



**YOUTH
MUSIC**



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Rosewood Free School - Reception

The delivery of Future Sounds in the second Rosewood Reception class illustrates the key role this project has had in making connections between different projects to enhance their impact. It also proves the value of long-term interventions, where delivery can adapt to changing needs and priorities.

Rosewood Reception II coincided with SEYM (Sustainable Early Years Music). Given that many learners from EY classes often move to Reception II, and that there is a fluid collaboration between Reception teachers Jenny and Esther, with Niki, head of early years and SEYM music ambassador at Rosewood, there was a fruitful cross-fertilisation between both projects. Not least, the profile of needs of Reception II was very similar to those of learners in the EY classes.

The format of the delivery was similar to that of SEYM: we combined 1:1 sessions with one weekly group session. In this case, however, our group sessions were influenced by the increasing exploration of 'repurposing' in SEYM; that is, the implementation of toolkit items in interventions that were not in principle conceived as music session. During observation sessions, I was introduced to a combination of physiotherapy and intensive interaction that teachers and learning assistants were facilitating. This was based on introducing different physio objects, or massage routines, in tandem with maintaining feedback loops based on vocalisations, body language, or gesture. At times, the learners' response to the object or the massage triggered interactions. Teacher Esther and I considered that these sessions were a good opportunity to introduce some group music interaction, as all learners were on the floor. The sessions were very successful, as student engagement was very high and staff members felt very involved. Eventually, the sessions gravitated towards a structure in which vocal interactions supported by multiple drones was prioritised during the initial, physio-intensive section of the session. Gradually the session involved using clinically adapted instruments, ipads and instrumental modelling interactive routines, with the overall sound becoming louder and more percussive. At this point many of the students were moving more, or dancing on the floor. Footage of these sessions was used during training.

By the end of the Autumn term 2019, I facilitated a combination of contents of SEYM toolkit 1 and 2 for a long training and reflection session, which included participants from both Reception classes.

Since then, teacher Esther has taken on board many of our music interventions and sought to embed them in her own practice but also promote their use in the school. Here is a quote from an email she sent to me in June 2020:

'Thank you so much for your detailed email, I really appreciate you taking the time to put that together for me and I found some of the points you talked about fascinating...I've been really excited by the work you've been doing and I am also passionate about seeing more music in

schools so I am keen to try and translate some of what you are doing and some more music related ideas into the curriculum but it's just working out how to fit it all in and make sure there's some research behind it. I was also really interested in the fact that sometimes music seems to encourage vocalisations and sometimes it encourages listening - and distinguishing between the two. Your point about sustained instrumental sounds is definitely something I have observed that has sparked some ideas in that direction'

Since then, Esther and I have been in touch, as she has been in charge of adding a whole new area to Rosewood's ImPACT curriculum devoted to vocalisations. This renewed importance given to vocalisations as key to learners' communication, self-expression and engagement, is a direct result of years of collaborations through a range of YM-funded projects, especially Exchanging Notes, Future Sounds and SEYM.

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