

**Youth Music - Westfield
'Engaging Sounds' - Increasing engagement of learning through music
Term 6 - Report and Evaluation**

KEY:

ML: Music Leader

TML: Trainee Music Leader Buckinghamshire Music Trust

WPS: Westfield Primary School

KS1: Key Stage 1

KS2: Key Stage 2

The Term 6 report was completed by Kath Borer (Project Leader and ML) and reviewed by Kirsty Mees (Evaluation Officer)

OVERALL AIM

To enable Westfield Primary children to engage in high quality ensemble sessions that challenge, develop and progress musical, social and personal skills for life.

The 'Engaging Sounds' Project offers live group music making sessions and performance opportunities to the children attending Westfield Primary School (WPS). WPS caters for children experiencing difficulties in communication and interaction.

'The Engaging Sounds' project highlights the enthusiasm and enjoyment the children experienced in music sessions. Observations offer examples of thoughtful, confident and highly musical input from the children as they engaged with as well as guided the musical experiences. Across the project we saw consistent examples of effective practise and adapting experiences for the age and needs of the children and building the musical experiences around the children's responses. The ML and TML provided new opportunities for the children to express their musical preferences and ideas through creative activities and songwriting and adapted planning in the moment based on responses and ideas as well as through reflection and feedback from the children. The project highlights the positive impact of a consistent structure as well as flexibility on the children's engagement, confidence and musical responses.

Term 1 of the project consisted of the Music Leader (MT) and Trainee Music Leader (TML) providing weekly music sessions to four classes in KS2. Due to COVID19 restrictions all session in Term 1 were presented online via Zoom with some children accessing the sessions from home and others from the classroom. Later in the term, once schools were fully open, Zoom sessions continued with all children in the classroom and the ML and TML presenting online. Lesson plans were adapted for the online format and ML coordinated and led the sessions with the TML supporting.

Term 2 of the project consisted of the Music Leader (MT) and Trainee Music Leader (TML) providing weekly music sessions to three classes in KS1. All sessions resumed face to face for Term 2. They were held for the most part in the school hall which is a large area usually used for PE. Due to continued restrictions ML both wore visors to teach the children and maintained a distance from teaching staff. Lesson plans were adapted due to the space and mini islands were set up around the hall to enable the children to interact with musical instruments and activities in different spaces. This enabled the children to maintain focus as sitting in one part of the hall would prove challenging for children from WFS.

Term 3 of the project consisted of the Music Leader (ML) and Trainee Music Leader (TML) providing weekly music sessions to three classes in KS1. All sessions for Term 3 were able to run face to face. Most COVID-19 restrictions for the ML and TML were removed resulting in increased interaction between ML's and children. This term saw the arrival of a new reception year group and new children in KS1 as the school has expanded. There were children in all KS1 year groups who had not participated in music groups before. The most noticeable differences this term compared to Term 1&2 were the needs of the new reception group children. Significant sensory, social and communicative needs meant interacting with peers and ML's, exploration of certain props and resources, and participation as a group provided additional challenges for many of the children.

Term 4 of the project consisted of the Music Leader (ML) and Trainee Music Leader (TML) providing weekly music sessions to five classes in KS2. All sessions for Term 4 were face to face with no restrictions. Term 4 consisted of 4 sessions a week working with Years 3, 4 and 5 with the addition of 2 sessions for Year 6. For year 6 the ML provided the sessions solo and adapted the lesson plan and session structure to engage and support the age and needs of the children.

Term 5 of the project consisted of the Music Leader (ML) and Trainee Music Leader (TML) providing weekly music sessions to six classes in KS2. All sessions for Term 5 were face to face with no restrictions. Term 5 consisted of 4 sessions a week working with Years 2, 3 and 4 with the addition of 2 sessions for Years 5 & 6.

Term 6 of the project consisted of the Music Leader (ML) and Trainee Music Leader (TML) providing weekly music sessions to seven classes in KS2. All sessions for Term 5 were face to face with no restrictions. Term 5 consisted of 4 sessions a week working with Years 2, 3 and 4 with the addition of 3 sessions for Years 5 & 6.

The following structure and outcomes were the basis for each lesson plan of the project:

Welcome

Singing or moving to a repeated song

Finding and playing the beat with body percussion - Creating music as a group

What's your name? Sang simply with Makaton signs. The children in turn would sing or make a vocal sound/ eye contact back.

Group Playing

Every two weeks we changed the theme/musical difference and used a variety of instruments and songs to enable the children to hear, listen and feel the differences.

These included:

Fast & Slow

Pitch

Dynamics
Crescendo and Decrescendo
Major & Minor
Beat V's Rhythm

Group Playing - Ukes, Chime bars, Piano
Learning different strumming patterns and rhythms
Learning chords Am, C, G & F
Playing as a group
Playing in solo

Moving
Improvised by TML using the theme of the week e.g. fast and slow
Awareness of musical difference and responding with movement
Moving and engaging creatively; independently and as a group
Improve gross motor skills and physical response to the music

Rhythm
Playing in time and feeling the rhythm/pulse
Following musical cues
Playing untuned percussion in solo, duet or as a group
Improvising rhythmic patterns using simple notation - Ta, TiTi, Too and Shh

Songwriting
Based on the weekly theme usually centred around animals
Writing topical songs together led by the children
Using the theme/musical differences to embed musical learning

Listening
Led by TML
Reacting to a piece of music heard using the musical differences to embed musical learning
Communicating to the group and leaders what they heard and how it made them feel

Goodbye
Singing, eye contact or making sounds to repeated song - Singing their own name back to ML
Recognition that it's the end of the session
Following musical cues

The structure was the same each week which the children found comforting, promoting exploration and participation. The children responded well to the familiar structure but also enjoyed the variety of songs within the structure. This supported the varying needs of the groups and provided a consistent and familiar learning experience with appropriate changes and additions to extend participation and engagement.

OUTCOME 1 - MUSICAL

To improve rhythm, pulse & tempo skills using group musical activities

This will be explored by:

- *Playing untuned / tuned percussion in solo, duet or as a group using musical games*
- *Improvising rhythmic patterns using simple notation*
- *Moving and dancing with a variety of props/instruments to different tempos*

Below are examples of engagement throughout the life of the project relating to Outcome 1. A school governor who observed sessions early on in the project noted:

'The music sessions are an important addition to the wider school curriculum in enabling children to explore other non-academic learning and individual interests and talents and are evidently much enjoyed by the class I witnessed. The Governing Body to note this addition to the curriculum and its evident success in engaging children.'

Term 1: Online

During the movement section of the sessions, the children explored freely and creatively, dancing and moving along to the music. Many of the children would watch the screen and listen for musical cues and changes, responding in their own way. The children were also aware of peers responses and often examples were observed where the children would copy and follow their peers. Ribbons, scarfs and pom poms were explored during these activities and would often be placed on faces and body parts to feel the textures. The questionnaires completed by the children and teachers suggested that movement activities were a favourite within the groups. ML describes this section of the session as being free with little instruction and therefore the children were able to respond in their own way which reflected their individual preferences and needs.

On return to the group sessions in schools, some children appeared less animated and enthusiastic during the movement sections. ML suggested that some of the children may be feeling a little self-conscious performing and dancing in front of peers after time away compared to sessions at home where they may have felt less inhibited. The zoom session format may have also been more challenging when the children were together as a group due to sound quality, latency and visual interaction. When sessions continued with KS2 in Term 3 they were held in the WPS hall where there was room for children to spread out and find their own space to move which supported further movement based responses. ML was also aware of age-related responses to particular activities and incorporated children's own song choices and a wide variety of movement options and experiences in subsequent terms.

A few children who were very active participants when at home were absent or removed themselves from classroom music when back in school. This appeared to be due to sound levels and auditory sensitivity, feeling overwhelmed, and/or a dislike of particular activities (often related to song choices). In Term 1 ML supported children who may have found the return to sessions in school challenging by acknowledging their participation in sessions, directing questions and requesting preferences.

Term 2

"I wanna be like you" or "Shake it off" were songs either familiar to the children or became familiar after a period of weeks. The children actively participated by playing their instruments as a group, duet or in solo. Instruments explored included shakers, bells, chime bars and ukuleles.

Along with Makaton led signs for Loud, Quiet, Fast and Slow the children explored playing their instruments with dynamics. All the children enjoyed learning the signs and would often use the sign to tell us how they wanted to play rather than using the word. This was particularly prevalent in those children who were less verbal. Their understanding of dynamics and musical differences became greater as the weeks progressed.

Drumming was something the children always looked forward to. For those children who found it too loud they would often wear 'snugs' (ear defenders) and move to another space in the room. However they wanted to take part in the activity but felt more comfortable further away. The ML and TML and teaching staff let them participate how they wished.

Term 3

After a few weeks of using a variety of instruments during sessions we made a difficult decision to remove the instruments for the reception groups for a few weeks. This was due to many of the children throwing instruments or banging them on the floor. This is usually an important element of exploration and initial engagement within the music sessions. However, the safety of the children was paramount and instead we used soft textual resources such as scarves, pompoms, snowballs, ribbons and beanbags to enable the children to interact with the musical activities in ways which supported their sensory needs.

Responses observed with the reception children included:

- Lying down whilst the ML and TML walked around and played/sung next to them
- Walking, running, dancing through the space
- Moving close to ML to play her guitar or the TML's harmonium or keyboard
- Making sounds or using their own vocabulary to sing along to familiar songs
- Interacting with their teachers who supported exploration by dancing with the children, comforting them, and using signs or words to help them engage
- Interacting with the resources by either shaking, throwing, pushing and wiggling

Observations during term 3 included:

T - YR2

T often appears frustrated by his peers not always 'listening' as he describes something. He goes up to them and says 'listen' or tries to turn their head or make them sit down. T was in a different group last term that could move and sit in various places around the room and participate together. This group is more mobile, moving freely around the space and this unsettles T. However he still joins in with every song/activity and vocalises throughout despite his frustration. At times this has also enabled some of his peers to participate in a different way as T tries to support them to participate in a more 'traditional' way. T clearly loves music and wants his peers to enjoy it in the way he does.

M - YR2

M consistently starts off the session with her hands over her ears. She tries to play all instruments with one hand so she can put the other hand over one ear. However when the drums come out she is excited and plays with gusto and loudly without her ears being

covered at all. She sings, plays in rhythm and beats her own patterns. After this she seems more comfortable and sings and dances around the room. It appears that the sensory difficulty for M is not the volume of an instrument or activity but the timbre of the sound and the unpredictable nature of particular instrumental sounds or activities. Drumming has similar patterns each week and seems to be within her comfort zone.

Term 4:

During term 4 we used the ukuleles to learn some simple chords over a number of weeks. The children also played around with different strumming patterns and played in solo and as a group. Towards the end of term all classes had learnt the chords Am, C and G on the ukuleles using coloured stickers to identify the chord patterns. We used green for Am, orange for C and purple for G. We avoided yellow and blue as this relates to Happy and Sad for children with Autism at the Westfield School. The stickers helped us to play and sing the song "Shake it Off" by Taylor Swift, exploring accompaniment and playing and singing together.

We sang:

'Let's play on the green, green, green, let's play on the orange, orange, orange, let's play on the purple, purple, purple, let's play on the purple, purple, purple.'

Slowly we removed the colours and replaced them with the words of the song which the children adapted to with ease. We would always allow for some time to free play where the children could explore the ukulele creating their own patterns and playing styles. This allowed them to focus for a short time knowing that free play would also be included. All children were supported to engage in ways appropriate to their needs and enjoyed exploring the colour patterns. Some children were very interested in the chord sequence and mastered playing and changing chords, others enjoyed creating their own chord patterns, playing to the beat and/or playing in solo.

All of the children made huge progress over the term and some of the children showed an interest in wanting to learn the ukulele in 1-1 sessions as a result of the group sessions.

Term 5:

This term we focused on rhythm using the Kodaly method of Ta, TiTi and Shh. The children enjoyed writing out the rhythm syllables and working together as a group to identify each value. We did this in various ways such as laying out dots on the floor with the syllables written on each one. The children would move around to a simple tune and then change and play either Ta or TiTi. The children would then find the syllables on the floor and stand on it and move accordingly. We also lined up the dots across the hall floor and each child in turn would jump on the long line calling out the rhythm. We sometimes did this with instruments e.g., a shaker.

The children also enjoyed being the leader and writing on the whiteboard their rhythm for the whole group to play back to them on their drums. We encouraged finding these rhythm syllables in each part of the music lesson structure e.g. playing ukulele.

Term 6

Term 6 saw a progression using simple chord patterns on the piano using the same coloured stickers as with ukuleles. The children had requested 'Old Town Road' and so we added in a further chord of F in yellow. The children found the coloured stickers on the piano keys comforting and easy to follow as they were the same on the ukulele. This also meant we could have two groups playing simultaneously on the piano and ukulele's. This led to further performance opportunities as each team (piano/uke) would perform to each other and then they would come together and play as an ensemble. The children really enjoyed performing to each other and would always cheer each other on, congratulate and respect each others performing time.

Term 6 also focussed on celebration and especially Christmas with familiar songs to play along to and using musical differences and new rhythms. A favourite song in drumming was "Everybody Rock, Hey". The children quickly picked up the simple drumming pattern and paused or used their "stop button" to lift their hands in the air and sing together "hey".

OUTCOME 2 - PERSONAL

To improve language and communication through composition and songwriting

This will be explored by:

- *Singing and sharing favourite pop, folk and world songs together with instruments*
- *Writing topical songs together led by the children*
- *Sound making games*

Songwriting remained a valuable, motivating and engaging experience for the children throughout the project. It provided many examples of different ways each year group shared their musical ideas, created mini songs, musical phrases and the enjoyment they received from participating in these activities. This element of the sessions has resulted in many creative, musical and communicative responses across the project and developed new instrumental and vocal skills and performance achievements.

Term 1:

In term 1 the children really enjoyed this part of the lesson plan and would offer imaginative and creative suggestions. The ML suggested a topic for the children to engage with and explore lyric ideas. The ML then played simple melodies whilst the children listened and thought about words or sentences that could fit with the melodic idea. Ideas suggested by the children in Term 1 were elaborate, highly imaginative, complex, funny, utilised an extensive range of vocabulary and told stories.

The songwriting and the listening sections were calm moments within the online lesson format without instruments, which some of the children appeared to prefer and need within the session format. Examples have been observed where children whose participation may have been intermittent during the first part of the session have refocused and engaged enthusiastically during the songwriting and listening sections.

Songwriting Lyrics Term 1

Theme: ANIMALS

I would be a wolf - aoooooooo

And I'd play a snow

I would be a wolf - aoooooooo

And I'd play a snow
I walk along and I'm friends with everyone
Oh I want to be a wolf - aoooooooo

Theme: MUSIC

Music helps me do things
That I wouldn't normally do
It helps me to express myself
And sometimes I dance

Theme: SCHOOL

School is fun we love it
We love lunch
School is fun we love it
And we love maths
School is fun we learn how to follow a beat
Schools is fun we learn, the little children learn how to eat

Theme: SPORT

What sports do we like to play
What do we like to play
Squash and rugby
World cup and six nations
Bailey's good with a skipping rope
And all of the sport is Fitness!

Term 2

The children really enjoyed "Can you make a sound like me?" game. The ML or TML would lead this section initially and then ask children in turn to make sounds however they wished. This was a fantastic opportunity to hear what the children wanted to get out. For example the quieter children would often make sounds with their bodies rather than voice but as the weeks progressed they became more confident and made louder vocal sounds. The ML would praise the children each time for their vocal sounds which helped them build confidence and experiment more with their voices.

As the children for this term were in KS1 we had to adapt the way we applied songwriting. For the reception groups we would simply call out short storytelling sentences and see if they added to these e.g. What sound does a Lion make? What are the animals doing on the farm? The two older year groups in KS1 (Y1-Y2) really enjoyed the songwriting and if the ML was running short on time and tried to skip over it the children would ask for songwriting.

We kept the theme to animals this term due to age/needs of the children.

Storytelling song with responses added by the children

If you were an animal what would you be?
If you were an animal what would you see?
Who are your friends?
What would you eat?
if you could be an animal?

Responses were as follows:

If I were a wolf, I'd play in the woods?
If I were a wolf, I'd play in the woods?
My friends are other wolfs
And I'd eat rabbits
Oh if I were a wolf

If I were a Lion, I'd play in the Jungle?
If I were a Lion, I'd play in the Jungle?
My friends are crocodiles
And I'd eat donuts
Oh if I were a Lion

If I were a Cow, I'd play on the farm?
If I were a Cow, I'd play on the farm?
My friends are pigs
And I'd eat everything
Oh if I were a cow

Term 3

For YR1&2 some of the children were able to offer suggestions to musical songs and stories. N would connect with songs using items/ideas relating to his immediate environment. For example, when singing about what the children wanted for Christmas N sang 'a table'. This was in his immediate world and familiar to him. H in contrast was able to offer 'Ninja Lego', this was on his Christmas list. T who has limited vocabulary and mainly communicates with sounds, signs and gestures was trying to tell us what he wanted. We kept singing and trying to work out what he wanted to contribute to the song without it being overwhelming or frustrating for him. Collectively, working with the teachers and support staff, when T made a superhero type movement we understand it was something to do with superheroes. T then made wiggly gestures with his fingers and we understood this to be a spider. Spiderman! T was ecstatic, smiling, laughing, holding his thumbs up. He was so proud that his suggestion was in the song and he marked this by dancing around the room, playing his instrument and making vocal sounds whilst we sang his part. Being understood meant so much to him and enabled him to connect with the music.

T also communicated using vocal sounds when drumming. The ML would often start with a simple pattern using call and echo and ending with a beat and lifting her hands calling out a vocal 'hey'. T would then 'take over' by calling out and singing his own sounds loudly which we all copied and ended when he did a 'hey' and lifted his hands. He then also pointed to each child in turn and gestured for the ML to sing their name with a drum pattern but only when he pointed at them. The other children also really enjoyed this interaction and often encouraged him with lots of 'go on T' or laughing and smiling with him. Again his voice was heard and he conducted a group of children beautifully.

Storytelling song with responses added by the children

If you were an animal what would you be?
If you were an animal what would you see?
Who are your friends?
What would you eat?
If you could be an animal?

Responses were as follows:

If I were a Pig
I'd see a Crocodile
If I were a Pig
I'd see a Crocodile
I'd play with piglets and eat biscuits
Oh if I were a Pig!

What would you like for Christmas

N - would like a Table
T - would like Spiderman
H - would like Ninja Lego
F - would like a Fire-Engine

Term 4

Songwriting this term focussed on the the bi-weekly musical differences. We also added visual pictures this term drawn by the TML, that enabled the children to recall their song in a visual way rather than using words. Communicating through pictures was much easier for some of the children to interact with. The children's responses were imaginative and always played with the theme in some way. The children looked forward to this section every week as it was a way for them to express their musical ideas and enabled them to be imaginative and share their ideas with their peers.

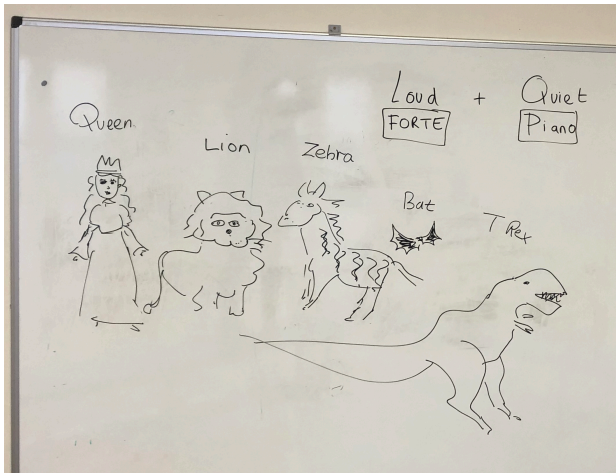
The ML sang a simple melody each week and adapted this to work with the musical differences e.g major/minor fast/slow. Instead of writing out the lyrics we slotted them into the familiar song each week and pointed to the pictures. After a couple of rounds the children were singing the song as a group independently with little input from the ML and TML.

The song followed a simple structure:

What things are
What things are
What things are
What things are
..... are really FAST
.....are really SLOW
..... are really FAST
..... are really SLOW

Examples of songwriting and visuals

Dynamics - Loud and Quiet



Major (Happy) and Minor (Sad)



Term 5

The songwriting and listening section was a definite favourite of all classes this term and the anticipation seemed to build to get to this part of the lesson. The children were introduced to a Japanese instrument brought in by the TML made of coke cans taped together with tops and bottoms removed to let the water seep through. The ring pulls of the coke cans could also be plucked offering a variation of the sound.

The sound was very enchanting as the water gugged and whirred through the metal cans. The cans were decorated in traditional Japanese pictures and writing. The water in the cans was also from a river in Japan. The children thought this was fascinating and this really engaged them before we had even let them hear the sound.

The first two lessons the ML and TML simply walked in front of and behind the children so they could listen to the sounds. The children were immediately quiet and listened carefully to the sounds. It was very special to watch the children be still and listen so intently. After a while the children would shout out what they thought they were hearing and talk about how and what the instruments were made of.

“It’s water”

“Is it trapped inside?”

“Where is the water from?”

“It’s coke cans I can see them? is it cola?”

“It sounds like rain”

“I love this sound”

“It’s so peaceful”

“It makes me happy”

After the first two weeks the ML and TML moved on by giving the children other instruments such as wind chimes, tongue drum, thunder drum, rain stick, octochime and cabassa. The ML and TML started to talk about the instruments and the River in Japan where the water had come from.

The children initiated ‘What animals live on or in the River?’ The ML and TML took their lead and for the next few weeks the children made different animals sounds vocally and with instruments to create mini stories about the animals.

Thereafter the children worked on putting some words together using the whiteboard which the children either wrote or drew on with what they wanted to say. The ML and TML incorporated these words/drawings into a song led by the ML playing a simple melody on the guitar, these also fed in musical differences depending on the animals.

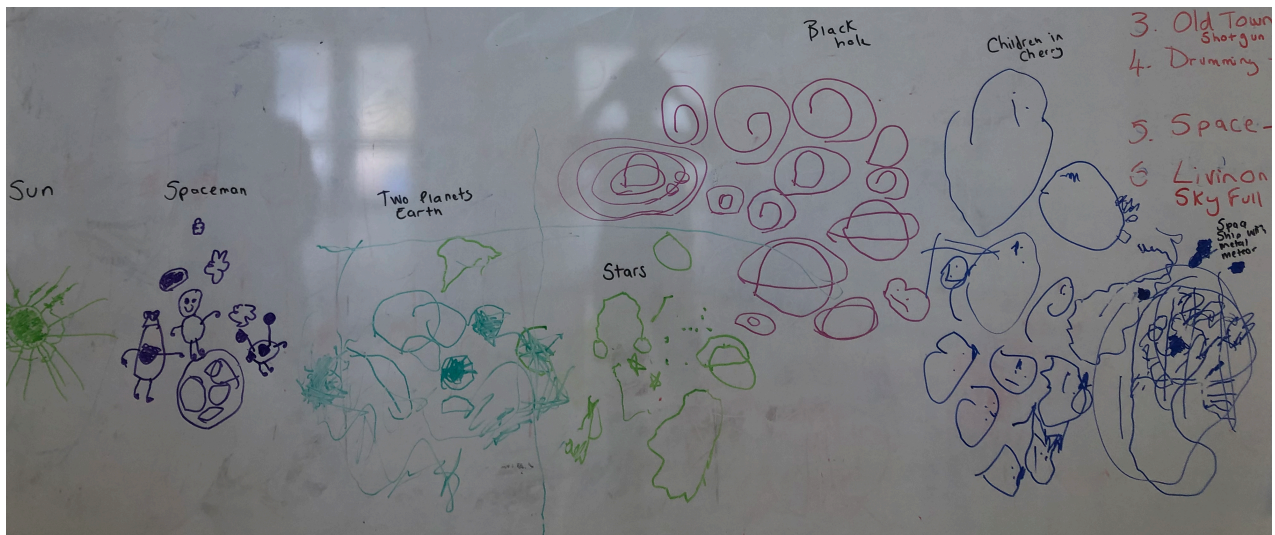
Each class wrote their own unique variation of the 'River in Japan' and each child had their own instrument which represented the animal chosen by them. This enabled each child to have a solo moment performing to the class and at sharing concerts as well as playing as a group for the chorus. Every week we would begin the songwriting and listening section with the sound of the Japanese water tubes as it had such a calming and reflective effect on the children.

Examples of children's lyrics as follows:

Example 1	Class 1 Example	Class 2 Example
<p>Intro On the river In Japan There lived some animals, many animals</p> <p>The animals got louder The animals were quieter On the river in Japan</p> <p>Final Verse All the animals went to sleep And all we could hear was the river The river in Japan</p>	<p>There was a Shark, Elephant, Octopus, Fish, Crocodile, Gruffalo, And the wind and the rain were making their sounds</p> <p>The Shark was hungry And he wanted to eat the Fish The Gruffalo trapped the Shark The Shark bit the Gruffalo's tail The Octopus came and he squirted ink at the Shark They fed him hot dogs and spaghetti Bolognese Then the Shark went on holiday and ate some pudding</p>	<p>There was a Crocodile, Pig, Hippo, Piranha Fish, And the wind and the rain were making their sounds</p> <p>The animals are having a tea party The Shark said 'Let me get that for you princess, let me get that for you princess'. Singing rock and roll solos with their mums whilst riding a skateboard And they hang out with Mr. T at golden time The animals got louder The animals were quieter On the river in Japan</p> <p>The Crocodile is chilling in the sun The Frog is chanting om om om The Monkey is playing among us The Wind stops us from talking because it makes a loud sound</p>

Term 6

Songwriting this term focussed on Space as this was also a subject the children were learning across their school day. The children loved to use the whiteboard and so for the first few weeks the children listened to pieces of classical music performed by the TML about space whilst drawing what they could hear. This group activity enabled all children to feel included as all the children wanted to draw and were not inhibited by being in close proximity to their peers as all children stood next to each other to offer their suggestion. We then talked about what they had heard/drawn and made notes. We followed this in the



later weeks by putting some of the words together whilst the ML played a simple melody. We also incorporated some of the musical differences by asking the children how the melody should be played e.g. Major or Minor Key, Fast, Slow, high or low pitch. Once we had secured the words we started to add in instrumental sounds that matched each part of the song e.g. Rockets flying to the moon was loud and so they chose the cymbals. Stars are pretty, orange and beautiful and they chose the gentle chimes. Finally we progressed to all the children having an instrument that matched the words and each child had an opportunity to be the song narrator using the microphones. They would either sing or simply read the lyrics and the ML pointed to each child in turn to make their instrumental sounds. This was a really special moment of songwriting as some of the children who were quiet or almost non verbal opened up their voices when using the microphones and were excited and proud that their voices had been heard.

Lyrics from two of the classes

Rockets are fast, speedy and furious
 The moon is dusty, big and cheesy
 The stars are pretty, gold and shiny
 Spaceman travels he is brave
 The Aliens speak gibberish
 And they are cheeky and naughty

Our rocket is flying flames
 We fly to the moon made of cheese
 The sun has hot explosions
 The stars are made of fire
 Spaceman wears a helmet
 He floats in gravity
 Watch out the aliens are coming
 Time to fly home

CHILDREN'S FEEDBACK

The children's feedback highlights how they settled and engaged in the music sessions with most appearing to really enjoy the sessions. The children's feedback also highlights

the sensory experiences of the children particularly around noise sensitivity and is something which the ML and TML continually considered in their planning. A consistent but flexible approach to volume and instrumental exploration was important when working with additional needs which was evident in the ML's planning and delivery.

The children were also keen to share their ideas for further songs to explore which were added to lesson planning. All of the children's feedback shaped and added to the ML lesson plan structure to ensure their ideas and preferences were listened to included.

1. What do you like about music sessions?	2. Is there anything you don't like about music sessions?	3. What instrument is your favourite?	4. What song or activity have you enjoyed the most during music sessions?	5. What new songs would you like to explore during Music Sessions?
Dancing Drumming Ukuleles Playing fast songs Water from Japan song It's funny The songs Sky full of stars Singing It's so amazing I like them because they are rock n roll Let's tidy song I don't like it The music All of it It makes me happy I like the Goodbye Song When TML plays her music Singing Everything Whacking the drums I'm not sure Learning about music I like making sounds on the instruments Playing the instruments Reach for the stars, when ML sings & plays guitar The guitar Pom Poms Nothing I'm not being mean When I dance	Playing the ukulele Bells No People not playing properly The song from Sing, I don't like gaps Drumming Yes the people It's too loud When the singing is too loud It's too noisy Nothing I get nervous We Will Rock You - I hate it My friends behaviour It's a bit too childish Nothing The video is fuzzy Music is too long Pom Poms they make me itchy Not playing the guitar When the ML leaves If I can't touch the instruments ML playing the guitar When people talk over ML and I don't listen Reach the song we sing at the end No When I have to sing How loud it gets The computer People just play the instruments instead of sticking to the beat We don't do actual songs, they don't rhyme	Drums Ukulele Thunder drum Uke Ocean drum Any Crocodile one - Clatterpillar None Cymbals The round wooden block Wooden knocking bird Flute Piano All of them Guita Xylophone and chime bars The big drum Shakers Bells Recorder	Dancing Writing raps Playing uke with my friend Zimbole All of them Sky full of stars Let's tidy Making up my own songs Little star hello Spiderman song When Shima plays the piano Shake it off Singing goodbye None of them I love Rock & Roll Spider man All of them Listening to the guitar There are too many Reach x 5 Pom Poms Guessing the song Making a new song We will rock you Shaking Drums	Symphony Samba Eye of the tiger Don't mind Yellow Submarine Coconut song Reach for the stars You got a friend in me A whole new world Never look back Sing 2 Shake it off We will rock you Ghostbusters I'm still standing None Ariane Grandi - Focus Don't know Video Game Music Saturdays alright for fighting Songs from Jungle book Disney songs I like to move it You got a friend in me Toy story / Cars songs Little Peter Rabbit Old town road Movie songs Sea Shanty What does the fox say Mr Sandman Somebody I used to know

Teachers Feedback across the project

Constant dialogue with the classroom teachers was needed throughout the project. Some instruments / activities were not appropriate some weeks based on what had happened in the morning in the classroom. As an example at the end of the term 3 the ML got out the parachute and bubbles for the last part of the sessions for the children to enjoy. However before starting the activity the ML would ask the teacher if this was suitable for today. 1 of the groups had, had a stimulating morning and the teacher felt it would be too overwhelming for the children. Their energy levels, autistic traits (spinning, rocking, shouting out phrases etc) were particularly high and so we all felt it best to provide further moments of calm, silence and gentle musical activities to support the children. This dialogue with teachers is so very important as the ML had not been in the classroom in the morning and therefore some guidance is at times needed'.

Teachers Written Feedback includes:

'The children look forward to the sessions and remained fully engaged whether at school or home'

'My class loved the sessions and all participated enthusiastically both at home and in school'

'They particularly enjoy listening to TML play piano and this lent itself to completing minutes of listening tasks. It's helped tremendously'

'Positive, engaging and inclusive.'

'My class absolutely love the music sessions and look forward to them every week. The structure and pace of the sessions allows them to engage and stay regulated. The sessions allow the children to express their individuality and unleash their inner Rock n Roll. The ML makes the children feel valued and talented. My class are far more confident as a performers because of these sessions'.

'The sessions have been very good and I've seen a real improvement in the children's ability, concentration and musicality'.

'All the children can access the lessons at their own level'.

'I like the fact that they are learning musical terms which enable them to start playing instruments rather than just banging'.

ML REFLECTIONS

The project "Engaging Sounds" has highlighted that regardless of the varying needs within the groups the children were able to feel comfortable and supported by their peers in a group setting, engage how they wished and feel supported about their individual responses by the ML, TML and their teachers. By being able to freely participate and not asked to conform to specific musical expectations or respond the same as their peers, the children were able to make music independently, make music as a group and listen to and respect each other.

Across all of the terms the children would always cheer, whoop and make lots of sounds whenever one of their classmates had a “wow” moment and showed so much empathy and compassion for each others achievements.

During the project based on feedback and observations from teachers, children, the ML and TML adaptations were made to lesson plans to ensure a progressive and inclusive curriculum. Some of these adaptations included:

- Continue to explore a wide range of instruments
- Managing expectations and supporting individual needs relating to noise levels during face to face sessions
- Incorporating some of the songs the children would like to play/sing along to into the sessions
- Fewer instruments on display so the children do not get overstimulated
- Encourage active listening sections, moments of silence and refocus before each new section of the lesson plan
- Explore improvisation and opportunities to play solo during percussion activities when face to face sessions resume
- Implement strategies to support participation for all children
- Explore timbre and different ways of creating sounds and using instruments

Term 3 was perhaps more challenging than any other term with regards to the needs of the children in reception particularly. However the children made huge progress throughout the term which included staying in the classroom for the whole session, coming up to the ML's and playing their instruments with them, moving to the music, lying, sitting, standing whilst listening to music, interacting with peers by holding hands, dancing, being next to them, eye contact with ML's and moving their hands/arms to play instruments in a certain way, offering new ways of interaction within their needs. The 3 older groups in KS1 showed progress in musical aptitude by recognising the differences in tempo, pitch and dynamics and were able to perform in front of their peers. They also built confidence in sharing ideas for musical compositions and experiencing this element of music making.

The power of performance was essential to any project such as this as it enabled each child to grow musically and emotionally, develop new skills in confidence, support their peers and feel an emotional connection to the musical performance. It also allows for all the work throughout the term to be shared and commented on by families and teachers.

The sharing concerts were structured but also allowed for the children's families to either sit next to them or at the side depending on what supported their child the most. This allowed families to offer their child/ren support if they needed it. It also meant that families could join in with some of the simple songs/chants. Performance and sharing is very important to allow each child to feel proud, motivated, confident and explore the power of performing and the feelings this evokes in them as the child, but also on their families.

The families really appreciated the sharing sessions and were just as excited as the children to see what they had achieved. During the sharing concerts families were laughing, smiling, encouraging, and crying tears of joy as their child and their peers performed with pride, confidence, and musical flare. Most of the children excelled at the performance which was heartwarming to see and gave the families the opportunity to see how far and how much each child had achieved in such a short space of time. The teachers were also so proud of each class as they worked hard, showed determination

and courage to perform in front of so many families. Many staff members commented that they had not experienced such an engaged performance at the school before.

The project has been a huge success with all the of the children participating in their own way and within their needs creating some fantastic musical adventures and developing key skills not just musically but also socially and emotionally.

CONCLUSION

The project highlights the ever-increasing proficiency and experience of the ML and TML in delivering musical programmes based on reflective planning and wide-ranging musical activities and resources and the impact this has on embedding musical learning. We see activities which are consistently engaging for the children resulting in new and extended musical responses and learning as well as connection, engagement, and interaction. The sessions have provided experiences which are explored in a multitude of ways, tapping into the multi-senses, exploring musical concepts, sounds and ideas through moving, touching, playing and listening; repeating this in different contexts and experiences.

We acknowledge the challenges of the TML role throughout the project. Many skills are needed to lead music sessions in SEN settings - flexibility, multi-instrumental skills, be able to adapt to individual and groups and have a multitude of musical resources and ideas to access in the moment as well as understanding of sensory needs and challenges and how to draw out responses and engagement in a variety of contexts within the same session. The TML has gained so much and grown. These opportunities are needed for consistent long term teaching in opportunities with skilled leaders where you can slowly build skills over time with support. A further report conducted by Buckinghamshire Music Hub regarding the TML's progress can be found on the Youth Music Network.

All children were able to find a way to participate and engage which allowed them to express their musical ideas with awareness and acceptance of sensory challenges and needs. The music sessions also allowed the children to explore emotions with many expressive and musical responses observed. The ML's sensitive and knowledgeable approach to promoting these skills and understanding was evident throughout the project. Children feel safe, supported and valued when their communicative needs are met, resulting in new musical exploration, achievement and learning. The repertoire and resource were adaptive, interesting and developmentally appropriate - always challenging the needs of each child.

Feedback from ML, TML and teachers ensured that the project continued to develop, and best supported participants needs. The ML consulted with staff regularly to discuss the children's responses and ensure flexibility in planning to support group needs. Teachers feedback provides affirmation of the projects impact and the enjoyment of the children in the music sessions. It also offered suggestions for tools which further supported participation and transition. The feedback was vital in supporting the children and ML so that suggestions were incorporated into lesson planning.

Throughout the project we saw an increased understanding and performance of musical differences, we can reflect on the impact these multifaceted musical experiences can have on holistic learning and musical achievement. The children explored these musical concepts through hearing, feeling, moving, visual supports, discussion, and composition, in an environment which provided the time, space and support to engage freely.

Songwriting was a free musical exploration at Westfield School allowing, creativity, communication and individual self awareness and expression. Songwriting experiences were approached in a multi-sensory way with many experiences and sounds explored as part of the process. This resulted in the children not only looking forward to this section of the session but confidently sharing ideas and taking ownership and pride in their songs and achievements.

The successes, enjoyment and importance of performance opportunities for the children at Westfield School was where we could clearly see the benefits and impact on the children's musical learning, confidence, connection and interaction during the sharing concert and this opportunity surmises the holistic approach delivered throughout the project as a whole.

The project celebrated the children as musicians and individual and ensemble music makers. The learning opportunities were differentiated and scaffolded to ensure each child could joyfully engage and achieve. The project promoted the need for consistent long term and varied musical experiences for young children with SEN and provides such wide ranging and significant examples of its benefits across all activities and experiences of children's extended learning, communication, interaction, engagement and wellbeing.

The project's aim was "to enable the children to engage in high quality ensemble sessions that challenge, develop and progress musical, social and personal skills for life". Many examples of this can be observed across the project and as a result the project was a huge success with the school wanting to continue sessions beyond the life of the project. The school will raise further funds to accommodate sessions until further funding can be obtained.

Projects such as 'Engaging Sounds' which extends across the entirety of a setting starting with the youngest of musicians through to the oldest embeds a love for musical exploration which can provide so much support and learning opportunities across a child's education. Thank you Youth Music for giving us the opportunity to work with Westfield School and to enable us to document the huge achievements that have been made.

