

Developing Early Years Provision across Music Education Hubs: A Practical Guide

Written by
Nicola Burke & Stuart Whatmore
for
Tri-Music Together



tri-music together

On behalf of the
Tri-borough Early Years Music Consortium,
Funded by Youth Music

Contents

Click on the hyperlinks below to go straight to the section you need

- [Introduction](#)
- [Section 1: What is Early Years?](#)
 - [What do we mean by the term 'Early Years' \(EY\)?](#)
 - [Types of EY Settings & Provision](#)
 - [Age groups of children and EY provision](#)
 - [Roles and responsibilities of those working in EY](#)
 - [The Early Years Foundation Stage \(EYFS\)](#)
 - [The characteristics of effective teaching and learning](#)
 - [Development Matters](#)
 - [Musical Development Matters](#)
- [Section 2: Funding and the National Plan for Music Education](#)
 - [Extracts from the NPME](#)
 - [Benchmarks at different ages](#)
- [Section 3: What is it you want to achieve and WHY?](#)
 - [Questions and considerations](#)
 - [Working digitally](#)
 - [The diverse landscape of EY music](#)
 - [Reaching out & Connecting with others](#)
 - [Further considerations & questions](#)
- [Section 4: Workforce needs](#)
 - [Continuous Professional Development needs](#)
 - [Who is going to lead your EY programme?](#)
 - [List of EY music networks](#)
 - [Training and Continuous Professional Development](#)
- [Section 5: Working with families](#)
- [Section 6: About us](#)

Introduction

This guidance has been written to offer support and guidance to Music Education Hub (MEH) leaders regarding the development of their Early Years (EY) Music provision. It explains the EY sector and landscape, and offers information, questions and considerations to support leaders to develop their own strategies.

We do not intend to prescribe what any MEH should or should not offer, but we hope this document can act as a point of reference for information containing useful tips, information and suggestions to support each MEH to navigate their way through early years and the possibilities that this brings.

SECTION 1: What is Early Years (EY)?

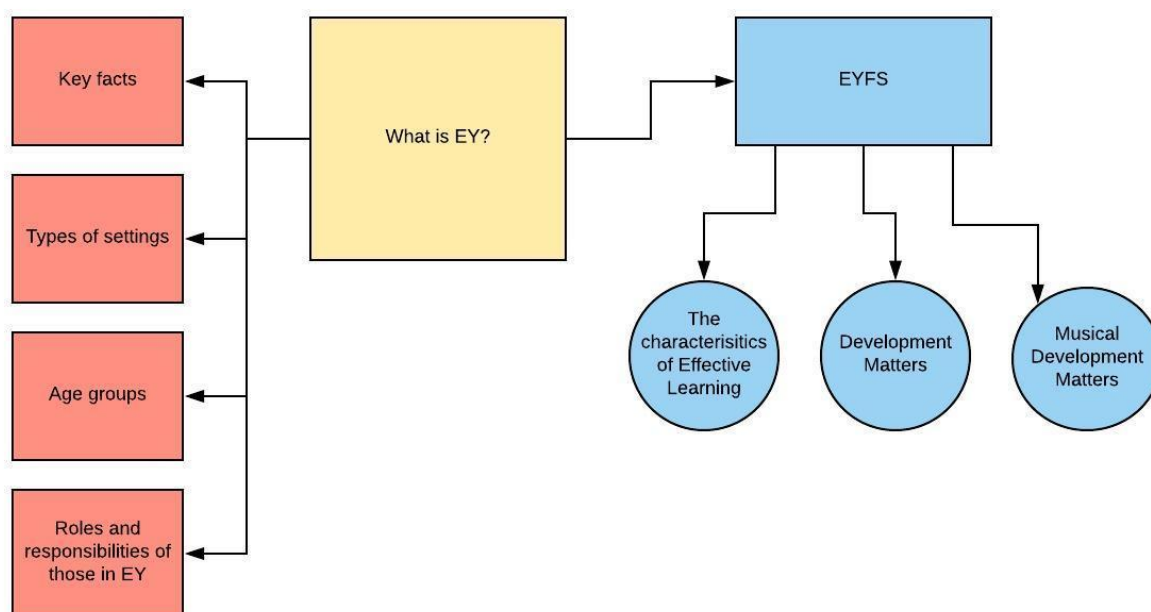


Figure 1 - What is Early Years (EY)?

What do we mean by the term 'Early Years'?

- Early Years (EY) in England is the term used to refer to children aged from birth to 5. It is worth noting that other European countries define EY as birth to 6/7/8 years. The United Nations Educational, Scientific and Cultural Organisation (UNESCO) define early childhood as birth-8 years old (UNESCO, 2019).
- As well as EY, the term Early Childhood is also used. We tend to use the term EY in England; this is reflected in the use of 'EY' in the statutory framework the Early Years Foundation Stage (EYFS).
- A 'setting' is a place that provides care and education for children in their EY.
- Youngest children attending settings tend to be from age 1 upwards, as parental leave is often taken for the full year. Some settings do however care for under the age of 1-year, e.g. 3/4/5 months+ with the youngest typically being no younger than 3 months old.

Types of EY Settings & Provision

All settings are required to be registered with Ofsted if they run for more than two hours a day and more than five days a year.

Private, voluntary, independent (PVI) settings: Day nurseries, Pre-schools, Childminders, Creches

- **Day Nurseries** care for children aged from birth to five years and usually offer day care from 7/8am to 6/7pm. They vary in size and types of building hugely, ranging from small houses catering for e.g. 16 children to large purpose-built nurseries that cater for at times over 200 children.
- **Pre-schools** offer care to children in their local community, often as a morning or afternoon session or as extended sessions including lunch. They typically take place in church/village halls, care for children aged from two to five years and are usually open during term time. Some operate as charities and are run by volunteers, some as not-for profit organisations and others operate as small businesses.
- **Childminders** are registered professional day carers who look after children in their own homes.
- **Creches** are settings usually set up for parents who attend courses or leisure activities and are often found in gyms, health centres and colleges.

Maintained Settings: Nursery schools, Nursery & Reception classes in schools

- **Maintained Nursery Schools** offer full and part-time early years education places, typically within school hours for children aged 2-4 years. They are often stand-alone nursery schools or attached to a Primary school or children's centre.
- **Nursery classes in schools** typically cater for children aged 3 to 4 but in recent years some schools have extended this provision to include 2-year olds.
- **Reception class** is the first year of Primary school for children aged 4 -5. Children typically start school in the September of the year they turn 4. **The reception class has a unique position in education as it is both the final year of the Early Years Foundation Stage as well as the first year in Primary schooling.**

Children's centres

The Sure Start initiative was introduced by the Labour Government in 1998. The programme offered a range of support and provision for families and over successive years became embedded in what were known as Sure Start centres. The centres offered support such as:

- antenatal and postnatal support
- information and guidance on breastfeeding
- health and nutrition, smoking cessation support
- speech and language therapy
- other specialist support
- some centres included childcare provision

Sure Start centres became known as children's centres and the number of centres has decreased dramatically over the years under a range of political landscapes. The children's centre landscape continues to change with services they offer varying dramatically from one area to another. An important aspect of many children's centres are stay & play sessions; these are sessions for families to attend with their children and encompass a wide range of activity, there is often some degree of music activity in these sessions.

Contacting your local authority Early Year's service will enable you to further understand the types of provision in your area.

Age groups of children and EY provision

The grouping of ages of children in settings tends to be divided into:

- Under 2's, at times divided into 2 age groups and areas in a nursery:
 - baby rooms for non-walkers, and
 - another room for walkers up to 2 years
- 2-3's
- 3-4's
- 4-5's

Funding models

- The government currently provide 15 hours fully funded of childcare per week, 38 weeks per year, for ALL children, beginning the term after the child's 3rd birthday. In January 2019, 94% of the 3- and 4-year-old population benefited from some funded early education. ([Department for Education, 2019, p.5](#)).
- Some 2-year olds are eligible for funded provision against a specific criterion. In January 2019, 68% of the eligible 2-year-old population benefited from some funded early education. ([Department for Education, 2019, p.5](#)).
- 30 hours of fully funded childcare was introduced for working parents in 2017. There is a set criteria for eligibility for this funding, dependent upon income and circumstances.

Roles and responsibilities of those working in EY

The roles of those working in EY is vast and varies from one local authority to another. The local authority typically has an EY service, you can find this by simply searching for your area and EY service, e.g. 'Birmingham Early Years Service.'

Roles of those working in EY can include:

- **Day Nurseries & Pre-schools:** managers of settings, deputy managers and/or senior leaders such as baby room leader, EY practitioners
- **Maintained nursery schools:** Headteachers, teachers, EY practitioners
- **Primary schools:** Headteachers, EYFS lead and EYFS teachers, EY practitioners, teaching assistants
- **Children's centres:** Manager, Teachers, EY practitioners, outreach workers, language through play workers, speech and language therapists, midwives.

The level of qualification of EY practitioners and teachers ranges from Level 3 through to PhD.

The Early Years Foundation Stage

The Early Years Foundation Stage (EYFS) is a statutory framework for all EY providers in England. Ofsted and inspectorates of independent schools carry out their inspections with regards to the EYFS and report on the quality and standards of provision.

The learning and development requirements of the EYFS comprise of seven areas, three 'prime areas of learning' and four 'specific areas'.

The prime areas are:

- communication and language
- physical development
- personal, social and emotional development

The specific areas are:

- literacy
- mathematics
- understanding the world
- expressive arts and design

Each of the seven areas have Early Learning Goals (ELGs). These are outcomes which children are assessed against when they are aged 4-5, typically whilst in Reception class. The EYFS can be downloaded here: <https://www.gov.uk/government/publications/early-years-foundation-stage-framework--2>

The characteristics of effective teaching and learning

The characteristics of effective teaching and learning are an aspect of the EYFS and are therefore a statutory requirement. The characteristics are concerned with **how** children learn. In planning and guiding children's activities, practitioners must reflect on the different ways that children learn and reflect these in their practice. The three characteristics of effective teaching and learning in the EYFS are:



- **playing and exploring:** children investigate and experience things, and 'have a go'

- **active learning:** children concentrate and keep on trying if they encounter difficulties, and enjoy achievements



- **creating and thinking critically:** children have and develop their own ideas, make links between ideas, and develop strategies for doing things

Early Years Overarching principles

Four guiding principles should shape practice in early years settings. These are:

1. every child is a **unique child**, who is constantly learning and can be resilient, capable, confident and self-assured
2. children learn to be strong and independent through **positive relationships**
3. children learn and develop well in **enabling environments**, in which their experiences respond to their individual needs and there is a strong partnership between practitioners and parents and/or carers
4. **children develop and learn in different ways and at different rates**. (Department for Education, 2017, p.6).

The importance of play

The importance of play is widely recognised in early childhood practice and is highlighted in the EYFS Statutory framework:

Play is essential for children's development, building their confidence as they learn to explore, to think about problems, and relate to others. Children learn by leading their own play, and by taking part in play which is guided by adults. There is an ongoing judgement to be made by practitioners about the balance between activities led by children, and activities led or guided by adults. Practitioners must respond to each child's emerging needs and interests, guiding their development through warm, positive interaction. (Department for Education 2017, p.9).

Children need a range of opportunities to engage in music making which should not solely rely upon adults leading music sessions. Adult led music sessions are extremely important but should not be the only opportunity for children engage in music making. Child led music making and children's individual musical interests needs to be valued, responded to, and nurtured.

Development Matters

Development Matters in the Early Years Foundation Stage (EYFS) is a non-statutory guidance that supports practitioners in implementing the statutory requirements of the EYFS. The guidance offers material to support the seven areas of learning and development and the characteristics of effective learning. It is split into themes, principles and practice and offers material for educators to support the learning and development of children aged from birth through to 60+ months.

Development Matters can be downloaded for free here: <https://www.early-education.org.uk/development-matters-early-years-foundation-stage-eyfs-download>

Musical Development matters



Musical Development Matters is a guidance document published in September 2018 that was written to complement the *Development Matters* guidance and follows the same format. Its overall purpose is to support practitioners, teachers, musicians and parents to see the musical attributes of young children and to offer ideas as to how they can support and nurture children's musical development by offering broad musical experiences.

Printed copies are available to purchase, or you can download a copy for free here:

<https://www.early-education.org.uk/musical-development-matters>

There is a free accompanying online resource with lots of downloadable resources, including the characteristics of effective learning in music here: <https://network.youthmusic.org.uk/musical-development-matters>

Models of EY music practice

Traditional models of EY music practice do not always adopt all of the principles set out above in the EYFS and are therefore not in line with the statutory guidelines. The widespread model of EY music practice that we currently have involves a musician visiting a setting to *deliver* a music session, usually 30-45 minutes long. The model is typically adult led, and the sessions are usually planned by the visiting musician with little or any knowledge of the children. There is not often time and space for the musicians to discuss the musical development of the children with the staff and/or parents at the settings and information about the needs of the children is not often shared with musicians.



How can we develop models of EY music practice?

Due to the lack of music within early childhood programmes of study, EY educators often rely upon a visiting musician to deliver their music provision which often takes place weekly or fortnightly.

Children have the right to quality musical experiences and this needs to be provided for throughout their regular attendance in settings, not just weekly or fortnightly. For this to happen there needs to be a shift in perspective whereby musicians work in settings to **enhance** the music provision and are not responsible to **deliver** it.

This can happen by musicians working closely *with* EY educators, in partnership together, so that EY educators can share their knowledge of children with the musicians, and musicians can share their knowledge of music and children's musical development with the EY educators.

An important aspect of quality early years education involves starting with what children can do and not what they *cannot* do, i.e. starting from and working with children's strengths.

Models of EY music practice often start with a deficit model in that the planning involves teaching and supporting children to reach a specified outcome that is planned without any knowledge of the children's musical development, interests or identities. Consideration of children's individual, musical identities that they bring with them to settings and music sessions needs to be understood and valued.

The most important aspect currently missing to enable quality EY music practice to take place is **TIME**. Quality music practice that is meaningful for individual children requires the musicians to know and understand the children they are working with and this requires time for musicians to reflect with the educators and/or parents that know the children well. **This can be achieved through a shift in planning for musicians working in settings, enabling musicians to have reflection time with the EY practitioners in the setting.**

Consider the musician to be a person that supports and enhances the music provision in settings, not a visitor that delivers it.

- Change weekly visits to fortnightly but keep the amount of musicians' time the same per month, e.g. instead of 1 hour per week have 2 hours fortnightly. This can enable time for conversations to take place between musicians and EY educators. This time can be used to discuss the music provision in the settings and supporting the EY practitioners to develop this and support children's musical learning and development.

SECTION 2: Funding and the National Plan for Music Education

Music Education Hubs have historically only been funded to deliver activity/provision that starts from 5 years olds and upwards, meaning that the Early Years Foundation Stage has sat outside any central funding. This is despite Early Years being named in the National Plan for Music Education with 8 references (and one in the notes section) in a document that is [54 pages long](#).

Extracts from the NPME

2. Our vision is to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence. Music teaching starts in the **early years**, and we want the vision to extend across all five to eighteen year-olds, both in and out of school, in both formal and informal settings.

11. Many hubs will link with work in the **early years**, in some cases with hub partners drawing on funding from, for example, trusts, foundations or Youth Music that has recently launched a funding module supporting music in the **early years**. Work may include structured music making with parents/carers and staff to enhance the health and communication skills of children in their **early years** through music.

26. The **Early Years** Foundation Stage requires that children in **early years** settings, including reception classes, are provided with opportunities to explore music, using a variety of songs and musical instruments, and to match movements to music. Music is currently a statutory part of the National Curriculum in primary and secondary schools for all five to fourteen year-olds. It sets out the basis of pupils' experience and therefore how music must be taught in all maintained schools. It includes opportunities to play musical instruments, to sing, to listen and appraise, to compose, to read and write music and to perform. Each school can decide how to organise their local curriculum to fulfil the program.

28. Music education needs to be spread across the age range and be supported both in and out of school. The following sets out what pupils should expect from schools and hubs at each age and key stage:

Benchmarks at different ages (also in the NPME)

Early years / pre-school (in formal and informal settings)

By the end of the **Early Years** FS, pupils should:

- Express and communicate their ideas, thoughts and feelings by using a widening range of ...movement... and a variety of songs and musical instruments.
- Recognise and explore how sounds can be changed, sing simple songs from memory, recognise repeated sounds and sound patterns, and match movements to music.
- Use their imagination in art and design, music, dance.

This can be achieved through:

- Music for parents/carers and babies, which can be a key element of, and often the basis of, children's play.
- Music for children in pre-school settings.
- Performance/sharing opportunities.

There is clearly a disconnect between the aspirations of the above wording in the NPME versus the grant funding stipulations from DfE/ACE. This leaves many MEHs unclear as how to progress and move forward. They may wish to expand into EY provision but cannot fund it from the current structures.

Therefore, the obvious question to ask is “how can a MEH fund the delivery of EY activity?”. There is currently one principal funder of EY work which is [Youth Music](#) but there are other trusts, charities and foundations that could be approached based on need, locality and the legal entity of your organisation. **There are simple partnership approaches that involve no direct funding – for example:**

1. Co-ordinating a localised meeting of local Early Years providers to establish a network of musical activity that is already existing in your area.
2. Working with existing partners, and engaging new partners, in all making a small cash contribution to develop a larger funding pot from which to delivery activity, or seed-fund for larger applications.

It all depends on what you are looking to do. The next section explores some of the questions to use to help determine a MEH's priorities, ambitions and aims.

In an ideal world, Early Years would be a core funded part of the activity of Music Education Hubs with clear guidance detailing roles and responsibilities. A revised NPME version 2 might offer a changed vision for the inclusion of EY within the wider purview of music education. Time will tell. For now, we would encourage local conversations to establish need, activity and establish a network.

SECTION 3: What is it you want to achieve and WHY?

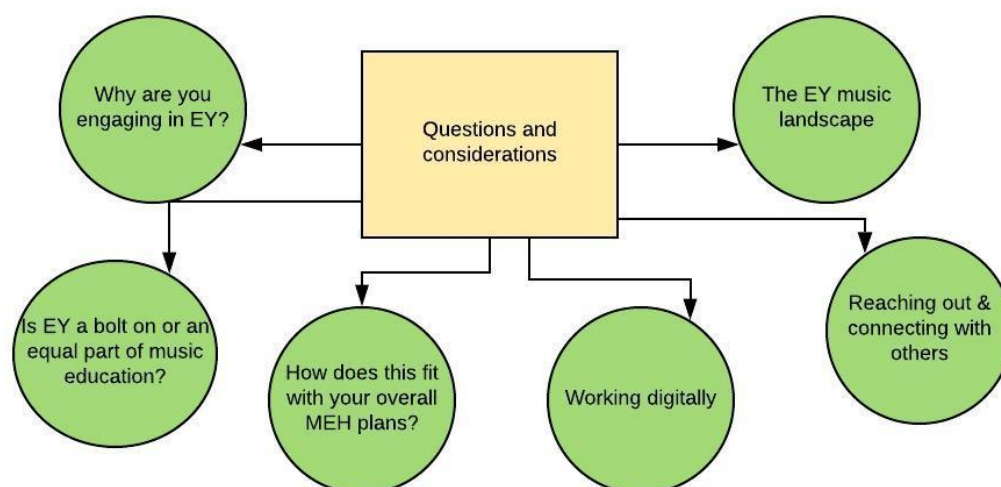


Figure 2 - What it is you want to achieve and WHY?

Questions and considerations

Consider the following 3 questions:

- 1) Is EY a bolt on or an equal part of music education?
- 2) Why are you engaging in EY music? *Answering this question carefully will help you define your goals, pathways, vision and the strategies you employ.*
- 3) How does EY fit within your overall MEH plans?

One is often asked to justify why there is a need to offer music in EY and indeed on many occasions in the Tri-borough Early Years Music Consortium (TBeyMC) we have been asked 'why is music important in EY' and why the Tri-borough Music Hub (TBMH) as a MEH is engaged in this area when we are not required to do so.

There tends to be 3 reasons 'why' music in early childhood is offered and justified:

- to support other areas of learning and development, e.g. music to support speech and language development, health & well-being;
- to prepare children for instrumental tuition;
- for children's rights to cultural, artistic and creative experiences, a broad and balanced education.

Music education in Primary and Secondary is not **solely** offered to support other areas of learning and development; why should this be the case in EY? The first bullet point above is often used as a reason to justify music in EY. Undoubtedly participating in musical activity is likely to have other benefits, for example, encouraging children to listen carefully to music will be supporting their listening skills; listening is a key component of communication; making music with other people offers a social experience. Music threads through many areas of learning as offered in these examples. **Does it need to be the prime reason for offering EY music making?**

Defining the reason why you want to pursue and offer EY music is crucial to enable you to define your strategies. Once you have a clear rationale you can define your starting point.

Do you want to:

- focus your initiative on working with children in settings and/or schools?
- work with families and children?
- offer CPD for the EY workforce?

If your answer is 'a' or 'b' above, what type of activity do you want to offer, for example:

- Performative
- Interactive
- Experiential
- Educational
- Entertainment
- One-off sessions or a series of sessions

Answering these questions will help you refine your goals giving you a clear plan which you can measure.

Working digitally

Covid-19 has brought the world an unprecedented amount of challenges and in 2020 organisations, musicians and artists endeavoured to transfer their EY music provision into a digital model to continue to support children and families in a myriad of ways.

If you are considering offering EY music making sessions via a digital platform, defining the reason and rationale for your provision is crucial, as indicated above. Having clarity of your aims and objectives will help you decide on the most appropriate platform for you to use, e.g. sessions delivered via Facebook live are different to sessions delivered via zoom. Pre-recorded sessions are also different, 1-1 sessions compared to group sessions are also vastly different. Having clarity about your rationale is crucial to help you plan your provision, online sessions can easily become entertainment and not educational focused. There is nothing wrong with this if entertainment is what you are aiming to offer. Points to consider whilst endeavouring to work online are:

- How can the facilitator interact with the participants without eye contact?
- What cameras and microphones will you need for the type of sessions you offer?
- Would the facilitator benefit from some training/support in working online?
- Speed of gesture, body language and verbal language need to be adapted to working digitally.
- Which digital platform will be the most appropriate to enable you to deliver your activity? This requires careful consideration for the specific children you are working with.

The diverse EY music landscape

The EY music landscape is wide, diverse and varied. Music making happens in an abundance of places such as in a car or bus on a journey; in a neonatal unit in a hospital, in a pre-natal session, in a community or church hall in a session within a community, in a baby room, in a Reception class.

The diagram on the next page was created by Dr. Julie Digby and illustrates the diversity of EY music making. Please note that this diagram is not conclusive, it is open to interpretation and designed as a tool/stimulus to start/frame conversations/discussion/reflection.

Mapping the diverse and complex world of early childhood music

Julie Digby 2.11.2020

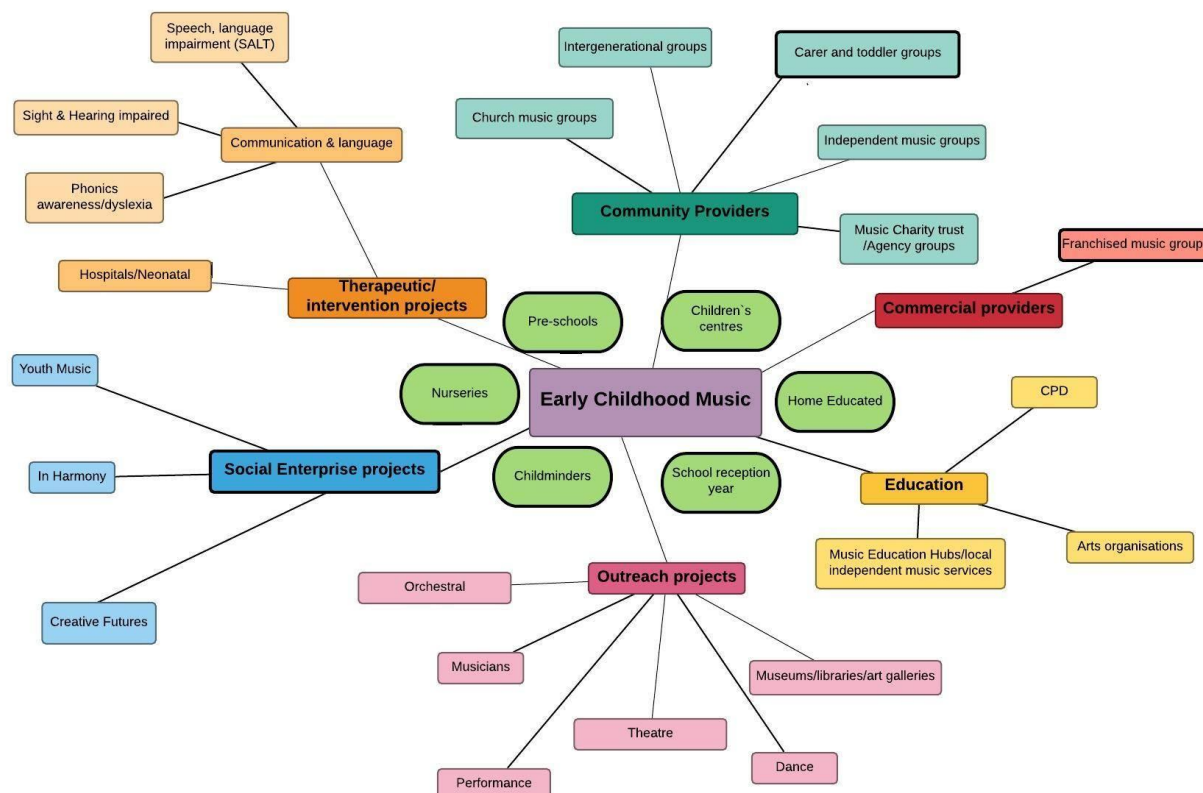


Figure 3 – Mapping the diverse & complex world of early childhood music

- What is the EY music landscape like in your area?
- How do you know?

Reaching out & Connecting with others

Connecting with the EY teams in your local authority can help you gain a picture of the EY provision in your area and the music provision that exists. Every local authority operates in their own way, some people in EY teams in LA's have specific roles e.g. one person/team may specifically support the maintained settings, and another may support the PVI settings. Some LA's may have one person that oversees and supports all of the EY provision in the area.

The roles and responsibilities of those working in EY education is listed above in [section 1](#). Having clear aims for your EY work will enable you to identify who you need to engage with to work with you on your EY programme. For example, if your aim is to work with families and children then reaching out to children's centres will likely be a good starting point. If you want to roll out training sessions for EY Practitioners across a region then reaching out to the EY team/lead in the local authority will be a good starting point.

Reaching out to organisations that may have EY music provision (e.g. libraries, local music and arts organisations), can help you to identify what is happening in your area and any potential gaps. The EY music community encompasses a large freelance, independent community of musicians. This workforce includes people with rich, diverse experience and expertise which can contribute significantly to your EY programmes. Reaching out to this community through social media platforms and music and arts organisations can help you connect. Reaching out to organisations and/or freelance music educators can enable you to work in partnership with others with an interest and commitment to EY music. Partnership and collaborative work can be a hugely important ingredient to successfully developing EY music provision in your area.

The challenge that comes with reaching out to others who may have EY music experience and expertise is quality assurance. The EY music community is unregulated and therefore people can work in this area without any relevant qualifications or need to demonstrate their knowledge and understanding. The word 'quality' is contentious and judging practice is complex as context plays a huge role in this.

If you embark on working with independent musicians, endeavour to establish a supportive, collaborative partnership where you can build a relationship and begin to understand their work. The rationale as to why they work in EY music can be a good starting point and questions to explore together could include:

- How does one judge quality?
- How does one judge engagement?
- What is the aim of your work?

If you are working with musicians who consider themselves to be EY music educators a conversation around pedagogy and pedagogical principles can be useful to explore together. Models of EY music practice are often focused upon entertainment, which is an important and valuable experience to offer young children. EY music *education* needs to be grounded in early childhood pedagogy based on an understanding of early childhood development. Consider bringing in an EY music educator who is experienced in designing content and approaches to meet the needs of your specific context.

Further considerations and questions:

- What are the workforce development needs of practitioners in your area – both EY practitioners and musicians/music teachers?
- How do you know?
- Is there one specific area that you would like to focus on, or more?
- How do you ensure that the EY provision you develop is inclusive?
- How would this fit in with/map to your overall MEH plans and strategies?
- Will there be support for EY music in your MEH?
- What would you like to have achieved by 2025?
- How are you going to get there?
- What considerations do you have to realise your vision?
- National funding in EY education and schools
- Uncertainty in music hub funding
- Local and national political pressures
- Time (to plan, to think, to prepare, to deliver)
- Whole team/whole MEH support and buy-in (is EY a bolt-on, or an equal part in music education strategy?)
- What is your overall goal and what is your timescale?

Leaders cannot do or know everything, and they need to delegate to people who know what they are talking about. Leaders have the vision, ask the questions and listen, but the specialists provide the knowledge. Decide which area you would like to focus on so that you can create strategies to work in the defined area.

SECTION 4: Workforce needs

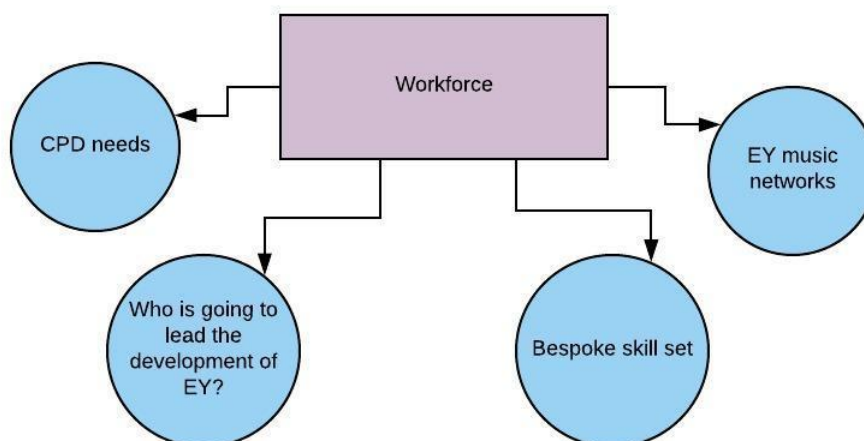


Figure 4 - Workforce needs

Continuous Professional Development (CPD) needs

The CPD needs of the different workforces that EY music encompasses have differences and similarities. Typically, the CPD needs of EY practitioners will be around developing an understanding of music, developing their own musical skills and understanding of EY musical development. For musicians working in or wishing to work in EY their CPD needs may include developing their understanding of child development, early childhood musical development and EY pedagogy. Collaborative CPD that involves bringing EY practitioners together with musicians can result in rich and informative dialogue and learning.

Understanding the needs of the workforce will inform the development of the EY programme you develop. Establishing what the CPD needs are of any workforce can be challenging as often people are not aware of what they are not aware of! Seek to identify these needs through establishing your goals and having a clear rationale regarding why you are developing your EY programme and what it is you are hoping to achieve. Reach out to others who have developed EY music programmes to seek their advice and support.

Who is going to lead the development of EY for your hub/organisation?

Early Childhood is the most rapid period of human development and working with this age group requires understanding and knowledge of early childhood development and pedagogy. In addition to this, the complexity and diversity of the EY music landscape in terms of where music making happens/can happen, possible approaches to music making, working with families, working in settings requires a bespoke set of skills. If an EY music specialist in your team does not have all the necessary experience and/or set of skills, then reach out for support. This can be found within a range of networks across the country who can offer both face-face and virtual support. If you are unsure of who to reach out to then please contact us to support you to find your local network wherever you are.

A list of networks across the country:

- **Birmingham Early Years Music Consortium – Birmingham**
<https://www.springfieldproject.org.uk/children-families/sounds-of-play/>
- **London Early Years Music Network (LEYMN)**
<https://www.sound-connections.org.uk/what-we-do/early-years/london-early-years-music-network>
- **Magic Acorns- East of England**
<https://www.magicacorns.co.uk/>
- **MERYC-England (Music Educators and Researchers of Young Children), national charity**
http://www.meryc.co.uk/about_us.html
- **Note Weavers –North West**
<https://www.noteweavers.org/>
- **NYMAZ – North Yorkshire**
<https://www.nymaz.org.uk/for-professionals/earlyyears>
- **The Soundwaves Network – South West**
<https://takeart.org/soundwaves-extra>
- **Tri-borough Early Years Music Consortium – London**
<https://www.triboroughmusichub.org/early-years/>

Training and Continuous Professional Development

Tri-borough Early Years Music Consortium

The music and arts partner organisations in the TBEYMC offer a range of Early Years Music training courses, CPD opportunities and consultancy. This ranges from short workshops to training and consultancy delivered over a longer period of time. Bespoke training can be created to meet specific need. Further details can be found in the [about us](#) section below.

MA in Early Years Music Education

The MA programme is for anyone who is already working in early years music or who plans to in the future, in a range of professional capacities: independent workshop leaders, early years educators, music therapists, advisors, community musicians and instrumental teachers. A first degree is normally required for entry to this programme but concessions may be made for students who have other relevant graduate equivalent qualifications and/or relevant background experience.

The programme aims to cover all aspects of music in early childhood and to provide an introduction to research methods. Students have the opportunity to make a music pathway through the complete MA programme (3 modules over 3 years; Y1: this module; Y2: Research Methods module; Y3: Dissertation module). For further details please visit: www.crec.co.uk

Certificate for Music Educators (CME): Early Childhood

The Certificate for Music Educators (CME): Early Childhood is delivered by MERYC-England and the Centre for Research in Early Childhood (CREC). The course offers a flexible, part-time, distance-learning qualification in early childhood music. The CME is a recognised National Qualification validated by Trinity College London. The aim of the qualification is to raise the skill levels of the Early Childhood music workforce across the UK and is ideal for freelance and /or peripatetic musicians working, or wishing to work, in Early Years Music Education. The CME: Early Childhood is equivalent to a Level 4 NVQ / Certificate of Higher Education (CertHE) / Higher National Certificate (HNC). The course is ideal for Early Years practitioners, freelance and/or peripatetic musicians working, or wishing to work, in the Early Years.

For further details please visit: www.crec.co.uk

SECTION 5: Working with families

If your goal is to engage with and support families, there are many aspects to consider. Working with young children in groups brings its own set of challenges. If one is to work with families and children together, this adds another strand of considerations. If a music making session for families also involves an EY practitioner working together with a musician this adds in another strand. The diagram below demonstrates the many strands of considerations that are helpful to reflect upon when working with EY practitioners, parents/carers and children within a group music making session. This is not exhaustive or conclusive, it is open to interpretation and designed as a tool/stimulus to start/frame conversations/discussion/reflection.

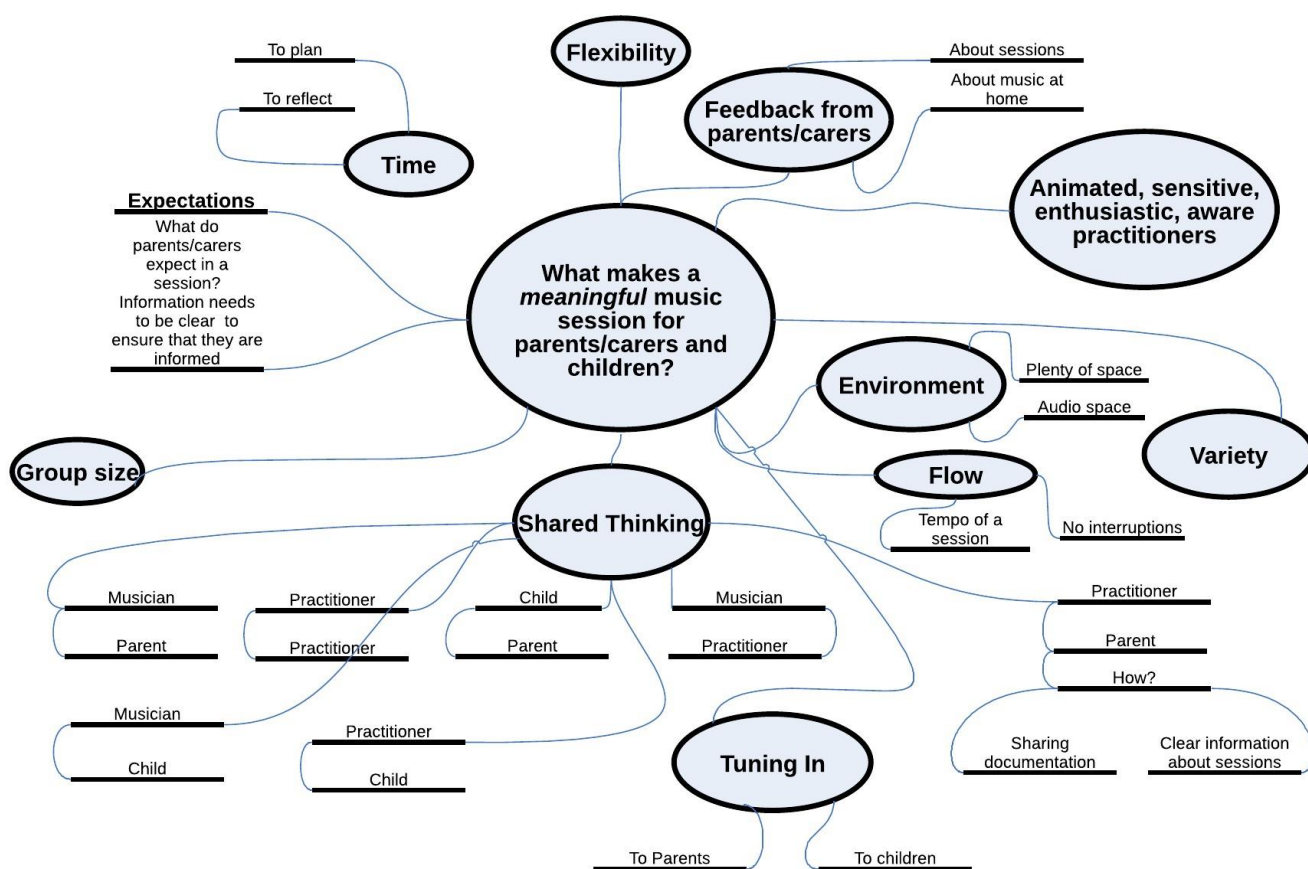


Figure 5 - What makes a meaningful music session?

Copyright Burke 2008

Section 6: About us

Tri-borough Music Hub

Who we are

The award-winning [Tri-borough Music Hub](#) (TBMH) is the lead organisation that oversees the delivery of music education in three West London boroughs - the London Borough of Hammersmith and Fulham; the Royal Borough of Kensington and Chelsea; and City of Westminster - working with schools, pupils, the workforce and the community. Through an agreed shared-services model, it is a centralised Local Authority service which receives core funding from the Department for Education via the Arts Council England delivering an extensive programme of musical learning in and out of school.

Alongside the three Local Authorities, the TBMH Strategic Partners are two internationally renowned organisations - the Royal Albert Hall and the Royal College of Music. In addition, a dedicated and quality-assured group of delivery partner organisations, with evidence of a successful track record, work to meet the TBMH's strategic aims and positively contribute to our stakeholders. The TBMH is a music-specific service focused on high quality outcomes inclusive of all learners. It recognises the numerous benefits that music can bring to everyone from all backgrounds and in all circumstances. For more information about the work of the TBMH see annual reports [HERE](#).

Mission Statement

The TBMH aims to provide opportunities for all to develop a life-long love of music and realise their musical potential whilst developing their personal/social identity. A broad range of progressive musical pathways will be provided in partnership with outstanding music organisations that are committed to our ethos.

Vision

The vision for the TBMH is to build on the successes of the previous years of the TBMH partnership, ethos and approach to music engagement and progression. This includes embedding best-practice and implementing visionary and effective models of partnership work to effect comprehensive routes of engagement, opportunity and progression. This will support children, young people, families, schools, workforce and the wider community of Hammersmith & Fulham, Kensington & Chelsea, and Westminster.

TBMH Priorities

No.	Focus	Priority
1	Children	to support musical progression through a broad range of outstanding musical pathways for children and young people
2	Schools	to engage with all schools to enhance the delivery of an effective music curriculum by supporting access to high-quality music education opportunities
3	Workforce	to provide a broad range of effective workforce development opportunities that enhance the quality of music education delivery
4	Families	to support family and community engagement in music education through opportunities led by our diverse range of partner organisations

These service priorities are underpinned by 5 overarching themes of all provision:

Inclusive — Exceptional — Inspiring — Progressive — Sustainable

Music Education for All

The TBMH works hard to provide a fully inclusive service and we are committed to addressing any potential inequalities from the full Equality Act, and that our outputs cover all aspects of equality, diversity and inclusion. All areas of our service must be fully inclusive and free of racism or any kind of discrimination. We feel it is important that we speak out against acts of intolerance and racism, and that we create a workspace where we can share, listen and learn from each other, with respect for different perspectives and backgrounds. We continue to evolve, develop, reflect, learn and grow as a Music Education Hub, and we strive to ensure that we can respond to needs. It is an ongoing process which we believe in.

Tri-borough Early Years Music Consortium (TBEYMC)

The Tri-borough Music Hub established the Tri-borough Early Years Music Consortium in 2015 - this consists of 16 partner organisations comprising of EY services and music/arts organisations, all committed to and invested in EY music. The aim of the consortium is to support and develop EY music practice and provision. With funding from Youth Music, the consortium created a large workforce development project called Tri-Music Together. The project offers a range of CPD opportunities for early years educators and musicians. The consortium has engaged with all types of EY settings (e.g. nurseries, children's centres, schools, childminders) in their local area and supported musicians that work with the consortium partner organisations. Outcomes of the project include an increase in music making in the EY settings in the area, musicians and EY educators developing their understanding of EY music practice and pedagogy as well as the creation of resources that have been disseminated nationally to share and support practice widely. The partners of the consortium are:

- Bi-borough LA School Standards, Children's Services (Westminster; Kensington & Chelsea)
- Chickenshed Kensington & Chelsea
- Creative Futures
- Hammersmith & Fulham LA Children's Services
- Inspire-works
- Music House for Children
- Royal Albert Hall
- Royal College of Music
- Sound Connections
- Tri-borough Music Hub
- Voices Foundation
- Wigmore Hall
- WCC Children's Centres
- LBHF Children's Centres
- RBKC Children's Centres
- Tri-borough Library Services

Music and Arts Partner organisations in the TBEYMC

CHICKENSHED

THEATRE CHANGING LIVES

Chickenshed Kensington and Chelsea run exciting, vibrant and inclusive theatre workshops creating an environment that supports children and young people to recognise their skills, promote imagination and develop their creativity through exciting, vibrant and inclusive theatre workshops. Our sessions connect families using theatre, music and play through our Box Full of Tales workshops that take place in community centres throughout the Hammersmith & Fulham; Kensington & Chelsea; Westminster area.

Website: www.chickenshed.org.uk/pages/category/chickenshed-kensington-and-chelsea

Contact: Jane Saunders at janes@chickenshed.org.uk



Creative Futures is a multi-arts charity which specialises in Early Years. Our approach is strongly child-led and play-based. We devise and deliver a range of programmes, working with pre-school children and families, in pre-school settings, and with the Early Years and Music workforce. We offer bespoke training, mentoring and consultancy services to Arts and Early Years organisations, and have worked with a number of Music Education Hubs on their early years strategies, as well as providing project advisory and management services and workforce development. We engage some of the country's leading Early Years Music specialists, researchers, and strategists to deliver our programmes, and have devised award-winning resources such as the Sound Communities toolkit, winner of a recent Teach Early Years award.

Website: www.creativefuturesuk.com

Contact: Julian Knight on 07980 820 323 / hello@creativefuturesuk.com



Inspire-works was founded by Mike & Jacqui Simpson, a professional percussionist and theatre director respectively, after spending an intensive year studying Indonesian arts in Bali in 2002. We have grown the business to now involve a team of 20 workshop facilitators who deliver world-music workshops to over 65,000 children and young adults in over 650 schools throughout the UK each academic year. Our team deliver workshops in West African drumming, Brazilian samba

drumming & dance, Indonesian gamelan, Japanese Taiko, Indian dhol and Caribbean steel pans workshops to all ages from Foundation Stage to A Level. We have delivered CPD sessions at many education conferences such as The Education Show, Music Education EXPO, MMA, NAME, The Sunday Times Festival of Education and for many Music Hubs throughout the UK. Inspire-works also hosts an award-winning Online Learning Platform, is three-times finalists in the Music Teacher Awards and holds the Guinness World Records for the largest samba band.

Website: www.inspire-works.co.uk

Contact: info@inspire-works.co.uk



Music House for Children is a non-profit organisation providing music lessons, teaching programmes and resources, musical story-tales and concerts for babies, toddlers, young children, children with additional needs and language delay. We provide music training to the early years sector, people working with additional needs and music educators to encourage music making in early years settings, children's centres, SEND units, libraries and homes. We

have created a range of award-winning early years instruments, music teaching books, songs, rhymes and musical tales for young children and their families. Since 1994 Music House for Children has provided musical activities for over 160,000 babies, toddlers and children and those with additional needs and language delay. We have trained over 1,500 educators and musicians and groups, with many more in continued gainful employment. We work in partnership with many organisations to nurture musicality and earliest development through high quality, joyous and shared musical experiences.

Website: www.musichouseforchildren.com

Contact: education@musichouseforchildren.com / emma@musichouseforchildren.com



Royal Albert Hall

The Royal Albert Hall is an internationally renowned performance venue, with a thriving Education & Outreach programme which engages with people of all ages and backgrounds to change lives through music. We work with children, teachers, schools, young people, families, elderly and community groups, reaching over 180,000 people every year through a wide range of exciting opportunities linked to the Hall's calendar of events and the unique

characteristics of our Victorian building. As a Strategic Partner of the Tri-borough Music Hub, we are committed to enhancing the music provision in our local area, and we work closely with the Hub to provide life-enriching opportunities for the community we serve.

Website: <https://www.royalalberthall.com> Contact education@royalalberthall.com



London

Website: www.rcm.ac.uk/sparks/learningpathways

Contact: sparks@rcm.ac.uk

RCM Sparks is the Royal College of Music's Learning and Participation programme. As part of the RCM commitment to widening access, one of RCM Sparks' primary goals is to provide long-term learning pathways. Our specialist early years programme, [Mini Sparks](#) engages families from under-represented and disadvantaged groups in the community in the same geographical areas as our long-term partner primary schools. The aim is to ensure quality early music education is available right at the start of a family's musical journey, and continually over time. Teams of RCM musicians are involved in all our projects and receive bespoke training from professional leaders providing a vibrant new generation of early years educators with relevant and meaningful practical experience.



Sound Connections exists to create change. We work across the music community to achieve inclusion, equity, and social justice with young people. We focus on four strands of work: Youth Voice and Participation; Training and professional development; Advocacy; and Consultancy. Together, these strands ensure that all children and young people age 0 to 25 can access music opportunities and

progression routes. We have a particular specialism in music in early years settings and support organisations to develop their strategy and business case and provide professional development opportunities for practitioners and the wider workforce. We have worked with Music Education Hubs across England since to help develop their wider offer for young people.

Website: www.sound-connections.org.uk

Contact: info@sound-connections.org.uk

the voices foundation

transforming children through singing

Voices Foundation works alongside teachers and school communities to transform music education, supporting children's wider skill development and wellbeing through accessible and inclusive singing programmes. We provide Continuing Professional Development and

Learning for educators, inspiring content for parents and in-depth research and evaluation.

Together, we can ensure that every child can find their voice through the power of singing.

For information about how Voices Foundation programmes can support your organisation, please get in touch.

Website: www.voices.org.uk

Contact: hannah.keville@voices.org.uk

WIGMORE HALL *Learning*

For over 25 years Wigmore Hall's renowned Learning programme has been giving people of all ages, backgrounds and abilities opportunities to take part in creative music making, engaging a broad and diverse audience through innovative creative projects, concerts, workshops and online resources. We are passionate

about the impact music can have on our lives and on our society, and three core values lie at the heart of our programme: creativity, collaboration and equality. These values reflect the spirit of chamber music, and we embody them through quality, co-created music making, through which every voice is heard and equally valued. We collaborate with a range of community, education, arts, health and social care organisations, working in partnership to engage people who might not otherwise have the opportunity to take part.

Website: www.wigmore-hall.org.uk/learning

Contact: Learning@wigmore-hall.org.uk / 020 7258 8240

Credits

With thanks to the Marie Hartland, Royal Albert Hall, Creative Futures, Voices Foundation and Tri-Music Together participants for providing images.

Contact us

For feedback or questions about this guidance or further support please email us:

info@triboroughmusichub.org

References

Department for Education, 2019. *Education provision: children under 5 years of age, January 2019* London: Department for Education.

Department for Education, 2017. *Statutory framework for the early years foundation stage Setting the standards for learning, development and care for children from birth to five*. London: Department for Education

UNESCO, 2019. Available at: <https://en.unesco.org/themes/early-childhood-care-and-education>

National Plan for Music Education:

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf

Copyright © Nicola Burke & Stuart Whatmore 2020

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any other form or by any other means, electronic, mechanical photocopying or otherwise without the express permission of the publishers.

Published by:

Tri-borough Music Hub
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL