behaviours which make successful communicative strategies challenging. Music can support and encourage communication as it allows for freedom in response and removal of expectations to communicate in a particular way. This makes music appealing and easy to access for young children. Music also provides a consistent structure through its musical features and form, which makes it easier to utilise, understand and repeat. Communicative responses observed during Term 1 include (i) vocalisation in response to musical cues and songs (ii) verbal communication reflecting musical ideas as well as singing/speaking lyrics (iii) non-verbal communication showing musical understanding through physical actions (iv) verbal and non-verbal communication sharing preferences, making choices and showing enjoyment (v) interaction with peers; responding to, imitating and initiating verbal and non-verbal communication.

Outcome 2 breaks down communication into vocal, physical and emotional responses to explore the different types of communicative responses observed (i) verbal communicative responses include singing and spoken language (ii) physical includes non-verbal communication such as gestures and physical actions (iii) emotional communication, which falls into both verbal and non-verbal responses, includes choice making, sharing preferences, showing enjoyment, awareness of and shared enjoyment with peers. The examples below refer to these types of responses, in particular with the three focus children.

VIGNETTE 9
Communicative Responses to Music

RR: TE Copies ML and plays loud and soft sounds on drums. Makes eye contact, pauses and listens, waiting for cue to continue. TE passes the instrument without prompting to a peer and at the end of the song celebrates a peer's achievement clapping and looking at peer, showing understanding of social cues through musical exploration (*Physical + Emotional*)

Video: TE - Listening & playing with Flute + KW Written Observation

JJ: ML suggests that over Term 1 improved communication has been noticeable verbally, and in choice making and shared enjoyment. (*Vocal, Emotional*)

LS: One child turns head away from microphone to show they do not want a turn. This is acknowledged by ML as a clear expression of preference, which is an important response for this child. (*Emotional, Physical*)

Written Observation

LS: AN sings and vocalises the lyrics while playing the claves. Vocalises own melodic phrase between sections which fits melodically with the key and is in time. Appears to be aware he is extending and sharing his musical response and is very engaged in the experience. (*Vocal, Emotional*)

Video: AN - Claves playing & accent

LS: AN Plays shaker and moves head and body in time to pulse, smiling. Mouths the words 'we go' and calls out 'ahhhh' during fast section, playing shaker very fast. Stops as soon as guitar stops on cue. Repeats same pattern. Jumps up on short stops and repeats again. AN is engaged and enjoying the experience, smiling at fast sections, communicating his understanding of the musical experience. (*Physical, Vocal, Emotional*)

Video: AN - Down at the Stables

LS: IE Extends a familiar musical interaction with a new musical response. IE sings an 'ahh' sound in the gap of warm up song which is a similar sound to the lyrics. IE is aware of the ML's turn and the call and response interaction. IE maintains eye contact with ML throughout. (*Physical, Vocal*)

Video: IE - SINGING!

Effective Tools and Strategies in Promoting Communication

Results from Term 1 outline the tools and strategies used by ML's and staff to deliver musical experiences and promote the communication examples described above. These include the use of (i) musical cues (ii) familiar songs (iii) musical tools and resources such as the microphone. These focus points also relate to effective practise which is discussed further in Outcome 3. Effective practise in promoting communication looks at how ML's and staff support the children to explore and develop their communication skills and interact with others.

Music may support communication and understanding of social cues through its clear and appealing musical features. These include repetition and anticipation (as described in Outcome 1) and predictable structural cues and musical variations such as crescendo/decrescendo, tempo and dynamics. These musical features draw out responses which provide an opportunity to practise communication strategies leading to successful interactions with others. Musical communication requires no language comprehension and can include many forms. Results suggest that musical interactions were more accessible in the sessions when musical cues were clear and consistent. Many of the communicative responses observed in Term 1 were predominantly more reflective of the musical cues and singing/lyrics than verbal requests and discussion. This was observed across all sessions.

Results provided many examples where communicative responses were observed during familiar songs. For many of the children, familiar songs helped to build their confidence and support vocal, physical and emotional communication. In particular familiar songs supported vocal responses and extended their interactions and musical exploration.

The examples below highlight communicative responses observed when the musical experiences incorporated musical cues and familiar songs. Initial responses to ML's use of the microphone are also presented as a successful tool in promoting vocal communication in Term 1. The potential of the use of the microphone in the development of vocal communication is discussed further in Term 2 as we explore strategies and resources and effective practise in more detail.

VIGNETTE 10
Effective Tools and Strategies In Promoting Communication

LS: ML often extended musical activities to support children to engage, particularly those who needed a little extra time to process the musical experience and those who had an interest in a particular prop/song.

JJ: ML describes one child who finds it hard to join in and stays in the circle for half the session by session 8 and by session 10 stays for the whole session. Acceptance and engagement in the musical experience was supported by the use of familiar repertoire and structure and providing time for the child to become comfortable with and participate in the musical experiences.

RR: ML suggests that using familiar tunes and actions has resulted in the children knowing the songs well, which has given them the confidence to participate and have a go at the actions in their own way.

Microphone

JJ: ML describes very successful microphone experiences this term, which ML found interesting as it was the first time she has used one in her sessions. ML describes children tapping, exploring the texture, pretending to sing/mouthing words, vocalising sounds and lyrics.

LS: ML describes many children vocalising words and sounds this term when presented with the microphone. Even those with limited language explored the microphone making small sounds, putting the microphone in their mouth or bringing it close. Perhaps this reflected understanding of its use, a communicative response to the song, or copying peers. For example, TE held the microphone and opened mouth as though trying to make sounds in response to the song.

LS: IE sings into the microphone, vocalising sounds representing the phonetics of the song. IE is aware of the form of the song engaging in call and response with ML, singing in the gaps, responding to the musical cue. IE appears interested in the sound of her voice in the microphone. This response is a big achievement for IE and the first time this has been observed in the session. MOPS staff shared this achievement with IE family who shared that IE may have been copying her sister who had a microphone at home. This example reflects possible generalisation/transfer of skills which will be discussed further in the final report.

Video: IE - SINGING! + Written Observation

LS: AN sings the whole goodbye song into the microphone and explores his amplified sound for the warm up song, vocalises low sounds. Response represents the positive impact of familiar and repeated songs and the use of the microphone in supporting vocal response and verbal communication.

Written Observation

JJ: AN expresses communicative responses to the lyrics of a familiar song. AN moves in time to the pulse watching and waiting for the frog prop to appear. Mouths the words 'Yum Yum' along to song, responding to the lyrical cue. Smiles and laughs sharing enjoyment at familiar action.

Video: AN - Frogs

Summary

Results from Term 1 highlight the broad range of responses observed which represent vocal, physical and emotional communication. They suggest that communicative responses are supported by activities, resources and strategies which build confidence and support engagement. As the children engaged in the musical experiences, their confidence increased, which resulted in expression of

musical ideas, sharing preferences, responding vocally, physically and emotionally to music and communicating with others.

Outcome 3 - WORKFORCE

To develop MOP's Workforce Makaton skills to encourage children to sign, sing & hear songs & rhymes.

Term 1 results do not focus on the use of Makaton in the music sessions as this is still being developed with training, sharing sessions and ML's incorporating Makaton signs into their planning. The use of Makaton will be analysed and discussed in the Term 2 report. Outcome 3 also focuses on the workforce and explores effective practise in supporting engagement and musical learning. The Term 1 report introduces the concept of effective practise which will be explored further throughout the project.

Effective Practise

Effective practise describes the tools, approaches and strategies used by the ML's and staff to support the children in their musical exploration and encourage musical learning, communication and ensemble progression. Term 1 results highlight the following areas of effective practise: (i) supporting children to engage in the best way for each individual; allowing space and time for musical and communicative responses, challenging and extending their responses, and celebrating achievements (ii) freedom of exploration.

The following examples describe responses observed in Term 1 relating to these areas. The examples described provide an initial representation of two areas effective practise may include. Results suggest that effective practise positively impacts engagement, communication and musical response.

VIGNETTE 11

All Sessions: Observations and ML feedback suggests that MOP staff during the sessions are very engaged and aware of the children's responses. Staff also provide individualised verbal and non-verbal feedback and encouragement at appropriate times throughout the session. This reinforces positive responses and enables ML to maintain the musical flow.

LS: IE Staff sensitively help IE to hold the tambourine and explore playing along to the song. They also sit IE in a position where IE can see the tambourine and look at ML's guitar during a one to one interaction. IE maintains joint attention between guitar and ML during this interaction.

Video: IE - Tambourine

All Sessions: Results present multiple examples where staff support ML and model musical responses, singing along to all songs.

All Sessions: Allowing time and space

ML's create moments of space within the musical experiences to encourage individual responses, reinforce and extend responses. Space is created through sustained rests and sudden musical pauses as well as extending sections to allow children to become engaged and respond. Children often respond communicatively when moments of space are utilised.

Freedom of Exploration

All Sessions: Each session involved moments where children could choose and explore instruments and props freely before moving onto a specific musical activity. This includes sensory exploration (as described in Outcome 1). Free exploration often resulted in musical responses and musical learning. Free exploration encourages engagement, musical and communicative responses, and peer interactions.

RR: TE takes instruments out of the basket one at a time and explores them freely, placing them on the floor. TE chooses the triangle and holds the edge while tapping. ML tries to help her hold the toggle so the sound can ring out. IE moves away not wanting help. ML encourages KW to help and KW shows IE how to hold it. TE makes eye contact with KW then continues to hold the triangle the previous way. Freedom of exploration supported TE to choose an instrument and how to play it. ML and KW encouraged TE to extend this response briefly and then continue with her exploration.

LS: All children explore the chime bars freely as they are handed out and during a song. Many different ways of playing are observed as children play as an ensemble. Many children respond to the changes in tempo and pauses and copy ML and peer responses.

Video: So much! + Written Observation

CONCLUSION

Initial results from Term 1 of the Music Matters at MOP's project suggest that music has the potential to promote engagement and communication and motivate children to explore new experiences and gain new skills. Musical experiences appeared to promote adaptability in both the children's responses and ML/staff approaches. Each session, although different in structure and experiences, focused on an awareness of individual responses and the use of musical features, strategies and resources to promote participation in the ensemble experience. The ensemble experience itself also provided the children with opportunities to observe and interact

with peers, making music together, impacting their confidence and musical exploration. This confidence also supported vocal, physical and emotional communicative responses such as singing and vocalising and sharing preferences, musical ideas and making choices.

The concepts and results presented in the Term 1 report will be explored further in the following reports as well as other ideas and examples relating to the aims and outcomes of the project. In finishing the Term 1 report we end with a quote from JJ ML 'music is something that is enjoyed by most children and enables them to join in at their own level'.