



Interactive
Music-Making
for the Under
Fives

Musical Activities

A resource pack for UK Partners
working with young children under five



interactive
music-making
working with the under 5s

APPENDIX 1: THE ROLE OF MUSIC FOR THE UNDER FIVES

Acknowledgements

The musical activities in this resource have been drawn directly from the work of Oxleas NHS Trust Music Therapy Service and *Music as Therapy International* over many years. Numerous music therapists have contributed, but we are particularly grateful to the *Music as Therapy International* Advisory Panel of Music Therapists, Isobel Needham, Tom Meumann and Linda Mitchell.

Whilst the activities are expressed in their words and reflect their individual approaches to working with children Under 5, they are undoubtedly indebted to Amelia Oldfield & John Bean (Oldfield & Bean, 1991, 2001) and Elaine Streeter (Streeter 1979, 1980, 2002). We are grateful for their kind permission to include activities developed from their writing, which has become integral to contemporary music therapy practice.

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Other Activity Booklets available:

- Interactive Music-Making for Adults with Learning Disabilities
- Music as Therapy for Young Children with Disabilities
- Interactive Music-Making with People Living with Dementia

Available from info@musicastherapy.org

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Contents

Introduction	3
What is Interactive Music-Making?	4
The Interactive Music-Making Approach.....	4
Guidance for Using this Booklet	7
Why Music?	7
Getting the Most from Your Music Sessions: Clear Aims.....	8
Important Note: Safeguarding and Onward Referrals.....	8
Planning your sessions	9
Techniques to help you in your sessions	10
Activities	13
Hello and Goodbye Songs.....	13
Clapping Activities	14
Turn-Taking Activities.....	15
Choosing Activities.....	17
Nursery Rhymes	18
Passing Instruments & Sounds.....	22
Getting Moving!	26
Musical Conversations.....	29
Leadership Games	30
Improvisation	33
Xylophone and Chime Bars.....	36
APPENDIX 1: The Role of Music for Under Fives	38
Notes and Ideas	40
Index	44

Introduction

These musical activities have been put together for students undertaking our structured training course “Interactive Music-Making for Practice: Working with the Under Fives,” as well as for early years practitioners who have taken part in a *Music as Therapy International* introductory training project at their setting. These training opportunities place techniques drawn from music therapy within an approach designed to make music integral part of children’s early development opportunities. The aim is to find ways in which early years practitioners can use music to support skills associated with social communication, including attention and listening, non-verbal and verbal communication, turn-taking and sharing.

Used flexibly, within a structured interactive music-making session, the musical activities in this booklet can be used to address the strengths and needs of young children.

Take time to read the definition and summary of the interactive music-making approach overleaf as the activities are designed for use by trained Interactive Music-Makers. And it’s worth stopping to read the guidance for using this booklet on p.7 to make sure you get the most out of this resource.

For those interested to find out more about training as an Interactive Music-Maker, please visit: www.interactivemusicmaking.org. If you are interested to find out more about other training opportunities, please contact info@musicastherapy.org.

Good Luck!

What is Interactive Music-Making?

Interactive music-making can be defined as the use of music and sound in a structured setting to promote the mental, physical emotional and social well-being of an individual. It is not music education or music therapy, and while participants may acquire basic music skills, this isn't the aim of the work.

Music is used initially to establish a point of contact with the individuals and group. It can then be used to work with whatever difficulties the person is experiencing within a safe, secure environment. It may be used with people who are withdrawn and unresponsive to draw them into a shared musical activity. It can also be used to channel the energy of active individuals into positive and constructive interactions.

Used in groups, interactive music-making can be used to develop and practice social skills such as the awareness and appreciation of other group members. This can include turn-taking, listening and leadership skills.

The Interactive Music-Making Approach

A quick reminder for our Interactive Music-Makers about the approach they have been trained to use.

Within interactive music-making, the nature of the relationship between the child and the practitioner is based on the identified key principles of music therapy, namely:

- A consistent approach by the practitioner towards the child
- Establishing meaningful interaction that is not dependent on words
- The practitioner flexibly supports the child through shifting emotional experiences
- Developing trust and confidence within the relationship between the practitioner and the child

All those practicing interactive music-making, regardless of the client group they work with, will be able to promote good relationships, create a fun and enjoyable environment while also providing new experiences for those with whom they are working. They will also be able to offer a non-verbal outlet for release and exploration, with opportunity for positive communication and relationships.

1) The Innate Music Person

Our understanding of the value of music is based on the belief that within everybody is an Innate Music Person, with musical components relating to aspects of our human functioning and modes of communication:

Melody ----- Voice

Pitch, inflection, colour, volume

Rhythm ----- Movement

*Regular body patterns (e.g. heartbeat, breathing, speed of walking)
Gesture (to convey meaning)*

Harmony ----- Feelings

Whole range of emotions (e.g. sadness, anger, elation, excitement)

2) Techniques

- Watching
- Waiting
- Listening
- Observing
- Initiating
- Inviting
- Matching
- Developing

3) Aims and Outcomes

- Confidence, self esteem
- Concentration, attention, listening
- Vocal responses
- Independence
- Social motivation
- Social Skills: Sharing, taking turns, initiation, imitation, anticipation
- Interaction
- Self-expression and spontaneity
- Communication skills

- Creative Play
- Achievement
- Motor Co-ordination
- Sequencing, auditory memory

4) Practical Application of Learning

And don't forget the theories which underpin the interactive music-making approach:

Attachment: The teaching of Ainsworth, Fonagy and Bowlby can help you think about the quality of the relationships your children form with other people, and the relationship you form with them.

Child development: Remember how valuable those Child Development Milestones can be to help you identify your children's individualised strengths and needs, to create appropriate aims and monitor progress.

The developmental role of interactive music-making: Erikson, Vygotsky, Stern, Piaget, Malloch & Trevarthen. These are the theorists which can help you think about children's development in different ways and the role interactive music-making can have in helping them to fulfil their potential.

The parameters of interactive music-making: As you know, Interactive Music-Making is not music therapy. It is an ideal approach to use with children whose needs you know well. It can also be a useful medium through which you might identify new needs or start to think differently about challenges your children face. Should a child's areas of difficulty prove more complex than you had realised, this could be a reason to look for specialist intervention, through the channels you usually use to make onward referrals. The British Association of Music Therapy may be able to help you find a local music therapist (www.bamt.org).

Music as Therapy International runs a training course designed specifically for early years practitioners to become Interactive Music-Makers and use the approach with young children.

To find out more about the full training course visit www.interactivemusicmaking.org

Guidance for Using this Booklet

You don't need to start at the beginning of the booklet and work your way through every activity here, nor do you need to stick to the activity as described. Your starting point should be to think carefully about the aims of your work with your children and to choose activities that focus on these aims, as well as activities that will be appealing to the children you have in mind.

If an activity doesn't work the first time, don't give up. Your children may need time to get used to a new activity and the process of trying it a number of times over a number of weeks will be beneficial in itself. You may find you need to modify the central idea – maybe your group needs fewer choices of instrument, or a chance to move about whilst playing.

Take your lead on this from the children - and don't be afraid to try new things or to get creative yourself. This resource pack is not definitive. We have no doubt you'll start inventing your own activities, or your children will bring their own ideas that you can incorporate into your sessions. If in doubt, always bring your session planning back to your aims for both individual children and for the group as a whole: Do your chosen activities address these aims, or can you find a new activity which might do so more effectively?

Why Music?

Music has long been recognized for the contribution it can make to people's health and well-being. Music therapy is a recognized clinical discipline with well-evidenced benefits for people with disabilities, emotional difficulties, mental health difficulties and a wide variety of additional needs. Why is it so powerful and what exactly can it help us to achieve?

Music therapy has a recognised and important role to play in early intervention programmes for young children and focuses on the use of music in young children's communication and language, and personal, social and emotional development. It can also provide crucial early intervention in the case of speech and language delay - or identifying a Special Educational Needs or Disability (SEND).

There is a wealth of research that supports its impact on child development. This shows that music therapy supports the development of verbal and non-verbal communication skills; attention and concentration skills; the child's awareness of themselves and others; cognitive skills; self-esteem and confidence, and resilience.

If you're interested in the research see our **Music and Under Fives Evidence Base** (Appendix 1).

Getting the Most from Your Music Sessions: Clear Aims

Having reminded ourselves why music is valuable, it is worth thinking about how we can maximise on its value. All children, regardless of ability, can be motivated by and respond to music. When this music is tailored to their needs, with live, interactive elements, it becomes a means of communication, self-expression, social interaction and enjoyment. It can help to build confidence, promote language skills and strengthen relationships. Your aims for your children can change and be adapted over time. Some typical aims might be:

- To build confidence and independence
- To develop concentration, attention and listening skills
- To develop communication skills
- To build motor co-ordination
- To encourage sequencing, auditory memory

So, before you choose your activities you'll need to think about which children will be in your music group and how you want them to progress. Once you have identified your aims for the individual children within your group and for the group as a whole, you can look for musical activities which will work towards.

Interactive Music-Makers have been trained to use the activities in this booklet with small groups of children, identified as needing specific support to help them fulfil their potential. However, many of the activities could be adapted for individual work. The given aims for each activity remain relevant whether you are working with a group of children or with an individual. You may need to adjust how you use your resources (for example, you might share an instrument between the two of you, rather than pass it round) and how to tailor your responses to one person, rather than to many. This can make individual sessions feel quite intimate, whereas group sessions can feel more social.

Important Note: Safeguarding and Onward Referrals

Small group work or individual sessions can afford your children the opportunity to build very trusting relationships with you. This is a privilege and a responsibility. It can also increase the likelihood of a child confiding in you, or of you noticing something about a child you hadn't previously been aware of.

Make sure you always act in accordance with your local policy for safeguarding the children you work with, for reporting concerns. Additionally, your experiences of a child in a music session can help identify when an onward referral to a specialist would be helpful. Make sure you know who you would talk to about this in your setting.

Planning your sessions

Think about:

- Who will be in your group, and why? What aims do you have for each child you have chosen, and for the group as a whole? Try to keep the membership of your group the same from week to week. [See Notes 1 & 2 below]
- Where will you hold your session, and do you need to prepare or define the space before you start your session? (If it helps, create sign that says, 'Music session in progress - please do not disturb' and pop this on the door to remind people.) Try to keep the location of your music session the same from week to week. [See Note 1 below]
- When will you hold your session? How long will it be? Try to keep the timing of your session the same from week to week. [See Note 1 below]
- What resources do you have (i.e. musical instruments and other props)? [See Note 3 below]

1) Consistency

Consistency is key! Changes to group membership, session location and timing of sessions will influence your sessions. This can make it harder to know what lies behind a child's achievements or difficulties in a particular week or over time.

2) Clear Structure

- **Beginning:** Hello Song
- **Middle:** in which you have a number of activities, which can be repeated week to week to build familiarity. It can be helpful to have a few spare activities up your sleeve to use if things don't quite go as you had imagined or to build on things which capture the children's interest. Be ready to improvise and extend activities if the children have their own ideas!
- **Ending:** Goodbye Song.

Always begin with a 'Hello Song' and end with 'Goodbye Song.'

3) Musical Instruments

What musical instruments will you use? Some children need smaller instruments to play as they may not have the arm strength or grip to hold larger ones. Others will relish the opportunity to feel the power of playing larger instruments. Variety in how the musical instruments look and sound can help engage the children's attention. Use your knowledge of the children to inform the instruments you choose to use. It can be helpful

to have them in a box with a lid or in a closed bag so you can decide when each instrument is introduced and put them out of site when you want to change the focus of the children's attention.

Techniques to help you in your sessions

1) Watch, Wait & Listen, Respond

WAIT

WATCH & LISTEN

RESPOND

Wait to see how the children respond to you and the instruments. These things do not need to be rushed. Children can need more time to process things than you realise or time to let off steam if initially excited! Silence (from you or from the children) is ok!

Watch and Listen for what the child or group does – from how they breathe to what they say, their facial expressions and speed of movement. Careful watching and listening gives us many clues about how a child is thinking, feeling and how they will engage with the activities we offer. This can then influence how we introduce our activities for maximum impact.

Respond in a way that you feel is appropriate. Try to accept the children's contributions without judgement and be led by the children themselves. Stay aware of their verbal and non-verbal communication and other behaviours. Use these to guide how you respond:

... MATCHING FOLLOWING MIRRORING LEADING TAKING TURNS ...

DEFINITIONS

Matching

Matching is when you, as a session leader, play music that is not *exactly* the same but matches the style and overall mood of the child you are working with, with ideas that might encourage someone to join in. *For example, if a child is gently humming to themselves and looking thoughtfully out of the window, you might gently offer the first phrase(s) of, "Twinkle Twinkle Little Star", then wait, watch and listen to see how they respond. Matching can be what you are doing when you choose a song in response to the mood of an individual or a group.*

Leading

As the word suggests, the session leader intentionally 'leads' the music.

Mirroring

This is essentially copying what a child is doing with as much attention to detail as possible, including picking up on mood and dynamics. You don't necessarily have to be using the same instrument.

Taking turns

This is really self-explanatory and often happens when you allow space for turn-taking to happen. This will involve waiting sometimes for a response but can very quickly become an exciting and spontaneous, playful interaction.

Following

This is where the session leader responds to a child's leadership. You might wait to see what a child does, responding if and when you feel is appropriate. Try to 'support' what the child is doing through active listening (or watching), non-verbal humming or 'la-ing', or a song.

Another way to do this is to change the words of a song to acknowledge what is happening... E.g to the tune of a *familiar nursery rhyme*, " Oh Jacob I see you are playing, the xylophone here today, Oh Jacob I see you are playing the xylophone here today."

Or it might be just gently supporting the child through playing an instrument or clapping hands. Don't be scared to play a sound as strong as the sound or movement a child is producing.

2) Reflection After the Session

Think about what happened. What worked, what didn't and why not?

Think about how to adapt or add to things for the next session.

Make some notes about what happened in your session:

- What did you do?
- Did your session participant(s) say, do or try anything new?
- Did they particularly enjoy or dislike and specific part of the session?
- What was their mood like (e.g. content, distracted, anxious, focused etc.)?
- What aspects of communication did you notice between the session participants or between one participant and yourself?
- What went well?

- What would you do differently next time?

Reading back your notes might also help you to identify themes that are important for particular children. Perhaps you notice some recurring preferences or behaviours, that will help you or your colleagues understand the child better and provide better support for them outside your music sessions.

Your notes will help you monitor progress, change, strengths and areas of difficulty in your session participants. So, remember to refer back to the aims you identified for each child. Has their participation in your sessions changed over time? Do you need to think about new aims for them? Is it time to develop a familiar activity to stretch the children further, or might it be time to introduce a new activity?

Activities

Hello and Goodbye Songs

Aims:

- To establish a routine
- To clearly mark the beginning and end of each session
- To focus the children's attention
- To greet the group, focusing on each member in turn, welcoming each child to the group
- To develop the children's awareness of other group members

Familiar songs, used at the beginning and end of every session, are a useful way to give a clear indication of the beginning and the end of each session. During the song each child is greeted by name and the group is welcomed to the session.

Any 'Hello Song' can be used but remember that with the use of the same song over a period of time, the group members become familiar with it. This is an important part of the session structure. At the end of the session a different tune can be used to sing Goodbye. Again it is helpful if there is consistency for each particular group from week to week.

Tip: Using children's names within familiar songs helps build self-awareness and a sense of belonging and being valued, as well as helping cue their participation. It can also develop awareness of each other between group members. Make sure you try to connect with each group member, take your time to gently focus on them in turn.

Clapping Activities

Clapping activities can be used as an energetic warm up for more able children, or those who are reluctant to use the musical instruments. They can also have a role to play in developing concentration. Depending on the baseline skills of the group, they may be used flexibly to address a number of aims.

1) *Let's Clap Our Hands to The Music*

Aims:

- To promote listening
- To encourage impulse control
- To encourage mid line orientation¹
- To bring the group together for participation

The group sit in a circle and the leader sings "Let's Clap our Hands to the Music", clapping as he/she sings. Children are encouraged to join in, clapping along. When the leader sings "...and now get ready to... STOP!" All the children can be encouraged to stop playing and to raise their hands in the air, and to shout/sing "Stop!" with the leader, to further focus their participation and concentration. This should be modeled by participating adults.

Tip: Try shortening the verses [i.e. "Let's clap our hands and STOP!" rather than "Let's clap our hands to the music..."] or singing them at varying speeds to keep the children on their turns and really encourage their listening.

¹ See Page 12

Turn-Taking Activities

Many of the activities in this Resource Pack will require group members to practise turn-taking. However, these are particularly structured, short activities, which allow the session leader to focus on one group member at a time.

1) *Crash goes the Cymbal Now!*

Aims:

- To practise turn taking
- To develop listening skills
- To practise anticipation of a basic beat (i.e. crashing the cymbal in time to the music)
- To develop hand eye co-ordination

The leader holds a cymbal and offers it to one group member, singing a song with the child is encouraged to play at the moments indicated by an underline:

“CRASH goes the cymbal now.
CRASH goes the cymbal now.
CRASH goes the cymbal one.....two.....three
Oh CRASH goes the cymbal now!”

This activity should be repeated so every child has the chance to play the cymbal.

Tip: Be prepared for children to spontaneously find their own rhythm or way of participating. They may not play the cymbal at the moment you are expecting, but that is OK – we must always remember to be open to their creative input, even when it doesn't fit with the adult's expectations!

2) *Here's the Cymbal and the Drum*

Aims:

- To practise turn taking
- To encourage listening to others
- To practise motor skills and co-ordination
- To encourage giving visual attention to two instruments

The leader holds a cymbal and a drum and offers them alternately to one group member with the child encouraged to play the appropriate instrument as indicated by an underline:

“Here’s the cymbal and the drum!
Here’s the cymbal and the drum!
Here’s the cymbal and the drum!
Here’s the cymbal and the drum!”

This activity should be repeated so every child has the chance to play the instruments.

Tip: This activity can be adapted to involve more children, by offering the cymbal to one and the drum to another. This has the additional benefit of encouraging peer interaction. You might even want to choose two children particularly distracted members of the group and use the activity to help refocus them.

3) *This Hand and That Hand*

Aims:

- To encourage focused concentration
- To build motivation to participate
- To practise motor skills and co-ordination
- To encourage giving visual attention to two instruments

The leader has two cabasas which they offer to one group member. Use the song below to focus the child’s attention on the two instruments and to encourage their use of both hands to play the instruments alternately:

“This hand, and that hand,
This hand, and that hand!
This hand, and that hand
And together we can play”

4) *Ready... Steady... GO!*

Aims:

- To explore anticipation
- To practise turn-taking

- To encourage listening, following and recognising simple instructions
- To offer an opportunity for spontaneous play
- To build confidence and trust

The leader starts by singing the song "Ready... Steady... Go!" Using a drum or tambourine, the leader presents each child in turn with the instrument and encourages them to tap on the beat to the word "Go". The leader continues to sing the song whilst going round to each member of the group. For example,. "Ready... Steady... (present to Billy) "GO!", and Billy plays on the word "Go!" ; "Ready... Steady... (present to Kelly) "GO!", and Kelly plays on the word "Go!"

After each child has had a turn the leader then chooses one child and continues to sing "And Billy can play like this...." whilst holding the drum or tambourine for the child to play spontaneously. The leader then uses his/her voice to sing and match the beats that the child makes on the drum. After a short period of spontaneous play, the leader can bring the song to an end singing, "...and now get ready to stop!"

Choosing Activities

Aims:

- To encourage listening and waiting
- To promote the exploration of sound
- To practise choosing skills
- To build confidence
- To encourage tolerance of other group members
- To give the child who is playing the opportunity to 'speak' and be heard.

Offering children free choices within a structured activity can be done in a variety of ways:

1) Choose From the Box

a) A simple song can be made up by the leader in which he or she invites each child in turn to choose an instrument from the box. The child who has chosen an instrument should be offered time to play their instrument for the group before returning their instrument to the box. The song is then repeated and another child is invited to choose an instrument.

b) If the child who has chosen an instrument needs support to play, the leader could sing a second verse while the child plays.

Tip: Do keep the song going while the child is choosing their instrument, otherwise the wait can become a long, dull, silence and the activity will lose momentum – as well as the interest of the other children. It is important with all activities that offer group members 'solo' playing time, to keep the whole group involved.

2) Walking Round the Ring

A group member walks around the outside of the circle accompanied by the leader singing the song 'Walking round the Ring'. At the end of the song the group member chooses an instrument and returns to their seat, ready to play.

3) Choose for Each Other

Group members choose different instruments for each other. This activity can be unaccompanied, culminating in all group members playing together freely, or structured by a song.

Tip: The leader may feel it necessary to restrict the choice of instruments offered to the group.

Nursery Rhymes

Familiar nursery rhymes provide children with a wide range of vocal, communication and auditory experiences and are a great source of activities which can be used flexibly to achieve developmental aims. For example:

1) Twinkle, Twinkle Little Star

Aims:

- To encourage the children to wait until they are given the instrument.

- To encourage those who are not playing to watch and listen.
- To give the child who is playing the opportunity to 'speak' and be heard
- To practice fine motor skills

The leader faces the group, holding a set of cluster chimes (small windchimes). While singing the nursery rhyme, he/she passes the chimes in front of each child, offering the opportunity to reach out and make the stars "twinkle". The song may need to be repeated a few times for everyone to have a chance to participate.

2) *Old Macdonald Had a Farm*

Aims:

- To practise waiting and turn-taking
- To encourage choice-making
- To offer an opportunity to focus on individual members of the group
- To manage emotional responses (some children find it very difficult if their favourite animal is chosen by someone else and it is useful to support them in their frustration/disappointment)
- To encourage those who are not playing to watch and listen (peer awareness)
- To promote active participation and listening
- To encourage vocal skills (i.e. can they make the appropriate animal noise?)
- To encourage fine motor skills (handling the animals)

The group sit in a circle and the leader sings "Old Macdonald had a Farm." When you reach the part of the song "...and on that farm he had a...?", the leader takes two puppets (or toys, or symbols/pictures, subject to resources available) out of a bag and invites one child to choose one of them. The song continues incorporating the chosen animal and appropriate animal noises. The song is repeated, allowing for each child to have a turn choosing an animal puppet. The group can be encouraged to join in with both the singing and the animal noises.

Tip: The leader might like to base their choice of which child chooses the next animal puppet on who is sitting still and listening. If necessary, the animals can be introduced more quickly, starting each verse with "And on that farm he had a..." rather than singing the whole song from the beginning each time.

3) Row, Row, Row the Boat

Aims:

- To develop one-to-one interaction
- To build trust
- To develop concentration skills
- To promote eye contact
- Sitting balance
- To experience a different movement

Place the ocean drum between a child and a participating adult, encouraging the child to hold it and make the beads move. Whilst singing the nursery rhyme, use the ocean drum to rock back and forth, as if rowing.

Tip: This activity is a good one to use if parents are involved in interactive music-making sessions.

4) The Grand Old Duke of York

Aims:

- To bring the group together for participation
- To develop motor skills and co-ordination
- To build confidence
- To encourage teamwork and leadership skills
- To promote listening
- To practise impulse control

The children sit in a circle and hold on to the edges of a big, shiny piece of cloth. The leader starts the activity by inviting the children, after a count of three, to say "Wiggle, wiggle, wiggle!", while wiggling the cloth. The leader then shouts "STOP!" and waits until everyone has stopped and is sitting still once more. This can be repeated a few times - the children can be encouraged to shout stop too! The leader then introduces the song "The Grand Old Duke of York", while the children continue to hold the edges of the cloth. The cloth can be used to reinforce the actions described in the song (e.g. "When they were up, they were up" - everyone holds the cloth up; "When they were down, they were down" - everyone holds the cloth down etc.) Children can be encouraged to join in the singing alongside the movements.

Tip: This activity is particularly appealing to shyer children, who appear to find it

easier to participate if they are holding on to something throughout the activity (i.e. the cloth) rather than having to selectively touch an instrument or object. It also leads nicely into the activity "Oh where, oh where is...?" (See Page 16) as all the children end up hiding under the cloth!!

Tip: Think about Nursery Rhymes or songs with actions that you already use. You don't need musical instruments to target developmental aims, as the examples over the page demonstrate:

Nursery Rhyme	Developmental Aims
Wind the Bobbin Up	<ul style="list-style-type: none"> • Bi Lateral Hand activity (Note 1) • Midline awareness (Note 2) • Co-ordination • Upper limb stretching and strengthening • Sitting, standing and balance • Environmental awareness
Incy Wincy Spider	<ul style="list-style-type: none"> • Bi Lateral Hand activity • Midline awareness • Co-ordination • Fine motor skills • Sitting, standing and balance
Head, Shoulders, Knees and Toes	<ul style="list-style-type: none"> • Body and self-awareness • Co-ordinated movement • Sensory input • Sitting, standing and balance
Hickory Dickory Dock	<ul style="list-style-type: none"> • Sitting, standing and balance • Sit-to-stand skills • Weight transference • Listening skills • Anticipation
Dingle Dangle Scarecrow	<ul style="list-style-type: none"> • Sit to stand skills • Sitting and standing balance • Anticipation

<p>Ring-a-ring-a-roses</p>	<ul style="list-style-type: none"> • Sitting balance • Moving through a sequence of gross motor activities (<i>i.e. sit-stand-walk-squat-stand</i>) • Social interaction • Anticipation
<p>Note 1: Bi Lateral Hand Activity is the ability children develop to use both hands to do different tasks (e.g. hold a beater and strike a drum held in the other hand). It demonstrates the brain working across both hemisphere and is key to left hand and right hand balance. This leads, ultimately, to walking.</p>	
<p>Note 2: Midline Awareness is the identification that infants make as they develop that they have a centre. Activities no longer have to take place to the side – imagine a new born baby lying with head turned to watch or reach what he encounters beside him – but can happen centrally. This developmental milestone is key to all subsequent learning.</p>	

Passing Instruments & Sounds

<p>Aims:</p> <ul style="list-style-type: none"> • To build peer relationships and group awareness • To encourage sharing and turn-taking • To develop motor skills • To develop concentration
<p>1) Pass the Tambour</p>
<p>The leader stands in the middle of the circle, holding a tambourine, and offers each group member the opportunity to tap it once. Try to keep an element of surprise by passing the instrument to people at random. This can be repeated several times building a sense of anticipation between group members.</p>
<p>2) Pass the Cymbal</p>
<p>The same as 'Pass the Tambour' but using the cymbal instead. Each child should be given a beater before the activity begins.</p>

3) *Pass the Ball*

a) The leader rolls a ball to a group member, having sung his/her name. The child then returns the ball to the leader. The leader repeats this, rolling the ball to each member of the group in turn with the children waiting to hear whose name will be sung next.

b) Group members could be invited to choose for themselves to whom the ball should be rolled next and invited to do this (with support if necessary) singing the relevant child's name.

4) *All Change!*

All the group members are invited to choose an instrument and to play it when the leader is playing his/her own instrument. When the leader stops, the children should stop too before passing their instrument to the person next to them.

5) *Pass the Instruments*

An instrument is passed around the group, whilst music is played (either on tape, or improvised by the leader). When the music stops, the person holding the instrument plays a solo.

6) *Listen to the Bells*

The group sings 'Listen to the Bells' with each member given a turn to play the Indian Bells (or similar instrument) for one verse.

7) *Pass the Ocean Drum*

The ocean drum is passed around the group with each member playing freely before passing it on. This is accompanied by the leader singing or playing music.

8) *Pass the Teddy*

The group sit in a circle and the leader sings the song "Pass the Teddy". Children can be encouraged to join in and sing. At the end of the song, the leader chooses a child to give the teddy to. The song is then repeated with the teddy being passed to a new member of the group at the end of every verse. The teddy may be passed around the group in turn, or the child holding the teddy may be asked to whom they would like to pass the teddy.

Tip: Not all children like the feel of fur so a different object may need to be used,

such as a doll or maybe even an instrument, to which the words of song will need to be adapted!

9) *Pass the Sound*

a) Each group member chooses an instrument and plays in turn.

b) Each group member chooses an instrument. Someone is chosen to play by singing their name. When they have finished playing, they may choose the next person by singing their name.

Tip: The leader may find it helpful to sing a song as an instrument is passed, to give the group more structure and further guide its members. You can then see what happens when the song is removed and the children must rely solely on watching to know when to participate and when to stop!

10) *Sleeping Tambourine*

Aims:

- To encourage turn-taking
- To develop motor skills
- To develop self-control
- To develop group co-operation

The group sits in a circle. The leader picks up the tambourine very carefully and explains to the group that it has fallen asleep and should not be woken up. The leader then passes it very carefully to the child next to him/her, without making a sound. Group members try to pass the 'sleeping tambourine' around the circle in such a way that no sound can be heard.

11) *King and Queen of the Bells*

Aims:

- To encourage group awareness
- To encourage self-awareness
- To increase self-esteem

The leader holds a set of bells and invites the children to pass them around the group, singing (or saying) as each person handles them:

*“[Insert name] pass the bells to [Insert name]
[Insert name] pass the bells to [Insert name]
[Insert name] pass the bells to [Insert name] etc.”*

The leader chooses one member of the group to be the king or queen of the bells and, when the bells reach this child they have the opportunity to play for longer as the session leader sings or says,

*“[Insert name] is the queen of the bells today,
[Insert name] is the queen of the bells today,
[Insert name] is the queen of the bells today,
Clap your hands for [insert name]!”* All the group are invited to applaud!

The activity is repeated until each member of the group has had a chance to be the king or queen of the bells.

12) Pass the Bongos

Aims:

- To encourage group awareness
- To encourage self-awareness
- To practise turn-taking
- To build self-confidence

The session leader sits with the big drum and a beater. A member of the group holds the bongos. When the leader starts to play a steady pulse on the drum, the bongos are passed around the group circle. Adult support may be needed with this. When the leader stops playing, the bongos stop with the child who was holding them. The child has the opportunity to play freely, supported by the leader playing his/her drum. The activity is then repeated, with the leader setting a steady pulse on the drum again.

Getting Moving!

Aims:

- To promote social awareness
- To practice visual awareness
- To encourage leadership
- To develop motor skills and co-ordination
- To increase self-esteem and self- confidence

1) Follow the Leader

A leader is chosen and the rest of the group copy their actions. This can be done with or without instruments. (We have found that this activity has worked particularly well with maracas!)

2) Stretch Up Tall

Improvise a song to encourage your group members to 'grow' from squatting on the ground until they are standing on their tiptoes with their arms held high and their fingertips reaching for the sky!

3) Stretch Out Wide

A variation on the above.

4) "Oh where oh where is...?"

Aims:

- To bring awareness of one's self in relation to the group (social awareness)
- To develop peer relationships (do the other children know who is under the cloth?)
- To develop motor skills and co-ordination
- To build self- confidence

This activity uses a large piece of cloth (as for The Grand Old Duke of York (See Page 11), although something more see-through might be preferred). The leader sings the song "Oh where, oh where is...?" using the name of one of the group members. After singing this phrase place the cloth gently over the child whilst singing again "Oh where oh where is (*insert name*)?" The leader should wait for the child to pull the cloth off their head in his/her own time, before acknowledging their

reappearance singing “There she is, there she is, there oh there is (*insert name*).”

Tip: It is important for the session leader to be particularly attentive to the children during this activity, as not all of them will like being under the cloth. You may need to adapt your expectations, using the cloth to only cover part of the child, or allowing him/her to hide behind it, rather than be enveloped by it.

5) Building a Tower

Aims:

- To encourage listening and attention skills.
- To develop motor-skills and co-ordination.
- To practise anticipation and impulse control

The session leader will need to prepare a few boxes for this activity. These should be of varying sizes and can be wrapped in brightly coloured paper to avoid the children being distracted by what used to be inside the box! One or more children are invited into the middle to use the boxes to build a tower as the session leader (and other group members) sing the accompanying song:

“We’re building a tower, we’re building a tower,
Up, up, up it goes.
We’re building a tower, we’re building a tower,
Up, up, up it goes.....”

The ‘builders’ should be encouraged to wait for the music before starting to build. The song is repeated until the children have finish building, before the final phrase is sung:

“Now get ready.....steady.....Go!
And it all falls down.”

This final phrase is a cue for the ‘builders’ to knock down their tower. They should be encouraged to wait and listen for the “Go!” before pushing over the boxes.

6) Using Pre-recorded Music

Aims:

- To encourage free expression through movement whilst maintaining interaction with other group members.

Everybody chooses an instrument and plays whilst dancing to music from a CD. When a participating adult stops the music, everybody turns to the person nearest to them and plays for a short while. When the music begins again, exchange instruments and repeat.

Tip: This activity can also be done without musical instruments (along the lines of traditional Musical Statues).

7) Play and Dance

Aims:

- To release energy
- To develop motor skills and co-ordination
- To practise impulse control and listening
- To practise turn-taking

The group leader plays a large instrument, such as the cymbal or drum. While they are playing the rest of the group are invited to move and dance. When the music stops the group tries to stop moving and be still. When the music starts again everyone can begin dancing again. In time, group members may be able to lead the group by taking a turn playing (and stopping!) the large instrument.

Tip: If children are unable or reluctant to move around the room, they can still participate by moving parts of their body whilst seated (e.g. wiggling their fingers, tapping their feet etc)

NOTE: See also p.12, where Nursery Rhymes and action songs can be used to get your group members moving.

Musical Conversations

Aims:

- Awareness of others
- Interaction with other group members individually
- Listening to others playing
- Increasing eye-contact
- Concentration

1) Using Large Instruments (e.g. Drum, Xylophone)

Two group members share an instrument and have a musical 'conversation', taking turns to play to each other and listening carefully to what their partner is 'saying'.

2) Using Smaller, Hand-held Instruments

Two group members each choose an instrument and have a 'conversation', as above.

3) Look and Play

Each group member chooses an instrument. The session leader invites each group member in turn to have a 'conversation' with him/her by looking at, and making eye-contact with, him/her. When the leader looks at another group member it is time for them to have a turn. This continues until everyone has had a conversation with the 'leader'.

Tip: When working with older children, you could try inviting one of the children to be the leader and to start and stop musical conversations with other group members.

Leadership Games

1) *Follow the Leader*

Aims:

- Concentration and careful listening
- Awareness of the volume of their playing
- Increasing self - confidence, particularly when leading the group
- Playing as part of a group. For example, following the leader in playing loudly may enable more withdrawn children to play loudly and confidently.

a) Each group member chooses an instrument. The session leader starts to play and the children are invited to join in, playing freely. When the session leader stops, the group stops playing too.

b) Each group member chooses an instrument. The session leader starts to play and the children are invited to join in, matching the way he/she is playing. For example, if the leader is striking his/her instrument loudly, the group tries to match this sound on their instruments. If the leader softly shakes his/her instrument, then again the group listens carefully and matches this sound on their instruments.

c) Lay out a number of instruments around the room (allowing enough for each child to have one). Invite each child to go to an instrument and to wait for the leader to start playing. When the leader plays the children can play too – even trying to copy the way in which he/she plays. When the leader stops, the children should stop. They can then be invited to move to a different instrument and the activity can be repeated.

Tip: Try changing the sounds you make and see how long it takes the group to adapt their sounds to match you. If you are working with older children and once they are familiar with the activity, offer them a turn to lead the group.

2) *Oh We Can Play on the Big Bass Drum!*

Aims:

- To develop attention and listening skills

- To encourage awareness of others
- To practise motor skills and co-ordination
- To encourage the children to participate
- To encourage the children to be expressive together in a group

Anything can be used as a drum in this activity (e.g. a saucepan, a dustbin). All the children should be encouraged to play on it together while the session leader sings (to the tune of 'The Wheels on the Bus'):

“Oh we can play on the big bass drum
The big bass drum, the big bass drum

Oh we can play on the big bass drum
Just like this...”

The leader then chooses one of the children to lead the others in their drumming. The other children should be encouraged to copy the way in which the chosen child plays, as the leader sings:

“Oh we can play like [*insert name*] does
[*insert name*] does, [*insert name*] does.

Oh we can play like[*insert name*] does.
Just like this!”

Tip: You could start this activity by putting the drum in place, sitting back and seeing what happens between the group members. Suggest they gather round the drum and say 'on you go!'. It can be interesting to see who leads, who holds back etc. before you intervene. You can then introduce the song to acknowledge who contributes and how they do so, or to draw less confident group members into the group music-making.

3) What Do You Want to Play?

Aims:

- To experience being – and following - a leader
- To develop attention and listening skills
- To encourage awareness of others
- To practise choosing

a) Everyone sits in a circle, with the instruments in the middle. The children are invited to pat their knees with their hands, or to clap, together. Once everyone is (more or less!) together, the leader sings “What does [*insert name*] want to play?”, inviting the named child to go into the middle of the circle and choose an instrument. As the child plays his/her chosen instrument, the session leader can sing “[*Insert name*] plays the [*insert instrument name*]” or match their instrument choice with a vocal sound (e.g. “Tap, tap, tap!” for a tambourine). After the child has finished his turn (if necessary, the leader can prompt the child to stop, by singing, “And now get ready to stop”) they put the instrument back in the middle. The knee-pats (or clapping) continue, and another member of the group is invited to play. Repeat this activity until every child has had a turn.

Tip: if you use the same, small selection of instruments each week, the other group members might start to associate a sound effect with a particular instrument, and to join in making this sound as the instrument is played by the child in the centre of the group.

b) Lay out a set of two instruments in front of each child: a shaker and a tambourine. The session leader invites one of the children to choose which instrument he/she would like to play. After a brief period of solo music-making (which the session leader can support playing a different instrument, such as the metallophone), the rest of the group are invited to pick up the same instrument themselves, from their set, and the group plays together.

Tip: If you need to bring a group member’s turn to an end, use a sung prompt: “And now get ready to... Stop.” You can also use a gesture, such as raising your hand, or model a clear ending by putting your beater or instrument on the floor in front of you.

4) Lead the Leader

Aims:

- To experience being – and following - a leader
- To develop attention and listening skills
- To build confidence
- To practise motor and co-ordination skills
- To promote body awareness

Choose three, contrasting musical instruments and place them in the middle of the group (eg. bells, drum, maracas) Decide on a body movement to go with each instrument (e.g. bells = head nodding, drum = stamping, maracas = arm waving). Invite a child from the group, or one can volunteer, to be the music-maker. Whichever instrument they choose to play, the session leader will respond to with the appropriate body movement. The rest of the group may also join in with the movements. If the music-maker changes the instrument they are playing, the session leader should change his/her body movement accordingly.

Tip: The music-maker may want to change their instrument frequently and this may make it difficult for the whole group to join in with the movements. The session leader should focus on the child who is the music-maker and perhaps a supporting adult can help the rest of the group with their body movements. In time, you could try introducing more instruments or inviting the children to think of physical actions associated with them.

Improvisation

The majority of activities in this Resource Pack incorporate an element of musical improvisation, but this section focuses specifically on using improvisation as an activity in itself or thinking about how you approach the opportunities for improvised music-making within other activities.

1) Group Improvisation

Aims:

- To allow each member greater freedom to choose to play or not and to choose from a larger selection of instruments.
- To practise self-regulation
- To offer an outlet for self-expression.
- To allow each member to experience themselves as part of a group, with the potential to see that their behaviour (e.g. how they play an instrument) can impact on others.
- Provides the group leader with an opportunity to observe the way the members are within a group and how they relate to each other. This can be a clear indication of how they relate to others in general.
- The group leader can also observe how the group as a whole is functioning;

whether there is unity or not between the members. It is also interesting to note whether members remain in the group or wander out.

It can be interesting and fun to offer children the opportunity to explore musical instruments freely and to play without having to think about 'rules'. Group Improvisation offers this and involves all the group members and the leader in simultaneously and spontaneously making music.

A wide choice of musical instruments are made available, placed either in the centre or around the room in order to allow the members to choose one or more. The leader should use his/her own music-making to try to respond to all group members. This can be difficult so you may need to physically move around the group, attending to each child in turn. Respond to anything new that happens or respond to the music made by the group as a whole.

Tip: Each person is important and should have space to explore the world of musical sound.

Be prepared for a certain level of chaos during free improvisation!

Tip: How is the group working together? Are they listening to one another? Do you see any evidence that they are responding to each other's musical ideas, maybe copying volume or intensity of play?

Developing a sense of group through joint music-making can lead to increased tolerance and acceptance of others – a skill valuable in other social situations.

Tip: You too are an active participant. Don't just sit back and watch. Join in!

You can use your playing to support and encourage, non-verbally, someone who is withdrawn.

Tip: Playing alongside a child who has become totally absorbed in playing at an extreme volume – matching his/her exuberance or playfully trying to catch their eye – can make him/her aware once more of the other people around.

If children appear to be overwhelmed, or the excitement and energy is likely to put the musical instruments at risk, you should introduce some structure. Have a look through the Resource Pack for activities which allow for children the opportunity to play freely without being left to get lost in the experience.

2) One-to-one Attention within the Group

Aims:

- To provide each member with an equal chance for individual attention
- To encourage each member to wait for their turn.
- To practise impulse control
- To raise awareness of the needs of others within the group
- To provide the group leader with an opportunity to observe the group members response to being given focused attention.

This activity is essentially free improvisation, but with each member of the group in turn: Take it in turns to improvise with each member of the group. Before you start to play, focus on the child and wait to see what he/she does. Your music-making should be offered in response to this. Responding means acknowledging whatever it is the child does. It may be only one tiny beat. By waiting sensitively and responding to it in a similar gentle manner, what that child has said musically is given importance and he/she has more chance of realising or feeling that he/she has been listened to and given your full attention.

A child who remains silent can be softly sung to, using his/her name in a manner that suggests that you are simply present with him/her, rather than a manner that might suggest to the child that there is something you want him/her to do.

Use your intuition to judge how long you should spend with each member. If there is little or no response from the person, try not to cut him or her short for fear of giving the impression of being not interested or not satisfied with he or she has done.

During this activity, other members of the group may become impatient, leave their places, play instruments, move around. Try to remain as non-directive as possible; there are ways of minimising the obstructions, for example taking beaters from other members saying “thank you”. Or, in situations where there is more than one adult working with a group, the assisting adult could encourage the other group members to “look” or “listen”.

Tip: Rather than encouraging obedience in your interactive music-making sessions, ideally you want to encourage the child to find his/her personality through initiating his/her own play. Remember that this may take a long time.

You can facilitate group improvisation whilst finding and supporting (with your own

play) the group's beat. This provides a 'container' for their music-making, but still leaves them free to do their own thing within it. Offering a beat in this way can help the children to stay within group interaction without you becoming directive and imposing any greater structure on how the music develops.

3) *Using The Ocean Drum*

The group leader moves from person to person gently playing the ocean drum to each member. While playing it, it can be held in a way that makes it possible for the child to take it and play it themselves if they wish. The person has a choice of listening or playing.

The ocean drum has a special sound, which encourages listening and focusing of attention. When its sound is allowed to gently fade into silence, the silence also has a special quality. It is interesting to note if group members continue to listen to the silence as well as the sound.

This activity may also help the group members with awareness of each other; as they listen they may associate the sound with the person making it.

The ocean drum can be substituted with another instrument; for example a new instrument or one that has not been used for a while so the quality of its sound has an impact.

As the group develop in confidence the above activity can be developed by placing the instrument in the centre of the group and inviting the group members to take it in turn to come to the centre to play. This encourages the members to wait their turn and again to listen to the instrument and to each other.

Xylophone and Chime Bars

1) *Group Improvisations*

Aims:

- For the children to experience a shared group activity, where each person is equal
- To encourage name recognition
- Careful listening being part of a creative act

Each child chooses a chime bar, from a choice of four. The group leader improvises, singing, whilst the children are playing. The singing may reflect the speed or volume of the children's playing, or may be used to address each child

individually by singing their name. Some good combinations of chime bars are: DFAC, ACEG, GBDF and EGBD.

2) *Xylophone Solos*

Aims:

- listening skills
- eye contact & co-ordination
- social skills: turn taking, imitation & sharing

The chime bars CDEGA are shared out amongst the group and the notes E and B are removed from the xylophone to create a pentatonic scale. Whilst the group play the chime bars, the xylophone is passed around allowing each person an opportunity to play a solo.

APPENDIX 1: THE ROLE OF MUSIC FOR THE UNDER FIVES

THE ROLE OF MUSIC FOR THE UNDER FIVES: THE EVIDENCE BASE

Supporting Early Years Professionals Across the UK



Outlining the research which underpins the evidence for music therapy as a psychosocial intervention for the under fives, aligned with the UK Government's *Early Years Foundation Stage Framework*; giving us confidence that engaging early years practitioners in music based interventions can help them to better understand the children they work with.

“ Music Therapy... builds directly on the children's predisposition to be social and draws out the innate musicality with which we are all born. ”

The Evidence for Music Therapy: Research Summary



music as therapy
international
Registered Charity No. 107090



interactive
music-making
working with the under 5s



The Music Therapy Evidence Base

Music therapy has an important role to play in early intervention programmes for young children, and focuses on the use of music in young children's communication and language, and personal, social and emotional development.

Music therapy can also provide crucial early intervention in the case of speech and language delay, or identifying a Special Educational Needs or Disability (SEND). This has been recognised in the UK by the NHS's Paediatric Psychology Service, which provides music therapy services to children, and in the dedicated Music Therapy Services within NHS Trusts, such as Oxleas (our partner in the Interactive Music - Making Course).

Supporting the above is a wealth of research evidencing the ways in which music therapy can aid early child development:

- Promoting the development of verbal communication
- Promoting the development of non-verbal communication skills (Such as: turn taking, eye contact, anticipation and listening)
- Developing attention and concentration
- Developing a young child's awareness of themselves and others
- Developing cognitive skills
- Boosting self-esteem and confidence
- Building resilience.

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The Current Early Years Foundation Stage Framework

The Department for Education's *Statutory Framework for the Early Years Foundation Stage* (2017) spells out seven key Early Years development areas, each containing relevant Early Learning Goals. The areas with primary relevance to our approach are:

EYFS Focus	Early Learning Goals	The Interactive Music-Making approach
Communication and Language	Listening and attention; understanding; speaking	Listening to others' music-making; listening to own music-making; hearing and producing different sounds; singing & vocalising; following instructions, watching waiting, turn-taking and copying within musical activities; self-expression (verbal & nonverbal).
Physical Development	Good control and coordination; confident movement; effective handling of equipment and tools.	Careful handling of instruments of different sizes; using one or two beaters; clapping; dancing; swapping places; making strong movements for louder sounds or controlled.
Personal, Social and Emotional Development	Self-confidence and awareness; managing feelings and behaviour; building relationships.	Leading activities and influencing the music of others; impulse control; channelling energy; showing and recognising feelings; collaborative play and forming positive peer relationships; self-expression.

Music as Therapy International's Approach

Music as Therapy International has been delivering skill-sharing projects internationally for over twenty years. We have been working with vulnerable people in the UK in 2016.

Our approach for the early years is called Interactive Music - Making (IMM). IMM uses techniques drawn from music therapy within an approach designed to make music integral part of children's early development opportunities, supporting skills associated with social communication, including attention and listening, non-verbal and verbal communication, turn-taking and sharing.

IMM can be accessed either through a tailored skill-sharing project, delivered directly within an early years setting, or through our annual structured training course (September - April, South East London). The IMM course has twice been shortlisted for an *Advancing Healthcare Award* and runs in partnership *Oxleas NHS Foundation Trust*.

The evidence overleaf illustrates the benefits of music for under fives and the difference our training has made for those who work with for them.

Quantitative Evidence from our UK Partners

In the context of care and early education of young children, 100% of Practitioners and Managers told us that participation in music sessions had benefitted children's:

- Non-verbal communication
- Self-regulation
- Social motivation and participation
- Turn-taking



It is of note that the following identified benefits are considered significant:

- Improved peer relationship (outside group)
- Spoken language
- Reduced anxiety
- Reduced isolation

Music as Therapy International, UK Sustainability Review Report (2018)

Qualitative Evidence from our Early Years Partners

“ I've seen changes in my children I didn't think were possible... I think every early years practitioner should have this training. ”
Nursery Manager

“ Having the sessions run over 6 weeks, I was able to think about them and ask questions, and then the gradual take over made the whole thing less daunting.”
Early Years Practitioner

“ The dialogue I've had with a little boy in my group who is selective mute, on the drum has been completely mind-blowing. After his first sessions his key worker said to me 'He's so much more confident.' ”
Early Years Practitioner

“ It was funny when you went fast with the drum and cymbal, I liked it! ”
Child feedback

“ The inclusive nature of the [IMM] approach enables children to participate irrespective of their starting points... Moreover, the positive regard which they experience in the group has a profound impact on their wellbeing and by extension their learning. ”
Children's Centre SENCO/Deputy Head

To find out more about meaningful music for the children in your care or to discuss training for your staff, please contact:

freyagibbs@musicasterapy.org
020 7735 3231

  musicasterapy
www.musicasterapy.org

Notes and Ideas

Notes and Ideas

Index

Active participation	16, 19, 30	One-to-one interaction	20
Anticipation	15,16,21	Peer awareness	13, 10/18-19,22-3, 25, 26, 29, 30, 31-2, 33-4, 35
Attention	13,27,30,31,32	Peer relationships	22-3, 33-4
Balance	20, 21-2	Physical co-ordination	15, 16, 20, 21-22, 26, 27-8, 30, 32, 36-7
Bi lateral hand activity	21-2	Physical movement	20
Choosing	17, 18, 19, 31-2, 33	Routine	13
Concentration	16, 20, 23, 30, 31	Self-awareness	24, 15/25, 30, 32, 36-7
Confidence	8/16, 9/17, 11/20, 13/22-3, 16/26, 20/30, 22/32	Self-esteem	24, 26
Emotional responses	18	Self-expression	27-8, 30, 23/33-4
Environmental awareness	21	Self-regulation	33-4
Exploration of sound	17	Sensory input	21
Eye contact	20/30, 19/29	Sharing	22-3, 36-7
Fine motor skills	18, 12/21-22, 22-3, 14/24, 26/36-7	Social interaction	21, 26-3
Following instructions	16	Spontaneous play	16
Gross motor skills	15, 16, 20, 21-22, 22-3, 24, 26, 27, 30, 32, 36-7	Stretching	21
Group working	6/14, 20, 21-2, 22-3, 26, 17/27-8, 29, 30, 23/33, 24/35, 36-7	Tolerance	27-8
Hand-eye coordination	7/15	Trust	16, 20
Impulse control	14, 20, 22-3, 27-8, 33, 34	Turn-taking	15, 16, 18-19, 22-3, 24, 25, 27-8, 35, 36-7
Individual focus	5/13, 17, 19, 35	Visual attention	15, 16, 18-19, 26
Leadership	20, 26, 30, 21/31-2, 32	Vocal skills	18-19
Listening	14, 15, 16, 17, 19, 21-22, 27-8, 29, 30, 31, 32, 36-7	Waiting	17, 18-9, 25
Midline awareness	14, 22-23	Weight transference	21-2