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***Music making and communication in young children with additional needs
A collaboration between a music specialist and SENCO group***

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THE IDEA

Who is behind this project?

Soundwaves Extra is an early years' music organisation established to look at how music impacts on, and develops musicality in young children. Soundwaves Extra is funded by Youth Music which supports, shares and endorses music making, training and resources across the UK. Soundwaves Extra is the early years' arm of Take Art, a multi-arts organisation providing multi-arts activities for children and people in the South West.

This study is part of a large initiative working with early years' settings across the South West. Taunton Opportunities Group was chosen as one of six settings to provide regular music sessions, training and professional development to young children and the early years' workforce.

THE OBJECTIVE

The aim of this study was taken from the key points outlined by SoundWaves:

1. Increase the quality and range of music making opportunities for targeted vulnerable under 5s children, staff and parents as part of a regional learning programme.
2. Increase the use of music and music based dialogue between vulnerable under 5s children, parents and support staff across home and educational setting
3. Improve the personal and emotional development of vulnerable young children at higher risk of delay through participating in musical activity
4. Increase the knowledge, skills and understanding of staff, parents and carers as to how music can be developed to support vulnerable children in Early Years settings
5. Increase shared learning and advocacy across the early years and music sectors in the South West

For these reasons the areas of focus with the TOG group included:

1. Explore how music transpired across the setting.
2. Enlist the interest and ongoing collaboration with a chosen Music Champion keen to develop skills in music making and delivery.
3. Guide and provide CPD for the workforce in what music means in early childhood, how music impacts on young children with need, and to nurture ongoing music making.

HOW WILL MUSIC BE DELIVERED?

Routine and familiarity is a critical factor in ensuring the wellbeing and responses of children with additional needs. I was keen to encourage collaborative engagement so as to ensure that music-making was not bolted onto a long-established timetable and routine, or was inappropriate, thus potentially upsetting the natural flow of activities. I wanted to observe children during play and during routine activities, and to investigate any signs of spontaneous musical play. I would also note any semi-structured music making or music based activities delivered by the staff.

Soundwaves provide a template for jotting feedback¹ by the Music Champion and myself. Completing this weekly report would help to assess the next step, pinpointing areas to focus on. Some of the questions I used were taken from Young and Evan's *Tuning into Children (2003/7)*² Early Years Music Assessment form.

After observing we would discuss options open for me to participate or lead chosen routine activities, to create a bespoke music session or to engage in free-flow music making across the nursery environment including outside. The Music Champion and I could then begin to develop music as an ongoing vehicle to nurture learning, communication and positive outcomes.

THE SETTING

The Lead Music Maker

Atty³, the nursery manager was enthusiastic about the music project, and keen to see how music could assist with ongoing delivery and outcomes for the children. In the first meeting with Soundwaves and myself as the lead music practitioner Atty confirmed her interest in developing music ability, and implementing awareness, training and practice across her workforce. I mentioned the opportunity of learning the ukulele which was also met with enthusiasm. As the Manager Atty oversees the nursery and management overall.

¹ See Appendix: monitor template

² Appendix: EYMAF

³ All names have been changed

The nursery team

The nursery setting has 6-10 full or part-time staff, including volunteers and specialists. Most were designated at least one key child. The designated keyworker helped to ensure that positive experiences were maintained, by providing the children with rich, appropriate and bespoke care.

The children

The children each had a detailed profile. This included any one to one support and visits with specialists such as language therapists. Present during the project were 11 children between 2 – 5 years old.

Al, Nan, Ole, Janni, Mati, Nos, Jak, Robs, Robi, Ved and Mads (all names have been changed)

I was not given any details on each children due to a strict confidentiality agreement in place. I could therefore only assess each child's responses on the basis of what I saw, and any volunteered information. Through observation and past experiences I gleaned insight to preferences, behaviour patterns and need. Most showed signs of mid or profound needs, including autism⁴. Early jottings helped to consider approaches music making whilst respecting current practice and nurturing musical ideas for the team. I asked Atty to forward a consent letter⁵ to parents to enable me to take video footage of the children. This would help Soundwaves and her team to assess the relevance of music, and the children's responses.

The environment

There were two nursery rooms prepared for the day. Tables were joined together with chairs arranged around. One set had tactile materials such as beans, sand and crayons for the children to enjoy pouring, feeling, drawing and textured activity. The other had a range of activities involving analysis, counting, quantity and picture recognition.

A home corner had an array of traditional items on a cooker, shelves and such like. In the corner was a large computer where the children could engage in a range of visual games. A ball chute nearby had a number of different sized balls that were put down a chute. Spongey, colourful climbing implements were laid out nearby. By the window was the book corner with two sofas and several books. In the adjoining open room was a range of messy play involving water, sand, bubbles, paint and

⁴ Appendix: What is autism?

⁵ Appendix: Consent letter

such-like. Two small adjoining rooms were used for sessions including therapy and one to one activities.

The spacious playground had range of mobile toys (balls, slides, wheeled vehicles, hoops) and other (playhouse, sandpit), with an enclosed swing area. A roofed, glass space allowed for an in-out feel with huge sliding doors. This contained other tactile objects and a multi-sensory corner for children to come and go as they pleased, and during outside times.

Timetable

Each day the morning routine went more or less as follows:

- 9.15-10.30 Freeplay⁶
- 10.30-10.40am Welcome time with children seated facing a teacher
- 10.40-11am Snack time - seated in messy play area
- 11-11.30am Free-play in and outdoors (weather permitting)
- 11.30-11.40 Storytime with children seated, facing the teacher
- 11.40 – 12 noon Outdoor play (weather permitting)
- 12 – 12.15 Singing time – children seated facing the teacher
- 12.15 Farewell song then home-time

The Music Champion

The initial discussions with Atty and Jane (Soundwaves Early Years Manager) confirmed Atty as the Music Champion, assisting with participation, observation and note-taking. I was to take notes for the first few weeks, emailing feedback to Atty. I would then begin participating musically, before introducing ideas for the nursery team to try out. The option of short music sessions for chosen children was also met with interest.

Observing

Observing children with such varying needs is a lengthy process, requiring patience and with as little disruption as possible. I was keen to avoid intrusion, and maintain as natural an environment as possible. Armed with a notebook and template guidelines I began to quietly observe children in action. I focused on just a couple of children at a time so as to provide a more qualitative insight to their responses. Using the three focus points I would

⁶ Choosing from a range of structured activities throughout the nursery space

- A/ Jot notes on musical happenings – multi-sensory (sound, moves, looking, touching).*
- B/ Use an instrument (ukulele, guitar, cornet, fife, djembe) to engage spontaneously with a child musically.*
- C/ Participate in existing musical activities (song time, story-time and welcome/farewell) with an instrument/voice.*
- D/ Deliver any of the above and/or initiate a structured music session.*

As a more reflective approach this process hoped to meet Soundwaves and Youth Music's core objectives.

MUSICAL HAPPENINGS

For the first few weeks I observed the children as they each went about their business. After this, I interjected with spontaneous music, songs and sound accompaniment. The following highlights just a few of the musical outcomes.

Outside

Mati

Mati displayed fascination with the hanging chimes. She pulled on the string, tapping the wooden chime bars here and there, swaying slightly with her eyes closed, as if in a spell. She seemed to be transported by the sounds reverberating through the air. Her motion was in tune with the sounds, with a slight circular movement.

Was this the result of spontaneous sounds eliciting wellbeing or was it a deliberate action to induce sounds to create a feeling of contentment and security within herself? Whichever way the action is interpreted Mati was empowered by what she did. So as to create a change in her environment Mati becomes the change, or the leader.

Al

Al was in the large car going along. He stopped and crashed. I gestured "What shall we do?" Mend the car with a pat, pat, pat. I sang "Let's go driving in our car, car"⁷ as Al moved along around the space. Al listened and moved around the space with his car as I sang. I stopped. Al stopped. I asked Al "*what shall we do?*" He wiggled off again around the playground as I sang the same old song again. Nan noticed our game. He decided that Al needed help with mending the car. Together we sorted out the car. Al then went on, around the playground. I noted that moving, looking and creative response were synonymous with sound making and melody. The physical, aural and visual sense informed, and nurtured the other.

Al's and Nan's experience was multi-sensory, purposeful and musical. Al got out of the car. I decided to introduce a change of activity via dynamics (loud and soft). I sang "stop!" loudly, putting my hand up in an affirmative gesture. Al's eyes widened. There was a feeling of tension, before Al darted away as though he was being gleeful - he made the

⁷ Recording: DRIVING

decision and it was up to me to pursue him. Al's purposeful engagement suggested enjoyment and a feeling of empowerment.

Robb

Robb demonstrated autistic traits including walking on his toes. Robb was in his space. In the house. He was absorbed, seemingly in his private world. I quietly sang *Someone is knocking on the door*.⁸ Robb moved out of sight. I sang it gently again. Then looked to the side. I sang "yoo hoo!". Robb smiled, then gestured simultaneously with fine finger motion (touching fingers together) and moved out of sight again.

Mads on the swing

Mads had her eyes shut as her keyworker pushed her up and down. The motion induced gentle rhythmic patterns in her feet, legs and arms as she swung up and down. I could hear a song in her multi-movements so wrote it down.⁹

Inside

Mati and the book

Mati briefly flipping through a book in the book corner. The book has flaps hiding each key character or picture. Mati turned the same page repeatedly before continuing to the next page. The act of turning (motion), seeing and realising required affirmation before moving onto something unknown.

Using Resources

Mati and the plastic piano

Mati played the plastic piano whilst singing "roll over"... She sang melodically as she tapped her fingers. I began to sing "someone is knocking on the box". Mati heard this, and knocked on the piano on the pause. We repeated this song and response several times. Mati got a beater and continued to 'knock' in perfect time and rhythmically.

Albi and Bubbles

Albi I noted him popping bubbles. The context of popping was later transferred to catching a ball. I sang Pop goes the weasel. Albi joined in "aaf a oun o uppenny ice". On

⁸ Recording KNOCKING

⁹ Appendix: Mads Song

“pop” Albi popped a bubble. In both examples providing time and space gave myself and the children time to reflect, absorb and respond.

Maddi, the ball and tube

Maddi rolling a ball down a tube then repeating this activity with a variety of other balls. As it rolled I gently cried “pop” as the ball hit the bottom and fell out. Albi came along and did the same. Rhythmic flow ensued with Albi, then Maddi putting the ball in, watching it roll, then land. An easy communicative activity was taking place, without need for vocalising save an occasional delighted “pop!”

Rhythmic-melodic play appears to have an impact on communication since both are manifested within motion and visual activity. The immersion of rhythmic melody within a physical action makes sense to the child. Rhythm empowers/reaffirms the action of play, and is meaningful.

Mati and the Microphone

Mati grasp a colourful plastic microphone. She sang “mmmmmm one banana”. Someone walking past sang “ma ma ma ma”. Mati finished this off with “na naaaaa.” (banana). She then hummed and waved her fingers in a pattern akin to 4 normal pace beats, 2 fast beats, then 2 normal pace beats. Mati was singing as she moved.

Through the microphone Mati became rhythmical. Our heartbeat is the consistent beat from which rhythm springs. Rhythm comes from other experiences that are enjoyed by every sense – moving, seeing, hearing. What we experience is affirmed through our response. In Mati’s case, when she sang (hummed) she affirmed the melody and rhythm through movement. Then she was still and silent – as though musically she was pausing and reflecting, before continuing. I could hear the same “hum” and see the same “movement” in her stillness.

Reflecting on Mati’s deeply personal experiences I saw musical moments that included silences, or pauses. The ‘in-betweens’ of sound-making are as important as the sounds themselves since Mati’s silent moments were internalised, music moving through a kind of multi-sensory organism that interpreted the activity before continuing onwards, with the same creative, exploratory flow.

Mati's moment of silence was undoubtedly a prelude to continuing something that was musical and compositional (her own), and was magical to observe.

Mati and the ducks

Mati played with ducks in a round pond at knee height, with about an inch of water in it. As she splashed and splashed her duck in the water I sang softly "*Lots of little ducks I once knew, fat ones skinny ones, wiggly ones too. But the one little duck with the feather on his back, he ruled the others with a "quack quack quack". Down to the river they would go, wibble wobble wibble wobble to and fro.*" I continued this throughout spontaneous play. Each time, I stopped before "quack quack quack" and Mati cried out "Quack quack quack".

Rob, Nos, Albi and Ved

Rob, Nos, Albi and Ved wandered into the mix. Clearly this social gathering was meaningful. There were visual clues, a familiar, melodic treat, lots of moving and fabulous multi-sensory offerings (water, ducks, sound-making). Interestingly the over-arching ingredient that glued the group together was humour. As the melody and splashing rose and fell, so did squeals of delight, and sounds of "ooh". Tension and Release was in repeated evidence (building up the excitement of holding the duck up high.... Then releasing tension as the duck was dropped onto the water).

Musical instruments

Ved and the maraca

Ved created knocking sounds with a maraca in his mouth. It made a hollow, clicking sound that resonated. Ved appeared reassured, head tilted to one side as though by doing, he was experiencing and hearing.

Rob and the ukulele

Rob picked up the yellow ukulele and looked at it closely. He strummed it as I sang "*Someone is playing on the ukulele*".¹⁰ Rob gave me lots of sideways looks, continuing to strum throughout.

Jani and Jak on drum, clave and chime bar

Jani tapped the drum rhythmically with a clave. Jak responded with the same rhythm. This went on for a little while. Jani noticed Jak, but Jak was not looking at Jani, yet displayed all the other senses as his way of communicating, sharing and enjoying.¹¹

Madi

Madi arrived and began to sway to Mati's playing. I asked "*Do we play loudly or quietly?*" Mati played loudly twice. I then sang "*Mati's playing on the drums*", after which she played with both hands on every repetition.

Ved

As soon as Ved heard the song, he stopped moving his fingers on a hairbrush and put his hand in the air to make the 'twinkle' actions. Does this indicate the power of melody and familiarity over plain language? Does music move and communicates more deeply than language can in children with autism? (Jan 2017)

Many more responses were noted. On the basis of what I saw I can confirm that all the children (including those not documented here) showed, shared and delivered musical snippets. The musical nuances (loud, soft, fast, slow), patterns (rhythm, phrase) and aesthetics (styles) seemed to make up a language that they understood and related to. Communicating in musical ways heightened their ability to absorb an activity, or engage with another more fluidly.¹²

¹¹ Vid: Communicating

¹² Recordings: Communicating and Recorded Music

THE TEAM

Early Days

So, how did the children's keyworkers get along with music-making? Music was organised during welcome and home-time, Singing time, Storytelling time, and when they put on a cd. A couple of the team indicated that they were 'tone deaf' and one said she could not sing at all. No-one mentioned the plentiful percussion instruments on offer although from observation there were occasional and delightful examples of interactive playing taking place. So, what did I see?

Singing time

Singing time involved a lead person singing and encouraging participation through motion and singing. During *Hello* time I observed the pitch of the song going down on each repetition. This made the group physically stoop, since the lower the pitch, the more relaxed the body was. The singing time songs were familiar, routine nursery songs. The lead person sang '*Heads shoulder knees and toes*'. A couple of sounds escaped children's lips and little movement in time to the song emerged. The team joined in with the lead person. Again, there was a notable difference in the pitching by the end of the song.

Story-time with songs

The same story continues for the week so the children become familiar with the activities. The teacher used specially chosen visuals such as a book, sand, puppets to reinforce the story, with repeat sentences to affirm each section. "There was a..." "He went to visit his grandma". "Mrs Pig said "oink, oink, oink, no eggs here". "Mrs Horse".

Stories were for the main part delivered straight through until the finish, with very little pauses, questions (to the children) or multi-sensory musical activity (moving and sound making up/down, loud/soft etc). Popular songs linked to the various animals were routine. The emphasis was on sign language rather than the melodic singsong. The children were more animated when the puppets popped up than when they heard the actual song.

During the story of *Old MacDonald* I noticed that the team's voices got louder and heightened rather than allowing the melody to shine through. There seemed to be a lack of confidence in singing during the structured music based activities. Yet pocket-singing (min-

melodies) was in evidence by the team everywhere, and was spontaneous, communicative and musical.

Songs with resources

A basket with a range of song-linked resources was offered to each child. Nan chose a boat, after which the staff sang *Row your boat* using movement and vocalising. Visual association is powerful and affirming. They tell us about a children's preferences and often prompts other sensory responses (vocal, looking) that are sociable. Albi chose a spider, after which the team sang *Incy wincy spider*.

I noted that the children rarely participated in moving or sound making, and for the main part were watchful or self-absorbed. I was impressed that most were able to stay seated for the duration of storytelling time.

In these early observations I noticed in the Storytelling sessions that questions were not asked, nor pauses given in between phrases. I looked forward to being able to share ideas on delivery so as to nurture more opportunity for participatory communication from musical play. Ideas included

- Ask the children "*What did the pig say?*" in a singsong voice then pause with shrugged shoulders and up-turned hands.
- Pause mid-way through a key sentence and after an anchor (key) word. Eg "*Mrs Pig said...*". Give children a moment to reflect and/or respond vocally, in movement or by looking and touching (a resources such as a pig puppet).
- Repeat a simple melody throughout the story by embellishing a sentence e.g. "*So, he, walked and he walked and he...*"
- Repeat simple equations such as counting "*One, two...*" "*One, two, three...*"
- Use body percussion (clapping, patting etc) to nurture playful participation.

Communicating through sign language

During storytelling and other, language focus activities, I reflected on the context of nurturing communication through signing. Does a constant focus on signing impede a child's spontaneous responses that could be musical? Signing and delivery is about 'me to you'. They watch, we deliver. They understand, they communicate in a similar way. I wondered if

multi-sensory awakening was possible with such emphasis on signing, given that every child receives and responds to their experiences and communication differently. Was it possible to shift the focus from time to time, to whole sensory delivery? (January 2017)

MY MUSICAL INPUT AND WHAT HAPPENED

After a few weeks of observation, and agreement from the team I dipped my toe into Storytelling, Hello/goodbye and Singing time with musical offerings. I confirmed that I would use the ukulele to help pitch the note before starting a song. When I did this in the first hello song, the pitch was retained throughout.

The children, initially distracted and fascinated by the ukulele, became used to its sound and presence. Each week I sat at the end of the curved line so as not to over-shadow the leader, and to support pitching, or simply accompany the songs.

Feedback

After I had been initiating musical ideas for a little while, early in term two Atty asked to meet. She expressed concern on my input during Singing time. My ukulele playing and vocal participation was slightly overbearing to the leader that day. She has a long-term issue with her voice. I was mortified. If I had been made aware of this from the outset I would have adjusted my approach. Atty also confirmed that one of the children had found 'the sound distressing'. In this, I was already aware, so had withdrawn (ukulele), The following issues for me were highlighted at this point:

- No earlier or regular meetings had taken place, or been encouraged
- The staff were still confused as to my role or what they were expected to do.
- Atty had been unavailable to take notes, or to provide feedback on any of the activities, apart from being present or leading in a few of the activities.
- Atty had not had enough time to get together with ukulele playing.
- None of the team had been to the music training event in July set by SoundWaves.
- In Atty's absence I had not asked for another person to champion music making.
- Few jottings relating to musical input had been made by any other than myself.
- I had not taken the initiative to ask for meetings, or consent letter confirmation.
- I had virtually no video footage to date.

I suggested meeting the team in early October.

THE MEETING

The following transpired:

- Concern that the story and welcome time leader was muddled, and the children distracted by me playing the ukulele and singing. The team felt that I diminished the role of the leader since I 'sang the tune incorrectly' or on the wrong note.
- Concern that I accompanied all the songs, thereby distracting the children from the activity, and confusing the role of the leader.
- One person asked whether any musical activities were positive.

I explained my motive was to participate and encourage shared, pitch based singing that was the same each time the *Hello* song or familiar story based song was sung. I explained that I was trying to nurture a sense of pitch without instruction. This clearly backfired! I realised at this point that the team were not aware of pitching, or its significance to receptive responses or engagement. I discussed the positive benefits to vocalising, lifting spirits (positive emotion), and heightened sense of anticipation, engagement and melodic memory recall through repeated pitching of the same note. I explained that if sung at the same heighten pitch, the energy will remain high, the body will be more aware and children more focused on the melody and spontaneous vocalising.

I explained that accompanying the songs was to try and encourage the same as with pitching. Rather than the ukulele I suggested bringing in a Chime bar to sound just one note, to encourage everyone to sing at the same shared pitch. I would then withdraw and simply sing along. Everyone thought this was a good idea, and worth trying.

I explained that what I had noticed throughout the nursery morning was music everywhere I looked. I said that unlike many nursery groups, the staff already did masses of music, and were musically engaged with their children. The team did not realise this! I explained that music was not just in the hello/goodbye time, nor the story-time. Music had a place all over the nursery and all they needed from me, was to believe that they could apply the same to singing, instrumental play, and not to differentiate between the skills that they already had, and could bring to the specific music and story times.

We agreed that I will play the appropriate note for starting any song, so as to support pitching in a playful way, and without distracting the children from a meaningful engaged experience with their lead person, or diminishing the lead person's confidence in any way.

I will give short music lessons to share some of the ideas that I suggested with Elle and Heli now acting as music champions. Any video footage would be taken in this room only. I reminded them of the importance of video footage to assist the nursery as well as Soundwaves with logging responses. I reminded them of the need for consent letters. At the beginning I had asked for consent for footage to assist parents as well as Atty and her team. They would all see their children's development through musical moments through extending learning from musical ideas (time, space, breath, pauses, phrase patterns, sing song voices, following visuals and movement with up and down, loud and soft sounds, making up silly rhymes/linked rhymes on the spot, extending learning through questions, a look, and by musically modelling a child's action (pouring sand, splish splashing water, tip toing to the tunnel, brummming along in the car outside, sliding down the slide). Atty said she would chase the letters up.

My musical input during the morning would now be as follows:

- 1/ Hello and welcome, musically supported by a pitched chime bar
 - 2/ 1st music session with three/four children and supporting staff¹³
 - 3/ Storytime using visuals, and supported by pitched chime bar when relevant
 - 4/ 2nd music session with three/four children and supporting staff
- Brief feedback on both sessions prior to end of the morning and departure.

I reminded the group of my wish to avoid toe-treading, and to feed in musical information in between structured activities. With this in mind I offered a training which was met with enthusiasm. I would share music tips to an already skilled team to enhance delivery and positive outcomes. My task was to give them ideas on weaving in good singing, communicative musical play and whole sensory awakening using a few appropriate songs.

¹³ Appendix: Music template

I delivered a CPD training event on November 10th. Following this I put into action structured and semi-structured sessions, and was invited to run the storytelling and songs every so often. I continued to input music using a ukulele or fife and my voice.

WHAT HAPPENED NEXT

Semi-structured music

I had a number of items relating to a song or poem in the basket – a Rabbit, Mouse, Ball, Horse, Frog, Boat, King. Some of the songs were new to the children (and all were used in the structured sessions) - *A teeny tiny mouse, On a log, Mr Frog, and Roll the ball.*¹⁴ I engaged the children with sound, followed by visuals, then movement, and finally the song. I tried to demonstrate a kind of mini-scaffold effect to develop awareness, interest and response.

The scaffold approach does much to clarify an activity and helps children to make sense of an activity by doing. Being musically orientated with sound making, moving, looking animated, being silent – using all the senses - takes the pressure off singing ‘perfectly’, and into the realms of mainstream (along with walking, jumping, sound-making). (spring '17)

Autistic children respond to musical patterns since melodic rhythm mirrors momentary, internal feelings from which expulsion of sounds or words may occur. Another example is when I was in the playground, I swayed Ol from side to side to a rhythmical and melodic song called *Swinging and swaying is what I will do*. I sang the whole thing. When I stopped, Ol uttered two words to the effect of “hey yar” on two pitched notes identical to the last two notes of the song.

Structured music session – one example

Dex knocked on the box and made the sound “knock”. I opened the box slowly. Took out the dog and went straight into *Dog in a box* focusing on high and low sounds. Every-time I stopped playing Dexter cried out “Oh dear”. Silence compels his vocal response.

¹⁴ Recordings: Roll the ball/On a log

RESPONSES – THE TEAM

What I noticed

During general play there was a heightened sense of musical snippets occurring from the team, with high and low sounds as they did activities such as sand and water play. It seemed that *musical* thought was guiding activities, vocalising and general movement around the nursery.

Notable moments

Jules and Dex

Jules sang to Dex softly *swim swim swim, swim swim swim, swim swim swim* with ducks and water.¹⁵ She uttered *splish splash splish splash, off we go!* several times. Her sounds/song was reinforced by actions with movement, ducks, water and eye contact. Multi-sensory engagement was musical and reciprocal.

Elle and Janni

Elle paused notably then in a higher pitched voice said *tickly tickly tickly* descending in pitch as she did so, and tickling Jan. She had strong eye contact, and was emotionally joyful. Elle then enjoyed jelly time with Janni, creating silly sounds, embellishing *wobble, wobble, wobble*.

Jules and Ved

Jules was with Ved who lying on the floor. She held his feet, looked at him, paused (a musical pattern since silence is part of music), the taps his feet together gently repeatedly.

Welcome time

They used the new *hello* song that I earlier introduced! I was so astonished I tried to ruin it by pursuing the original song to the end. The song sounded wonderful. The children were listening – they were curious and focused.

26th November 2016

Jules delivered *Wind the bobbin up* using the whole body going up and down, lovely stretching up (big fitness going on here). The gross motor actions made for better singing

¹⁵ Appendix: Swim swim swim

since there was air in the lungs, and plenty of power from the tummy to make pitching easier, and the song more interesting to sing.

Incy wincy spider climbed higher than I had seen before, and lower, before being *SPLOSHED* out. The sun was bigger, the song became a musical story and there were wide-eyes as some of the children noted, and leant forward as though to 'sink' into the song.

I volunteered *twinkle twinkle* on the fife. The team sang gently, and in tune with the fife. Rather meanly I played the note twice, and would not continue until I knew there was shared engagement, and in pitch. The song then sounded lovely. Special and gentle.

There was so much more to note, but due to my role as practicing musician and trainer it was very difficult for me to jot and participate simultaneously. Many responses would have been illuminating to the team if they had video clips to see, or jotted from their perspective. I continued to email my weekly feedback details, wondering if anything had also been forthcoming from the nursery.

Modelling musical play

Spontaneous musical moments was in evidence everywhere. Charl played the xylophone with Robs. Charl played, then stopped. Robs continued playing by looking at his xylophone - his ears clearly engaged in an aural experience that was somehow manifesting itself into a more external experience a sort of *me, myself, I, and sometimes you, then I*. Charl played a syncopated (off beat) rhythm going up and down.

With a beater Robs played a shorter burst of the same. Charl waited, then played another little burst. Robs played, and played through Charl's repeated phrase pattern. Charl copied (modelled) Robin's sound. Robs played again, with a slight difference. Charl played a similar melodic sound, retaining the syncopated pattern. There was no talking, just a simple exchange of musical nuances that were for the most part up and down, syncopated, louder, then softer. *Me first, you, me, you, together, pauses*. This is communicative exchange and helps to develop other social skills, as well as an understanding of the child's place and emotions at that point in time.

Later, I taught Charl a chord on the ukulele. She looked very chuffed to be able to play an instrument so quickly. Two chords later, she will be able to play Twinkle Twinkle little star! Her new skills would undoubtedly support Charl in musical input, support a fragile voice, and provide additional communicative incentive for her pupil. We did not do this again. Perhaps finding ten minutes in the context of nursery duties was too much responsibility, or confidence was a continuing issue, despite my encouragement.

Extended musical engagement

All the staff engaged with a child in snippets of the following:

- Pausing, and observing the response – visual, aural, vocal, motion – before *saying* or *doing* something.
- Humming/making sounds – to a movement or pattern of behaviour by the child
- Being physically more animated – bigger movements.
- More expressive facial expressions without speech.
- More apparent musical in movement (up/down, moving fast/slow, being quieter or louder in vocalising)

Helping each other

I noticed that during the shared musical times (storytelling and welcome/farewell/singing time) there was more collective *musical* support given by the team to the leader. As the leader sat up in order to vocalise more clearly, the group did the same. By supporting her, the positive response was reflected immediately back. The effort to engage *musically* was apparent and a joy to see.

Extending musical offerings is something that many nursery groups assume is learnt and manufactured. But music is always there, and always has been. By illuminating those musical moments and sharing a tips on delivery a nursery team can embed music as part of their remit to tease out the areas of focus, including communication. Those tips on offer included basic life skills such as

Pauses and silent moments

Breath (lots of), anticipation and releasing (of tension)

Animation or expressive facial movements

Hel and Ved together

I observed Hel following Ved's movement of jumps and claps. Hel did little jumps in time to Ved's moves, and uttered slight heightened "aah, aah aah" sounds in time. Ole saw the guitar on the floor. He picked it up and strummed slowly and quietly, then strummed loudly and fast. Ole did this several times before wandering off, leaving the ukulele behind.

I observed Jules singing "pat pat pat" with a sort of g d g tune (one note, another note pitched lower, then back to the same note). This was in time to Ved's clapping.

I observed Elle pausing, then making up a little sound in time to Robs dropping a (shaped) block into the correct hole, then picks it up again. She said "Robs". There was no response. She then sang in singsong "Roobs". Rob turned straight away.

13th November

Story time – Mrs Wishy Washy

Atty used a dolly with a rug and real earth. She added musical pauses – that is, with an animated face; and really waited until she observe a response. Her face was expressive, her body language seemed more embracing with repetitive silent moments, that were compelling. Atty said *They are dancing around and around in the dirty dirty mud*. This could be a mini-song in rhythm it was spoken.¹⁶ *Oh NO!* could be followed by a pause for deepened and response based effect. *Mrs Wishy Washy said "UhOH"*. Perhaps this could be repeated throughout, with hand to mouth, animated expression – a new, repeated song in the making: *They go.... Wishy washy wishy washy wishy washy WASH!*

26th November 2016

Storytelling

Jules led the storytelling. Her delivery was notable for fantastic pauses, waiting for the children's responses, before responding and/or continuing onwards. Examples included "There were..." Jules made time for sound-making responses. Musical patterns were emerging "...who has got the? Meow!" rather than "who has got the cat?"

¹⁶ Appendix: They are dancing and Wishy washy

Emma Hutchinson 2017

Enabling time for the visual clue to sink in, before creating/encouraging the sound, and then affirming the visual clue (cat) was powerful as an incentive for child' initiated response and communicative development.

Later, Jules encouraged children to choose an animal (puppet or soft toy) from a choice of two. She waited until the children responded before stating which ones she had pulled out:

"a... (the responses were mixed – from "meow" to "cat" and a motion of the hand to indicate cat, or mouth movement as though he was trying to say "cat"). All the responses were a milestone and in many respects, made possible because Jules had *given time and space* for responses appropriate to the child to occur.

Jules later sang *heads shoulders knees and toes*. As a suggestion she could have waited before saying the anchor words (heads/shoulders/knees/toes) to encourage responses. Anticipation by its nature is musical. The breath is drawn in, there is heightened tension, 'drums roll', and suddenly, response becomes irresistible! The idea is there. Options for responses however small are enabled in children with such varied needs.

Examples taken from structured music sessions

Dex, Nos, Robi

We enjoyed *Can you make a sound like me*. Robi swayed when I played and sang *See the horse is galloping*. I copied his movement as I sang. Robi looked at me, paused, then continued swaying, but in time to my music, with a little smile on his face.

Jak, Ole, Ved

Jak giggled his way out of a routine anxiety in being in a new situation. Ved lay down. I sang a lullaby. Jak began to laugh during the *I can bow to you*. Song. Jak and Ole knocked on the box many times during *Someone is knocking on the box*.

Mati, Robi, Al

I sang *Someone is knocking on the box*. Mati sang in response *Knock knock*. She came up and knocked in time to the song, on the box. Robi knocked when he was given the beater in time. Al opened the box and took out the sheep uttering "baaaa!" One prop provided a visual clue to the subject matter. Then we created relevant sounds and actions. The whole

sensory approach helped to transfer the song from the teacher (me) to the child/ren. Even without vocalising, the children (Robs, Robi) uttered sounds, and adopted the idea, albeit for a fleeting moment.

Spring 2017

I notice a continuing pattern of regular beat with the 'Hello' song led by Hel. Every *hello* was sang at the same pitch to each child, thus, retaining musicality. Shared singing ensued, and sounded positive and joyful. The melodic lilt kept the group calm as they waited for their turn.

Some of the children, in particular Ole with Jules, enjoying some lovely moments of shared 'copycat' shaking, each with a shaker (Ole had the pangi shaker and Jules had a maraca).

Nos has a preference for repeating whole physical activity. He chose and returned a book, sat, got up and so on, then rolling the ball down a slide. He put them in a pot, then rolled them down again. Over and over. He gave me his hearing aids before this activity. His repeated patterns were rhythmical, interesting and seemed to be musically internalised as he focused on his task. (Spring 17)

Using a ball

Elle held an enormous ball with bobbles all over it. She was visually animated and immediately musical, adopting a little "boing" song as she bounced a child on the ball.

*Boing boing boing. Boing boing boing. Boing boing, boing boing, boing boing boing.*¹⁷

All but one child bounced for the duration of the song. Musically it consisted of 4 bars – 4 groups of 4 beats as a steady pattern with 16 beats in total. Elle created spontaneous silent moments. Each child waited, before bouncing along with the song again. The random, creative bit came from the children in the way each one bounced, - high, low, lying down and so on.

¹⁷ Appendix:BOING

FINAL THOUGHTS

Continuing Professional Development (CPD) – does it work?

CPDs work, but only if they are followed up on, and the pace of receptive and reciprocal learning is properly maintained. (January 2017). Reflecting on activities going forward observing the morning sessions for such long periods of time has provided me with a better understanding of the approach by TOG to supporting learning, social and communicative skills. This time is critical if a visiting music specialist is to introduce new ways of interpreting music and communicative outcomes, as well as learning new skills from the early years team. Mutual respect has to be defined and pursued from the outset. From this platform early years teams and the music specialist can collaborate mutually and respectfully for shared and valuable outcomes for the children.

During the training event a colleague (external to TOG) suggested that training is so often paid for and given to up to two of the early years work force only, who then struggle to adjust/adapt their new found knowledge to fit their setting and group. By providing training directly to the setting once a relationship is established, with trust and knowledge of the staff and children's needs, Soundwaves is helping to embed music within practice, rather than bolting it on with little sustained or shared thinking.

What I do know is that one suit does not fit all. There is always new research, skills, evidence and footage to share with localised groups in how children with autism respond and develop because of a musical experience. Success with any project is dependent on the commitment and desire from the top down, to ensure collaborative communication, roles, participation and feedback is consistent and relevant.

Working with TOG

Encouraging TOG to realise, adapt, adjust and use music in varied ways was surprisingly hard, and often frustrating. My attempts to share new ideas through consistent input, was thwarted by irregular meetings, some of which I take responsibility for, irregular jottings, very little video input or support, and confusion over who the 'music champion' was. A resistance to trying things out, or pursuing an idea was perhaps due to fear of upsetting, or creating negative outcomes by the children.

Soundwaves is culpable in some of the issues that prevented the project from achieving as much as it could with my input. The Project Manager clearly did not receive any jottings or feedback from the Music Champion. A meeting with all parties was made in the third term by which time the requirements for outcomes to be measured became increasingly pressured. Although keen to ensure the YM requirements were met, requests for visitors to attend and observe put more pressure on the team and myself. Managing this, the lack of collaborative support, the occasional staff shortage and confused messages, my role became stressful, and ultimately untenable.

As an early years' specialist working in a number of different settings including several autistic groups, the over-stringent confidentiality agreement over data information, and protracted nature and lack of trust in the use of footage (even after DBS forms are submitted and references checked) made me wonder how specialists are able to share skills for the benefit of children's development.

The many tried and tested music studies consistently confirm extraordinary results from children on the autistic spectrum. Music celebrates individualism. It is the perfect engine to autism, providing supportive and creative boundaries to enable manifestation of a personal view of the child's surrounding world.

I cite the marvelous Francesca Happé *We may jump to the conclusion that (autistic) children are solely visual learners, neglecting the importance of sound (Ockelford:2013:10)*. The many educational programmes for those on the autistic spectrum including Applied Behaviour Analysis¹⁸, do not prioritise sound and music as a key focus for learning. Yet, the capacity for music to awaken expressive desires, visual and tactile exploration, and develop fundamental social skills is huge.

Every group, centre, nursery and SENCO unit should hold music entirely at the forefront of its ethos. Apart from the creative, relaxed and shared joy that music brings to a setting, the desired outcomes would be the same, if not more significant.

¹⁸ See <https://www.autismspeaks.org/what-autism/treatment/applied-behavior-analysis-aba>
Emma Hutchinson 2017

Acknowledgements

Thanks go to

TOG for allowing me in.

Youth Music and Soundwaves Extra for inviting me to participate, and for enabling this important work across the South West.

All the participating children who continue to inspire my work.

Suggested reading

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APPENDIX

Soundwaves Extra blank session log

Date of session	
Musician Leader	
Setting	
Duration of session	
Number of Adults	
Number of children	
Age range of Children	
Name of staff present / nearby	

Summary of what you covered in the session (Please comment)

How did the session go? (Please comment)

Has the plan for future sessions changed? (Please comment)

Early years Musical Assessment Scale
Based on Tuning in to children (Evans/Youth Music 2007) and Young (2003)

For completion by early years practitioners, music leaders or parents:

Children aged 3-5

Please mark on the scale the extent to which your SENCO group

Name of setting
 Name of Practitioner Emma
 Date

1. Is moved or affected by music (e.g. soothed and settled by melodies) 5

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

2. Begins to physically move to rhythm and beat 5

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

4. Begins to explore objects and the sounds they make

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

5. Tries to use and explore their voices with single or more syllable sounds

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

6. Attempts to find out more about the musical activity and develop it further

[Type here]

5 Strongly agree 4 3 Neither agree nor disagree 2 1 Disagree

6. Begins to participate in play songs and songs sung to them

5 Strongly agree 4 3 Neither agree nor disagree 2 1 Disagree

7. Develops rhythmic, large body movements and begin to learn control and coordination

5 Strongly agree 4 3 Neither agree nor disagree 2 1 Disagree

8. Shows responses to music being performed, from intent listening to energetic dancing

5 Strongly agree 4 3 Neither agree nor disagree 2 1 Disagree

9. Imitates the musical action of others

5 Strongly agree 4 3 Neither agree nor disagree 2 1 Disagree

10. **Sings spontaneously in a range of different ways, alone and with others**

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

11. **Begins to match pitch, keep in time, and coordinate their musical ideas with others**

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

12. **Repeats, changes, and develops their own, or borrowed, musical ideas into more complicated structures**

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

13. **Learns to control and coordinate their whole body and finer body movements, increasing their range of dances and instruments**

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

14. **Can be an audience listener to live music for short periods of time**

5	4	3	2	1
<i>Strongly agree</i>		<i>Neither agree nor disagree</i>		<i>Disagree</i>

What is autism?

Autism is not a single disorder, but a spectrum of closely-related disorders with a shared core of symptoms. Every individual on the autism spectrum has problems to some degree with social skills, empathy, communication, and flexible behaviour. The level of disability and the combination of symptoms varies tremendously from person to person. Two children with the same diagnosis may look very different when it comes to their behaviour patterns and abilities.

Many different terms exist including *high-functioning autism*, *atypical autism*, *autism spectrum disorder*, and *pervasive developmental disorder*. Doctors, therapists, and other parents often use them in dissimilar ways. The autism spectrum disorders belong to an “umbrella” category of five childhood-onset conditions known as pervasive developmental disorders (PDD). Some autism specialists use the terms *pervasive developmental disorder* and *autism spectrum disorder* interchangeably. When most people talk about the autism spectrum disorders, they are referring to the three most common PDDs:

- Autism
- Asperger's Syndrome
- Pervasive Developmental Disorder - Not Otherwise Specified (PDD-NOS)

Childhood disintegrative disorder and Rett Syndrome are the other pervasive developmental disorders. Because both are extremely rare genetic diseases, they are usually considered to be separate medical conditions that don't truly belong on the autism spectrum.

The three autism spectrum disorders share many of the same symptoms, but they differ in their severity and impact. Classic autism, or autistic disorder, is the most severe of the autism spectrum disorders. Milder variants are Asperger's Syndrome, sometimes called high-functioning autism, and PDD-NOS, or atypical autism.

Since the autism spectrum disorders share many similar symptoms, it can be difficult to distinguish one from the other, particularly in the early stages.

Signs and symptoms of autism spectrum disorders

In both children and adults, the signs and symptoms of the autism spectrum disorders include problems with social skills, speech and language, and restricted activities and interests. However, there are enormous differences when it comes to the severity of the symptoms, their combinations, and the patterns of behaviour.

The autism spectrum disorders are diagnosed based on the presence of multiple symptoms that disrupt a child's ability to communicate, form relationships, explore, play, and learn.

i/ Social skills

Basic social interaction can be difficult for children with autism spectrum disorders. Symptoms may

include

- Unusual or inappropriate body language, gestures, and facial expressions (e.g. avoiding eye contact or using facial expressions that don't match what he/she is saying).
- Lack of interest in other people or in sharing interests or achievements (e.g. showing you a drawing, pointing to a bird).
- Unlikely to approach others or to pursue social interaction; comes across as aloof and detached; prefers to be alone
- Difficulty understanding other people's feelings, reactions, and nonverbal cues
- Resistance to being touched
- Difficulty or failure to make friends with children the same age

ii/ Speech and language

Problems with speech and language comprehension are a telltale sign of the autism spectrum disorders. Symptoms may include:

- Delay in learning how to speak (after the age of 2) or doesn't talk at all
- Speaking in an abnormal tone of voice, or with an odd rhythm or pitch
- Repeating words or phrases over and over without communicative intent
- Trouble starting a conversation or keeping it going
- Difficulty communicating needs or desires
- Doesn't understand simple statements or questions
- Taking what is said too literally, missing humor, irony, and sarcasm.

iii/ Restricted behaviour and play

Children with autism spectrum disorders are often restricted, rigid, and even obsessive in their behaviours, activities, and interests. Symptoms may include

- Repetitive body movements (hand flapping, rocking, spinning); moving constantly.
- Obsessive attachment to unusual objects (rubber bands, keys, light switches)

- Preoccupation with a specific topic of interest, often involving numbers or symbols (maps, license plates, sports statistics)
- A strong need for sameness, order, and routines (e.g. lines up toys, follows a rigid schedule). Gets upset by change in their routine or environment
- Clumsiness, abnormal posture, or odd ways of moving
- Fascinated by spinning objects, moving pieces, or parts of toys (e.g. spinning the wheels on a race car, instead of playing with the whole car)

How children with autism spectrum disorders play

Children with autism spectrum disorders tend to be less spontaneous than other kids. Unlike a typical curious little kid pointing to things that catch his or her eye, autistic children often appear disinterested or unaware of what's going on around them.

They also show differences in the way they play. They may have trouble with functional play, or using toys that have a basic intended use, such as toy tools or cooking set. They usually don't "play make-believe," engage in group games, imitate others, or use their toys in creative ways.

Related signs and symptoms of autism spectrum disorders

While not part of autism's official diagnostic criteria, children with autism spectrum disorders often suffer from one or more of the following

i/ Sensory problems

Many children with autism spectrum disorders either under-react or overreact to sensory stimuli. At times they may ignore people speaking to them, even to the point of appearing deaf. However, at other times they may be disturbed by even the softest sounds.

Sudden noises such as a ringing telephone can be upsetting, and they may respond by covering their ears and making repetitive noises to drown out the offending sound. Children on the autism spectrum also tend to be highly sensitive to touch and to texture. They may cringe at a pat on the back or the feel of certain fabric against their skin.

ii/ Emotional difficulties

Children with autism spectrum disorders may have difficulty regulating their emotions or expressing them appropriately. For instance a child may start to yell, cry, or laugh hysterically for no apparent reason. When stressed, he/she may exhibit disruptive or even aggressive behaviour (breaking things, hitting others, or harming him/herself).

Autistic children may be unfazed by real dangers like moving vehicles or heights, yet be terrified of harmless objects such as a stuffed animal.

Uneven cognitive abilities

The autism spectrum disorders occur at all intelligence levels. However, even children with normal to high intelligence often have unevenly developed cognitive skills. Not surprisingly, verbal skills tend to be weaker than nonverbal skills. In addition, children with Autism spectrum disorders typically do well on tasks involving immediate memory or visual skills, while tasks involving symbolic or abstract thinking are more difficult.

Savant skills in autism spectrum disorders

Approximately 10% of people with autism spectrum disorders have special “savant” skills, such as Dustin Hoffman portrayed in the film *Rain Man*. The most common savant skills involve mathematical calculations, artistic and musical abilities, and feats of memory. For example, an autistic savant might be able to multiply large numbers in his or her head, play a piano concerto after hearing it once, or quickly memorise complex maps.

Getting an autism spectrum disorder diagnosis

The road to an autism diagnosis can be difficult and time-consuming. In fact, it is often 2 to 3 years after the first symptoms of autism are recognised before an official diagnosis is made. This is due in large part to concerns about labelling or incorrectly diagnosing the child. However, an autism diagnosis can also be delayed if the doctor doesn't take a parent's concerns seriously or if the family isn't referred to specialists in developmental disorders.

Early intervention during pre-school years will improve a child's chances for overcoming his or her developmental delays.

Diagnosing autism spectrum disorders

The team of specialists involved in diagnosing a child may include

- Child psychologists
- Child psychiatrists
- Speech pathologists
- Developmental paediatricians
- Paediatric neurologists
- Audiologists
- Physical therapists

- Special education teachers

Diagnosing an autism spectrum disorder is not a brief process. There is no single medical test that can diagnose it definitively. Instead, in order to accurately pinpoint a child's problem, multiple evaluations and tests are necessary.

This document is attributed to the authors: Melinda Smith, M.A., Jeanne Segal, Ph.D., and Ted Hutman, Ph.D. (UCLA Center for Autism Research & Treatment). Last updated: February 2015.

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Winter/Spring 2016-17

Supporting communication and learning with musical play

Flying Start is delighted to be working with Soundwaves in a fantastic music project to show how important music is in supporting learning, communication and life skills in young children.

Would you be happy for us to do short video clips of your child enjoying music with the music specialist? Emma Hutchinson has many years of experience in researching and understanding how important music is for young children – particularly in helping with communication, learning and life skills.

If you have any questions please get in touch with Emma on emma@musichouseforchildren.co.uk or Jane Parker, Manager of Soundwaves on jane@takeart.org.

Best wishes

I consent to my child participating in musical activities and to having video snippets taken for the purpose of highlighting the importance of music in young children's early language development.

The contents of the final report will be shared with the early years sector and policy makers to help strengthen the positive impact of music making with early language development, and will provide a robust model for other groups to adopt.

Yours sincerely

PARENT/GUARDIAN'S NAME (PLEASE PRINT)

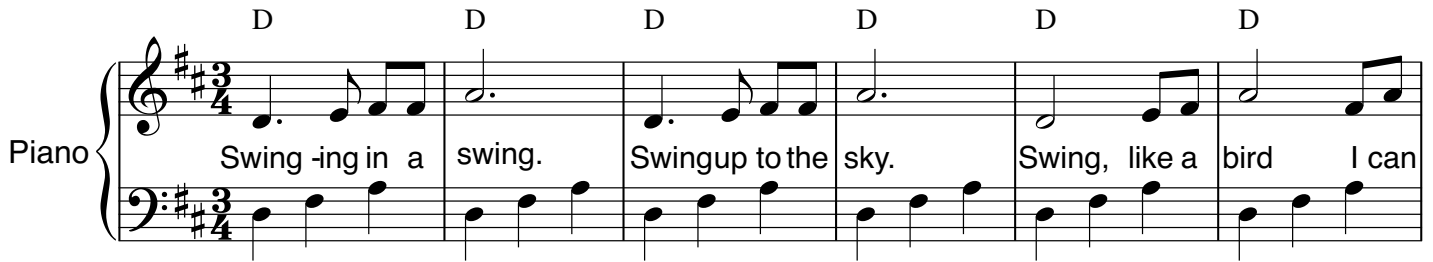
CHILD'S NAME

Swinging in a swing

Con moto

Emma Hutchinson
Inspired by Mads

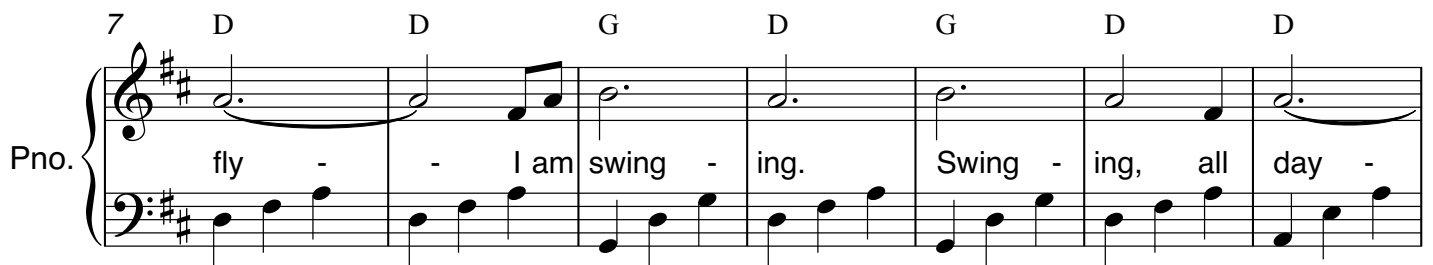
Piano



D D D D D D

Swing-ing in a swing. Swing up to the sky. Swing, like a bird I can

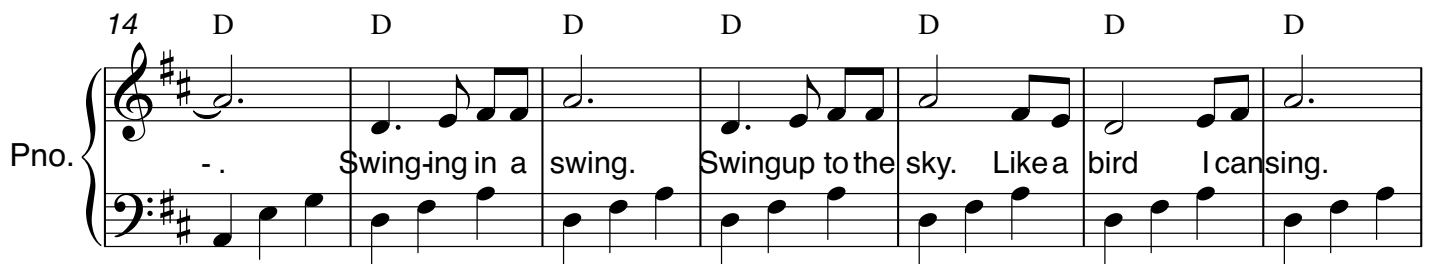
Pno.



7 D D G D G D D

fly - I am swing - ing. Swing - ing, all day -

Pno.



14 D D D D D D D

.. Swing-ing in a swing. Swing up to the sky. Like a bird I can sing.

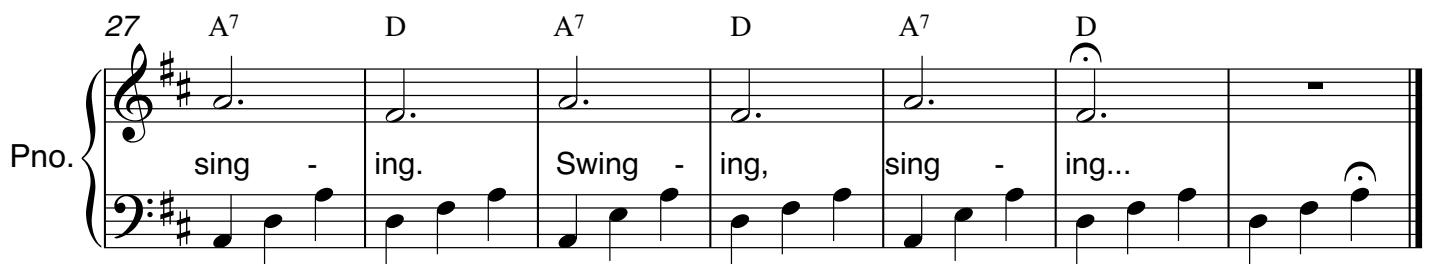
Pno.



21 D D D D A7 D

Sing - ing as I swing. Sing - ing all day long. Swing - ing,

Pno.



27 A7 D A7 D A7 D

sing - ing. Swing - ing, sing - ing...

SoundWaves Project 2016-17
Taunton Opportunities Group

Date:

WEEK:

THEME:

MODULE	SONGS/POEMS	MOVES/ACTIONS	RESOURCES	COMMENTS
Warm up				
Mini story and instruments				
Song and action				
Instrumental play				
Moving and dancing				

Swim swim swim

Jules (TOG)
for Dex

Musical score for 'Swim swim swim' in 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each with a vocal line and a piano accompaniment line. The vocal line consists of three eighth notes followed by a quarter rest. The piano accompaniment consists of a single eighth note followed by a quarter rest. The lyrics are: 'Swim swim swim.' for the first measure, 'Swim swim swim.' for the second, 'Swim swim swim,' for the third, and 'swim swim swim.' for the fourth. The score ends with a double bar line and repeat dots.

Measure	Vocal Line	Piano Line	Lyrics
1	Swim swim swim.	Swim swim swim.	Swim swim swim.
2	Swim swim swim.	Swim swim swim.	Swim swim swim.
3	Swim swim swim,	Swim swim swim,	Swim swim swim,
4	swim swim swim.	swim swim swim.	swim swim swim.

They are dancing/Wishy washy

Musical notation for the first system, featuring a treble and bass clef in 4/4 time. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are: "They are dan - cing a-round and a - round in the dir - ty dir - ty".

Musical notation for the second system, starting with a measure rest in the treble clef. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are: "mud. wash - y wish - y wash - y wish - y wash - y wash!".

Boing boing boing

Elle and the ball (TOG)

The musical score is written in 4/4 time. The treble clef staff contains four measures of music, each consisting of three quarter notes followed by a quarter rest. The notes are G4, A4, and B4. The lyrics 'Boing boing boing,' are written below the first measure, 'Boingboing boing.' below the second, 'Boingboing boing,' below the third, and 'boing boing boing.' below the fourth. The bass clef staff contains four measures, each with a whole rest.