

# Count Me In! Research Report

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## Biographies

**Adam Ockelford** is Professor of Music at the University of Roehampton in London. He has worked with children and young people across the spectrum of ability and need for the past four decades. He is the founder and chair of trustees of The Amber Trust, a UK-wide charity that supports blind and partially sighted children in their pursuit of music; founder and chair of trustees of Sounds of Intent Charity, which promotes research and development into specialist and inclusive music education; and a trustee of Live Music Now, which uses music to enhance the lives of those experiencing social disadvantage.

**Beth Pickard** is a Senior Lecturer and Researcher at the University of South Wales, as well as a freelance music therapist and inclusive music practitioner for The Amber Trust. In addition, Beth is a trustee of Birmingham-based charity, Melody, who promote instrumental tuition for children with learning disabilities. Beth's research and practice, informed by Critical Disability Studies, explores how disability is socially constructed, interpreted and represented across disciplines and pedagogy. Beth is a passionate ally, activist and advocate of social justice and anti-oppressive practice.

**Live Music Now** harnesses the connective power of music, enabling musicians to play a pivotal role in society, contributing to happier, healthier, more resilient communities. We train and employ professional musicians to deliver interactive music programmes in schools, hospitals and care homes across the UK supporting people to have musical lives. Through our flagship programme *Inspire*, musicians work with over 200 special schools each year to increase musical opportunities for disabled children and young people. Our work is evidenced as enhancing health and well-being, building skills and confidence and increasing engagement and equity of opportunity by recognising the potential of every individual.

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## Executive Summary

*Count Me In!* is an innovative approach to music education for children and young people who have learning difficulties, devised by Professor Adam Ockelford at the University of Roehampton. *Count Me In!* utilises the Sounds of Intent model of musical development as a framework for differentiating a song or piece of music by deconstructing it into accessible parts. Through reconstructing and rehearsing the piece as a group, pupils are able to experience the positive outcomes of performing as an ensemble.

The pilot project took place at Three Ways School in Bath in the Spring and Summer terms of 2022, funded by Baily Thomas Charitable Fund and Youth Music. Two blocks of six, weekly sessions were facilitated by two Live Music Now musicians and the school's music specialist. Two classes participated; each class had contrasting age ranges, curriculum levels, Sounds of Intent levels, abilities and disabilities. A song from the book of *Count Me In!* resources by Professor Adam Ockelford and colleagues was used with one class, and an original song composed for the other class. Individualised resources were created for each pupil outlining their allocated musical part. Parts were rehearsed during sessions with the Live Music Now musicians, leading to performances for neighbouring classes at the end of the project.

The pilot *Count Me In!* project sought to answer the following questions:

- Does 'deconstructing' music for learners with profound and multiple learning disabilities (PMLD) and/or complex needs enable them to participate as fully as they are able in musical activities – does it maximise their access to music?
- To what extent does 'reconstructing' the music facilitate musical inclusion?
- Can the provision of appropriate resources enable non-music-specialist staff to engage their pupils in musical activities – both when visiting musicians are present, and beyond the end of the intervention?

An informal focus group was facilitated with teaching staff at the interim point between both blocks of sessions, and at the conclusion of the project to gather their

perceptions about the *Count Me In!* approach. An online survey was also shared with teaching and support staff to gather more detailed, anonymised feedback. A questionnaire was completed by the Live Music Now musicians at the interim point and the conclusion of the project to document their perspectives and experiences. The pupils participation and engagement was documented via film and analysed by the researcher. The researcher also contributed observations and reflections on the process, outcomes and strategic considerations relating to the project. The various stakeholder perspectives were triangulated to evaluate the outcome of this pilot project.

Overarching themes included the value and accessibility of the Clarion app on the iPad, as well as the age-appropriateness of this instrument choice for one group in particular. This led to the provision of access to the app for parents, enabling sharing of the individualised resources at home as well as in school. This also offered an opportunity for professional development for the teaching staff involved and has scope for wider opportunities for the pupils participating as well as the rest of the school.

Live Music Now musicians particularly advocated for the need for more time to be allocated to training, development of resources and collaboration with teaching staff in order to develop the *Count Me In!* approach to its full potential. This posed a slight barrier to the full success of the project and led to some challenges in managing the workload involved. Teaching staff also concurred that further training in use of the Clarion app and the iPads in general would have been constructive. Further training in the *Count Me In!* approach may have engendered more ownership and investment from the teaching staff in the project.

Outcomes for pupils particularly related to social and emotional dimensions such as perceived development of confidence and self-esteem. There were crossovers with areas that pupils were working on in class, such as communication, turn taking and awareness of each other. This highlighted the potential for the project to complement and contribute to cross-curricular and individualised targets.

The Live Music Now musicians reported several developments in their own practices: namely a significant appreciation of the importance of pace and repetition

in working musically with children and young people with PMLD. They also discussed that the approach had challenged their expectations and aspirations of the pupils and will motivate them to have higher aspirations in future projects with children and young people with PMLD and/or complex needs.

To conclude, this innovative approach to music education and performance for who have learning difficulties, informed by the Sounds of Intent model, enabled pupils to learn, rehearse and perform original and precomposed pieces of music to their peers. Teaching staff valued the age-appropriate opportunity which offered new skills and learning to them too. The Live Music Now Musicians reflected on their decisions to deviate from the original vision of the approach and celebrated the outcomes of enabling improvisation and experimentation. The approach challenged the Live Music Now musicians' expectations and aspirations of the pupils and of the music making. The performance provided consolidation of opportunities for autonomy, competence and relatedness, leading to the potential to enhance pupils' wellbeing as well as their musical development.

# Introduction

*Count Me In!* is a new approach to music education devised by Professor Adam Ockelford at the University of Roehampton. This approach builds upon the Sounds of Intent<sup>1</sup> model of musical development and enables music specialists and non-specialists to facilitate an inclusive musical experience for children and young people who have learning difficulties. *Count Me In!* deconstructs a song or piece of music into accessible parts, informed by the Sounds of Intent levels, enabling learners of all abilities to participate in a musical performance together. The approach seeks to ensure meaningful and challenging musical participation for all pupils while also facilitating an inclusive opportunity to play with others who may be at a different level of musical development. A book and a series of online resources to support the *Count Me In!* approach are in press and will be available from January 2023<sup>2</sup>.

This pilot project applied the *Count Me In!* approach in practice with children and young people who have profound and multiple learning disabilities (PMLD) and/or complex needs. The project sought to understand the approach's potential as well as areas for further development through devising and delivering music sessions with differentiated resources and strategies that facilitate inclusive music making. The pilot project sought to answer the following questions in relation to the *Count Me In!* approach:

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<sup>1</sup> Ockelford, A., Welch, G., Jewell-Gore, L., Cheng, E., Vogiatzoglou, A. and Himonides, E. (2011), 'Sounds of Intent, Phase 2: Gauging the musical development of children with complex needs', *European Journal of Special Needs Education*, 26(2), 177–199.

Sounds of Intent (2022), *Sounds of Intent: An Inclusive Framework of Musical Engagement* [Online], Available at <https://www.soundsofintent.app/> Accessed 11<sup>th</sup> August 2022.

Welch, G., Ockelford, A., Carter, F.-C., Zimmermann, S.-A. and Himonides, E. (2009) "'Sounds of Intent': mapping musical behaviour and development in children and young people with complex needs', *Psychology of Music*, 37(3), 348–370.

Vogiatzoglou, A., Ockelford, A., Welch, G. and Himonides, E. (2011), 'Sounds of Intent: interactive software to assess the musical development of children and young people with complex needs', *Music and Medicine*, 3(3), 189–195.

<sup>2</sup> Ockelford, A., Gray, S., Cohen, J. and Mai, M. (Forthcoming), *Count Me In! Resources for Making Music Inclusively with Children and Young People who have Learning Difficulties*, London: Routledge.

- Does 'deconstructing' music for learners with profound and multiple learning disabilities (PMLD) and/or complex needs enable them to participate as fully as they are able in musical activities – does it maximise their access to music?
- To what extent does 'reconstructing' the music facilitate musical inclusion?
- Can the provision of appropriate resources enable non-music-specialist staff to engage their pupils in musical activities – both when visiting musicians are present, and beyond the end of the intervention?

The pilot project was a collaboration between Professor Adam Ockelford (University of Roehampton), Live Music Now and Three Ways School, Bath. The pilot project was funded by Baily Thomas Charitable Fund and Youth Music. Two Live Music Now musicians facilitated two blocks of six, weekly sessions with two separate classes at Three Ways School, accompanied by the school's music specialist and the researcher.

The following report will set out the context to the pilot project, the process of applying the *Count Me In!* approach in practice, a critical discussion of the results and findings, followed by a consideration of how the approach will continue to be developed. Photographs of the pupils participating in their music making are included throughout the report in order that each pupil is represented in the reporting. A short film will also be shared with each class to enable the pupils to celebrate their participation and access the research findings in an accessible and meaningful way.



Figure 1 – Ted practises playing a beat on the djembe with his foot in ‘Bears!’, supported by a teaching assistant and Live Music Now musician, Beatrice



## Context

The initial *Count Me In!* pilot project was conducted over two blocks of six, weekly sessions at Three Ways School, Bath in the Spring and Summer terms of 2022. Two Live Music Now musicians, Chris Webb (singer songwriter with experience in performing for people living with dementia and in SEN/D schools) and Beatrice Hubble (oboist and specialist facilitator in accessible music technology), facilitated the sessions alongside the school's music specialist, Aimee Warburton. The researcher, Beth Pickard, also attended the weekly sessions.

Two classes were selected to participate in the pilot project. The first, Deer Class, had learners ranging from ages 6 to 11, P levels 2 to 5 and Sounds of Intent levels 2 to 4. The second class, Galaxy Class, had learners ranging from ages 11 to 16, P levels 1 to 4 and Sounds of Intent levels 2 to 3. The classes were contrasting in terms of the pupils' ages, curriculum levels, ability and disability, musical preferences and gender balance. This provided opportunity to pilot the *Count Me In!* approach with two contrasting groups and to evaluate its effectiveness in these different contexts.

The school had a range of instruments available for the project, including a selection of tuned and untuned percussion instruments, drums, keyboards, guitars, ukuleles and a number of iPads. The musicians also provided some of their own instruments and sensory resources. The school had a subscription to Open Up Music's Clarion<sup>3</sup> app, which was one of the most used instruments during the project, providing access to a range of timbres, pitches and modes of expression to the pupils.

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<sup>3</sup> Open Up Music (2022), *Clarion* [Online], Available at <https://www.openupmusic.org/clarion> Accessed 11th August 2022.



Figure 2 – James engaging with the Clarion app, supported by a Teaching Assistant

## Process

The pupils' levels of musical development were assessed at the outset of the pilot project, utilising the breadth of Sounds of Intent<sup>4</sup> resources available as reference points. This provided baseline Sounds of Intent levels to inform the trajectory of the pilot project. Descriptive commentary about the pupils' musical engagement was also collated to record musical choices, preferences, achievements and dislikes, to inform future planning. Appendix 1 gives an extract from the narrative collated about the pupils' musical engagement in an early session. The potential to accurately gauge pupils' levels of musical development in one visit will be critically reflected upon later in the report. The original numerical Sounds of Intent Levels are translated into roles for the *Count Me In!* approach, as outlined in Table 1:

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<sup>4</sup> Ockelford, A., Welch, G., Jewell-Gore, L., Cheng, E., Vogiatzoglou, A. and Himonides, E. (2011), 'Sounds of Intent, Phase 2: Gauging the musical development of children with complex needs', *European Journal of Special Needs Education*, 26(2), 177–199.

Welch, G., Ockelford, A., Carter, F.-C., Zimmermann, S.-A. and Himonides, E. (2009) "Sounds of Intent": mapping musical behaviour and development in children and young people with complex needs', *Psychology of Music*, 37(3), 348–370.

Vogiatzoglou, A., Ockelford, A., Welch, G. and Himonides, E. (2011), 'Sounds of Intent: interactive software to assess the musical development of children and young people with complex needs', *Music and Medicine*, 3(3), 189–195.

| <b>Sounds of Intent Level</b> | <b><i>Count Me In!</i> Role</b> | <b>Pupils Making Music at this Level of Development</b>   |
|-------------------------------|---------------------------------|---|
| 2                             | Sound Maker                     | Sonny (Galaxy Class)<br>Caleb (Galaxy Class)<br>James (Galaxy Class)<br>William (Galaxy Class)<br>Callum (Galaxy Class)<br>Jack (Galaxy Class)<br>Seb (Galaxy Class)<br>Ted (Deer Class)<br>Samuel (Deer Class)<br>Amy (Deer Class) |
| 3                             | Pattern Maker                   | Milo (Deer Class)<br>Phoebe (Deer Class)<br>Sophie (Deer Class)<br>Taiyo (Deer Class)   |
| 4                             | Shape Maker                     | Aurélie (Deer Class)<br>Perry (Deer Class)<br>Kasey-Mae (Galaxy Class)  |
| 5                             | Song Maker                      | None  |

Table 1 – Translation of Sounds of Intent Levels into *Count Me In!* Roles

Film footage was collected throughout the project to capture pupils' engagement with the instruments and musical opportunities and to inform the development of the *Count Me In!* individualised resources. The pupils' final performances were also filmed for microanalysis and as a record of the pupils' achievements.

The initial intention was to facilitate two iterations of the approach over the two, six-week blocks of sessions. However, it quickly became apparent that it would be most constructive to allocate the first block of six weeks to getting to know the pupils musically and developing the repertoire collaboratively, before devising individualised resources in the break between the sessions. The Live Music Now musicians and researcher then returned for the second block of six sessions with the individualised resources they had developed, based on the children's engagement in the initial sessions, their Sounds of Intent levels and their musical preferences. It is also noted that the consistency and pace of the pilot project was quite significantly

disrupted by the ongoing Covid-19 pandemic, with facilitators and pupils affected at various junctures during the project.

To provide a holistic perspective on the potential of the approach, a song developed by Professor Adam Ockelford and colleagues for the *Count Me In!* book<sup>5</sup> was utilised with Galaxy Class (see Appendix 8), and an original song developed with Deer Class (see Appendix 9). This enabled evaluation of the devised resources as well as application of the approach to an original composition.



Figure 3 – Callum engaging with Live Music Now musician, Chris, as he plays the Guitar

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<sup>5</sup> Ockelford, A, Gray, S., Cohen, J. and Mai, M. (Forthcoming), *Count Me In! Resources for Making Music Inclusively with Children and Young People who have Learning Difficulties*, London: Routledge.

An informal focus group was held with the music specialist and the teaching staff at the interim point between both blocks of sessions (Appendix 3) and again at the end of the project (Appendix 5), in order to understand their perceptions of the *Count Me In!* approach. A further online questionnaire was disseminated to the music specialist, teaching and support staff in order to collate any further detail after the conclusion of the project (Appendix 6). Questionnaires were completed by both Live Music Now musicians at the interim point between both blocks of sessions (Appendix 2) and upon completion of the project (Appendix 4) in order to capture their reflections on the process of devising the individualised resources and of their impact in practice.



Figure 4 – Sonny is supported by two Teaching Assistants to access Clarion on the iPad, while Live Music Now musician, Chris, accompanies him on the guitar

The qualitative data collected from the focus groups were audio recorded and transcribed and themes identified through a simple thematic analysis. Similarly, important quotations and anecdotes were highlighted from the Live Music Now musicians' questionnaire responses to triangulate with the staff commentary, to provide a holistic picture of the impact of the pilot project. The researcher also collated some observations and reflections about the wider process and potential strategic considerations which enabled and limited the success of the project.



Figure 5 – Milo plays a steady beat on the djembe as Live Music Now musician, Chris, accompanies him on the guitar

## Results and Findings

### School Staff Focus Group Discussions – Interim Point

School staff were invited to a brief, informal focus group at the interim point in the project (see Appendix 3 for questions). Staff were very positive in their focus group discussions about the pilot project to date. The most prominent themes appeared to be about inclusion, links with class work, and instrument choices.

#### *Inclusion*

School staff discussed how they had noticed the attention given to ensuring every pupil had a role in the music making. This ranged from a soloistic or leading role to a more accompanying or even receptive role.

“Top thing on my list? Everyone's been involved. I think all the children have definitely got something out of it, haven't they? No matter how big their contribution has been, which I love (...) That is what I've really enjoyed... that every pupil has made a contribution that you think, yeah, definitely was so nice.”

Another teacher reflected on the value of the class being chosen to participate in the pilot project:

“With ours, I think it's just like, being included in something. Well, it's really lovely for us.”





Figure 6 – Samuel plays the 'Bears!' motif on the beat using a switch, supported by his Teaching Assistant

### *Links with Class Work*

One of the teachers recognised that there were strong links between the focus of the *Count Me In!* sessions and the current targets that the pupils were working on in class. This specifically related to communication, awareness of each other and engaging with each other:

“I think with us a lot of our outcomes are, we're sort of very much geared at the moment for our communication, because we've tried really hard with that and (...) working within that (...) as a group as well, sort of communicating with each other.”

While this was co-incidental in that the Live Music Now musicians did not have access to or awareness of the pupils' current areas of focus in class, this shows great potential for achieving cross-curricular targets through music and the arts.

Music can be a very motivating tool for enabling learners to achieve non-musical goals<sup>6</sup>, and this was exemplified through this example. Further linking to communication targets in class, the teacher also acknowledged that the pupils had opportunity to *actively* participate in this project, with a potential suggestion that this is not always their experience of music making in other contexts:

“But that has been a real big thing for us and not having to sit and listen and sort of to engage with others in our class.”

Finally, the teacher reflects on the value of performing as a group. This is a central focus of the *Count Me In!* approach which acknowledges the impact on development and wellbeing of participating in a group music experience<sup>7</sup>:

“And performing as a group (...) And not just being so egocentric, we are being aware of others. Playing is about real big scale, isn't it? That's really useful in that respect. (...) Chris started, people would lead and then different members of Galaxy [class] had a chance to like start us off and things (...) I think Sonny in particular was really chuffed.”

This suggests that having opportunities to experiment with playing different roles in group music making was beneficial to members of the class and enabled them to develop non-musical skills relating to communication, confidence, autonomy and turn taking.

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<sup>6</sup> Fleming, M. (2011), 'Learning in and through the arts', In Sefton-Green J, Thomson P, Jones K, et al. (Eds), *The Routledge International Handbook of Creative Learning*. London: Routledge, (177–185).

Ruppert, S. S. (2006), *Critical Evidence: How the Arts Benefit Student Achievement*, Washington, DC: National Assembly of State Arts Agencies.

Southern, A. (2019), 'The Power of Creative Learning Through the Arts: Economic Imperative or Social Good?', *Power & Education*, 11(2), 175-190.

<sup>7</sup> Altenmuller, E., and Schlaug, G. (2013). "Music, brain, and health: exploring biological foundations of music's health effects," in *Music, Health, and Wellbeing*, eds R. MacDonald, G. Kreutz, and L. Mitchell (Oxford: Oxford University Press), 12–24.

Ansdell, G. (2015), *How music helps in music therapy and everyday life*, London: Routledge.

Hallam, S. (2015), *The power of music: a research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people*, Performing Right Society.

Mellor, L. (2013). An investigation of singing, health and well-being as a group process. *British Journal of Music Education*, 30, 177–205.



Figure 7 – Aurélie strums Live Music Now musician, Chris', guitar while Adam plays the piano

### *Instrument Choices*

The teachers appeared to be struck by the instrument choices offered to pupils. While a breadth of instruments were brought to initial sessions, it quickly became apparent to the Live Music Now musicians that many of them were not accessible to those who had particularly complex needs. As such, iPads quickly became the primary instrument, particularly in Galaxy Class, where pupils experimented with different arrangements on the Clarion app. This provided a new experience to pupils and staff alike and the opportunity to develop a new skill.

“I'm trying completely different things to what we're used to. We're used to [Music Therapist] with this trolley [of instruments], which is lovely, but actually making music with iPads is really, really lovely. Having them being a bit older (...) I think it makes them feel, yeah, a bit more age appropriate.”

The teacher in Galaxy Class felt that access to music making on iPads was a particularly age appropriate choice for the pupils in her class. The Live Music Now

musicians clarified that their choices were guided by accessibility, so this is a valuable unanticipated outcome.

One pupil in Galaxy class particularly enjoyed singing excerpts from the ‘Water Blues’ song. This enabled her to continue her engagement with the music making at any time she chose.

“She sings all week, right? If we said, ‘What are the songs? You know (...) from music sessions?’, and she sings it!”

This pupil’s ability to continue her musical engagement using her voice highlights another consideration about access to relevant instruments within and beyond the sessions. This was identified by the Live Music Now musicians from the outset, and became apparent to teaching staff in the latter block of sessions, where they acknowledged that they had not had ample access to or training in using the iPads to enable continued use outside of sessions. This could have significant impact on the success of the *Count Me In!* model which promotes continuation and rehearsal of the music making outside of the sessions with the musicians.



Figure 8 – Perry sings part of the ‘Bears!’ song accompanied by Live Music Now musician, Chris, on guitar

## Live Music Now Musicians' Questionnaire Responses – Interim Point

Both musicians were asked to complete a short questionnaire at the interim point in the project (Appendix 2). Four key themes have been identified, upon which both Live Music Now musicians shared rich responses. These themes are: time outside of sessions – training and collaboration, development of musical parts, potential and limitations of instruments, and impact on perceptions and wider practice. Each theme will be discussed in turn, supported by direct quotations from the Live Music Now musicians' questionnaire responses.

### *Time Outside of Sessions – Training and Collaboration*

Both musicians highlighted the importance of sufficient training in the *Count Me In!* approach in advance of commencing the project:

“Challenges initially were actually getting to grips with the theory of it all as we were fairly hands-on straight away, so we had to learn fast. It took us a few weeks, but we started to get the gist of what [*Count Me In!*] was trying to focus on.”

“I would say that the initial description and setting of the task for us was maybe a bit cloudy. As I said, it took us a while to really get the hang of what was expected of us. I think maybe an in-person half day or full day (...) would have been much better so we could see it in practice, and Zoom [online introduction] really didn't quite have the same impact.”

The same could be said for the teachers and support staff who may have benefited from a more thorough induction to the project. One musician suggested:

“It felt not always possible to push the issue of practice in between sessions to the teachers (...) I also think that it would be good to have more time programmed in with staff to show them how to use [the resources] and to be sure that they know how to access the instruments, particularly the Clarion.”

Related to this, provision of time to develop the necessary resources was also raised as a critical consideration:

“It has been challenging to create as many resources as we had planned to across the project. This has been in part due to [illness] and also a lack of out-

of-session time with the teachers to get a handle on what they want and what support they would need any in delivering sessions in between our work.”

This shows that the musicians are very aware of the teaching staff’s relationship with and knowledge of the pupils and are eager to meaningfully collaborate to ensure that the activities and resources are suitable.

“We also could’ve done with some time with staff away from the children to discuss their preferences with how we shared the information and the level of expectation to be put on them between sessions and what tech support they needed in order to pull off rehearsal time.”

There is a valid and important point here about facilitation of necessary collaboration with teaching staff if the work is to be sustainable beyond the pilot project with the musicians and if shared ownership and investment is to be nurtured<sup>8</sup>. In a suggestion to address this, one musician proposed the development of a set of templates or “blank resources” which could be readily populated collaboratively with teachers during sessions.

A positive recognised at this stage was the opportunity to share and develop practice alongside the school’s music specialist, who was present in all sessions. This was a great opportunity for the music specialist and Live Music Now musicians to learn from each other, enriching both of their practices from different perspectives.

Further time with individual pupils was also advocated as an important tool for ensuring that resources provided were suitably pitched and accurately met pupils’ musical and developmental needs:

“Over the project there have also been some children reveal themselves slowly to us as being much more capable than initially thought and some one-to-one time with them to really get to the bottom of that would be so useful. We could then ascertain whether notation or coloured scores or just the images of Clarion parts would be most useful for them or indeed whether they should be playing Clarion or using both hands at the piano.”

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<sup>8</sup> Welch, G. and Ockelford, A. (2016) ‘The role of the institution and teachers in supporting learning’, (in) *The Oxford Handbook of Music Psychology (Second Edition)*, S. Hallam, I. Cross and M. Thaut (eds), New York, NY: Oxford University Press, pp. 509–526.



Figure 9 – Caleb plays the Clarion app on the iPad, supported by his Teaching Assistant and music specialist, Aimee

### *Development of Musical Parts*

When asked about how parts were devised, deconstructed or differentiated, one musician noted that they developed a number of accessible parts and improvised around them with each member of the group. Parts were tried by different pupils to determine which part best suited or was most appealing or accessible to them. This accounted for the longer duration spent on developing and attributing parts than was initially intended, but potentially enabled pupils to have a richer musical experience before being allocated their own individual part to rehearse. The second musician concurred:

“We began by hearing the song and just joining in in quite a general way. This allows everyone to get to know the music a little bit. Then we break down the parts of the music by having them on separate iPads including the bass, some general [sounds] related to water and the melody. We then heard those parts

separately and learned more about what the students can do with their movements. And then we put things back together.”

“There were times where we had to change what people did week to week to hold their interest and allow them to experience many elements of the music making. Ultimately, I think this made a great deal of difference allowing this flexibility rather than assigning people a solid task early on. Everyone has now begun to settle on their preferred style of playing and instrument.”

“I think that for some people it was so exciting to be presented with lots of options that it seemed important to allow lots of trying out and moving between instruments.”

As such, the piece was deconstructed into a range of parts representing a bass line, chords, a melody and other atmospheric sounds. The musicians don't describe these parts in specific relation to Sounds of Intent levels or *Count Me In!* roles. This suggests that the focus for deconstructing the piece was potentially on the component parts of the music rather than the musical levels of development of the pupils. Each potential musical part was explored by several pupils with varying levels of musical development. The musicians appear to be holding in mind the pupils' preferences as highly as their levels of musical development.

A potential limitation of this partially improvisatory and exploratory approach is that it then limited the amount of dedicated rehearsal time each pupil had on their individual part, with their individualised resource. It is not possible to determine whether more rehearsal time would have enabled more fluency and deeper engagement with the musical material, but there is scope to explore different balances of experimentation and rehearsal as the project develops. It is possible that this approach reflects the musicians' uncertainty about the focus of *Count Me In!* at the outset and that further training could have enabled them to focus on the notion of allocating specific parts for dedicated rehearsal earlier in the process. One musician confirms this in the end point questionnaire.

The more fixed parts proposed in the *Count Me In!* book<sup>9</sup> and accompanying online resources may be more attractive and accessible to practitioners who don't identify as music specialists and would take some of the responsibility for devising individual

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<sup>9</sup> Ockelford, A, Gray, S., Cohen, J. and Mai, M. (Forthcoming), *Count Me In! Resources for Making Music Inclusively with Children and Young People who have Learning Difficulties*, London: Routledge.



musical parts away from them. Conversely, pupils might not experience the breadth of musical opportunities or find a part as individually suited to them.



Figure 10 – Kasey-Mae sings her vocal part in the ‘Water Blues’ into a microphone

### *Potential and Limitations of Instruments*

While one teacher identified that the introduction of Clarion on the iPad was revelatory for her pupils, the Live Music Now musicians also noted some challenges with its inclusion, as well as many positives. For example, much time was spent introducing the app to the pupils, their teaching assistants and teachers, and this potentially limited the time spent making music.

“There has not been much 'development' in [Galaxy] Class as it still in the stage of getting to know how to use the iPads. It's a very slow process.”

While the introduction of the Clarion app was transformative, there are other considerations which would further enhance the accessibility of the experience, including staff training, access to grips, stands and eye gaze software to access the app more readily, comfortably, autonomously and inter-dependently.

The second musician made a valid point about the limitation of continuing rehearsal at home when the Clarion app requires a licence to use it which the school holds:

“I think the fact that we have been using technology which the children will not be able to use at home has been a bit of a limitation for resources as well. This would be something I would consider in running the project again... perhaps also using apps that the children could have for free on the iPad at home. It would be amazing to do a session with parents as well.”

This was fortunately addressed later in the project when parents were given access to Clarion, based on its impact during the pilot project. This was a further unanticipated outcome of the project with potentially significant impact on musical opportunities.

### *Impact on Perceptions and Wider Practice*

A striking learning point for both musicians at this interim stage was about the pace of sessions and facilitation:

“Speed. I've become much more aware of going slowly. Taking my time and waiting for responses. I was always aware before but I was still too quick to move on.”

“I have learned a lot about the pace of my own delivery and creating space using repetition to see results from young people over a period of time.”

“I have not worked in such a prolonged weight on one piece with them before. I certainly shall be adopting this in my practice going forward as I have learnt a lot about the benefits of repetition over a longer period of time than I have previously allowed myself in a PMLD setting.”

One musician noted that engaging with the *Count Me In!* approach had increased his confidence:

“I've enjoyed how it's changed my outlook on how to deliver music. It has actually boosted my confidence a lot as I'm suddenly feeling able to really draw a lot from lots of students within groups.”

“The methods learned through *Count Me In!* have definitely improved my other sessions at the same school and I'm feeling like maybe I am a better leader than I realised.”

This is one of the crucial intentions of the *Count Me In!* approach: to formalise an intuitive approach to practice, giving confidence to those who might not have formal training in music making with children and young people who have learning difficulties that they do have the skills to facilitate valuable music making experiences. The provision of online resources and an accompanying book supporting the approach will hopefully further develop this confidence.

The other musician suggested they had a deeper understanding of Sounds of Intent from the outset, but that the vocabulary of the *Count Me In!* approach was constructive for articulating and sharing the premise of Sounds of Intent more widely and accessibly:

“It was very useful using my knowledge of Sounds of Intent on the project. This underpins all my practice and I am pleased to have the definitions from *Count Me In!* (Song Makers etc) to make sharing the method more accessible as I deliver elsewhere in the future.”

This is a potentially unanticipated but meaningful outcome: that *Count Me In!* makes Sounds of Intent accessible to more people by providing relatable and understandable terminology and experiences.



Figure 11 – Seb reaches out to strum Live Music Now musician, Chris', guitar, supported by music specialist, Aimee

## School Staff and Live Music Now Musicians Focus Group Discussions – End Point

At the end of the project, a brief, informal focus group was held with Professor Adam Ockelford, teaching staff, the music specialist at the school and the Live Music Now musicians to reflect upon the experience of engaging with the *Count Me In!* pilot project (Appendix 5). The main themes were: impact beyond the sessions, value of repetition, roles of adults, and celebrating achievements.

### *Impact beyond the sessions*

Two lovely examples were shared of how the pupils have continued their musical engagement and development beyond the *Count Me In!* sessions. Firstly, two pupils who don't communicate verbally and are involved in the project had visited the local safari park with their class. During their visit, they had likely been reminded of the context of the 'Bears!' song learned during the project, and one pupil began

humming the melodic motif that was his assigned Clarion part, and his peer signed, at the appropriate musical juncture: “Bears!”

Secondly, one teacher reflected on a pupil’s engagement with the recent school talent show, in light of participation in the *Count Me In!* project:

“Her engagement with Three Ways Got Talent stems from where we’ve been singing the same songs and just going over and over them. It was great!”

### *Value of repetition*

All involved in the conversation reflected on how much the project had reinforced the value and importance of repetition. Professor Ockelford summarised this with the group:

“People misread the pace, so they try and get through ten things often. Actually, one thing... do one thing well and just approach it from different angles. The [pupils] really like it, repetition for them isn’t boring the way it is for us.”

In reinforcing the need for more time for training for musicians and teaching staff, Professor Ockelford concurred that “organisations need repetition too” and that meaningful opportunities for sharing the intentions of the approach should be embedded throughout the project.

### *Roles of adults*

We discussed the legacy of the work and whether teachers and teaching assistants felt confident to continue the *Count Me In!* approach beyond the pilot project. Those in the room were able to speak confidently about the approach, summarising: “it’s all about giving the right notes and the right patterns to the right child.” The music specialist noted that “it does help what adult you’ve got” and Professor Ockelford agreed:

“The magic really was the way that the adults and children interacted and they [the adults] really got it in the moment. It worked because of them [adults] and your [the musicians’] skills to get the adults on board.”

The energy, skills and insight the music specialist brought to the project was particularly highlighted and celebrated. She was a crucial aspect of the project's success.

### *Celebrating achievements*

Time was taken to reflect on the pupil's achievements during the *Count Me In!* project:

“It was so nice to show off your [pupils] and what they can do. Everyone's got a talent and they've got something to be part of and show off. I'm so glad they've had their time to shine.”

In addition, one teacher noted how the project had enabled her and her colleagues to engage meaningfully with a new member of the class:

“This has been a real experience for us and they have been really, really engaged with it. An example is Sonny (...) so he was pretty much asleep and engaged with little until, probably February, and then you started to sort of see little flickers with him but as soon as you put the speaker next to him he is really turning, listening and engaging to where, you know, that means he's really involved.”

This showcased that there were individual, musical achievements as well as broader social and emotional achievements for the group.

## School Staff Questionnaire Responses – End Point

An online questionnaire was circulated to any staff who had participated in any part of the *Count Me In!* pilot project at Three Ways School. Unfortunately, due to the timing of project concluding at the end of the school year, responses were limited. However, some useful insights can be gleaned from the responses collected. There were three key points in the responses submitted: children are at the centre of their music, professional development, and impact of performance.

## *Children are at the centre of their music*

There were some powerful quotations which demonstrated that teachers valued the way that the *Count Me In!* sessions centred the pupils' preferences, development and expression. Several comments recognised how the resources and facilitation were "individualised" and "specific to the pupils' needs", ensuring that "children are at the centre of their music". This appeared to have been a central message of the project.

## *Professional development*

There were comments on two different dimensions of professional development. On the one hand, a teacher suggested that they had used the Clarion app in other sessions and with other children since participating in the *Count Me In!* project. This was a benefit to enhance their own practice and to enable other young people to engage with and benefit from this resource. A teacher also mentioned that they valued learning new repertoire in the *Count Me In!* sessions and had continued to use the 'Hello Song' and 'Goodbye Song' in other contexts. It was suggested that:

"Programming melodies on the Clarion really helped to bring the music together, as well as teach some pupils to follow a melodic line and play a significant role in the piece."

Reflecting on the interim comments that the iPads had introduced new opportunities to pupils, it could be understood that access to a melodic line was a new possibility for some pupils, enabled by the introduction of the accessible Clarion app. This offers great potential for musical development within and beyond the *Count Me In!* sessions.

On the other hand, there was an important point which recognised the challenge of learning how to use Clarion on the iPads *during* the sessions themselves, echoing the Live Music Now musicians' earlier comments.

"Next time it would be really useful to give staff a short training session so they can make their way around the Clarion app, use guided access and operate the speakers."

This point appears to relate to iPads and the Clarion app more specifically than the *Count Me In!* approach, and shows that there was potentially some difficulty in unpacking whether the impact was from the instrument choice or the *Count Me In!* method.

### *Impact of performance*

There were two comments about the impact of the performance opportunity, recognising the benefit for both pupils and staff. In considering the experience for pupils, one teacher noted that:

“All pupils felt very proud for their musical efforts to be acknowledged. Most pupils smiled with enjoyment having their peers watch and clap for them.”

The performance added an additional dimension to the project, enhancing the experience of making music in a group by sharing this experience with peers and being celebrated for one’s achievement. This was another primary aspiration of the approach, to facilitate performance opportunities in parity with those of typically developing peers.

Another comment suggested that the performance opportunity was equally valuable for staff and pupils alike:

“The performance was definitely necessary and so valuable for promoting pupils’ and staff’s confidence and self-esteem (...) There will definitely be more performances happening around the school!”

The suggestion that performing can enhance confidence, self-esteem and social connectedness is acknowledged in the evidence base<sup>10</sup>, and this project provides

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<sup>10</sup> Ansdell, G. (2015), *How music helps in music therapy and everyday life*, London: Routledge.

Hallam, S. (2015), *The power of music : a research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people*, Performing Right Society.

Perkins, R. *et al.* (2021), ‘Arts Engagement Supports Social Connectedness in Adulthood: Findings from the HEartS Survey’, *BMC Public Health*, 21(1208), 1-15.



access to this enriching experience to those with PMLD and/or complex needs and their teaching staff.

## Live Music Now Musicians' Questionnaire Responses – End Point

Four key themes have been identified, upon which both Live Music Now musicians shared rich responses at the end of the project. These themes are: time scale and duration, group experience, and expectations and aspirations. Each theme will be discussed in turn, supported by direct quotations from the musicians' questionnaire responses.

### *Time scale and duration*

Both Live Music Now musicians discussed the time scale of the project in various ways. Both musicians reiterated how much time creating the resources took and how “much more time needs to be built into the project” to accommodate this. This feels like a central learning point to be taken away from this pilot project.

Secondly, both musicians discussed the duration of the project itself, and the correlation between the duration and what was achieved:

“I think for a pilot it was okay but going forward I think it needs so much more time because I feel like we only just scratched the surface of what we could do in those classes”.

“I will take away the long view of music delivery which I had developed by using Sounds of Intent but that has been heightened by *Count Me In!* By this I mean that focusing on a scale or set of skills to develop over a long period of time is important and effective as a way of working with young people with additional needs.”

It was interesting to note that both Live Music Now musicians, who had varying backgrounds and levels of experience in this context, agreed on this point. Both appeared to have really recognised the value of working on a single piece or idea for a sustained amount of time. Potentially, the vehicle of *Count Me In!* and the work

towards a performance had enabled and facilitated this sustained focus, and in turn the recognition of its value.

### *Group experience*

Both Live Music Now musicians recognised the value of participating in music making as a group and made related comments about noticing a development in the pupils' ability to anticipate their part and its role in the wider structure of the piece of music:

“[We used] lots of repetition, changing of ‘parts’ and instruments throughout until we settled on roles for each child (...) Then we used dynamics and tempo to create ebb and flow. Push and pull. Anticipation and excitement in the group. Having this meant the children really understood the flow of the pieces.”

“It was great to see the children respond to their parts in the song following anticipation and expectation, listening to their peers.”

There were also some interesting comments about whether pupils were challenged to their full potential, musically, through the project. One musician noted that while some pupils might not have been fully challenged in their individual musical development, “within the context of working with others and improving their ensemble playing they were challenged sufficiently.” This is interesting to consider that there is merit to presenting slightly lesser challenging musical material, but to benefit from the experience of playing it well in an ensemble.



Figure 12 – Jack rehearses his part on the Clarion app, supported by Live Music Now musician, Beatrice

### *Expectations and aspirations*

There were valuable honest reflections about the Live Music Now musicians' expectations of the project at this end point:

“I did have my reservations on how well the students would pick up on what we were doing and aiming for but it really does go to show that I should try more ambitious things!”

“I wasn't sure about the idea of having a performance after such a comparatively short time working with the young people but I am really glad we did it because it meant a lot to the students and staff in the classes.”

While further training at the outset could have allayed some of these concerns, it is powerful that the project shifted the Live Music Now musicians' perspectives on the work.

A further shift in expectations came around the Live Music Now musicians' aspirations for the pupils. Both noted that their expectations had been challenged and surpassed through the project:

"I will transfer over [to other projects] a higher expectation and aspiration for young people particularly those with [PMLD] and younger pupils that I work with. I will work with the assumption that there is the potential for an ensemble and development of these and individual skills in every classroom that I go to."

"I have always, when dealing with 'songwriting' or performance, relied upon a sense of improvisation and me carrying the bulk of the form but having so long to work on a piece and having sheets to work from made me realise you can rely way more on children carrying the bulk of the piece and therefore my input can actually be way less (...) The resources played a vital role in getting the [pupils] playing the pieces without as much need for my/our input."

"It also highlights individual capabilities and is really helpful for breaking down stereotypes or existing expectations of young people from staff and peers thinking that they would not be able to do the musicmaking as we demonstrated they could."

Again, while both Live Music Now musicians have diverse practices and levels of experience, these insights show significant shifts in both their practices with potential impact beyond the project. There is also a suggestion that through the sharing of the performance, audience members' expectations can be challenged too.

## Discussion

Teaching staff and Live Music Now musicians felt that pupils were enabled to participate fully in the musical performance, maximising their access to music through individual and shared experiences. In addition to enabling meaningful participation and access to the benefits of feeling part of a group performance, teaching staff particularly commented on the revelatory potential of using the Clarion app on the iPad. While the school held a licence for this software, it was primarily accessed during Open Orchestra<sup>11</sup> before the project. Since the *Count Me In!* pilot project, both classes are accessing Clarion on the iPads more regularly, and accounts have been provided for pupils' families to continue engaging with the resource at home. Teaching staff felt that the app was particularly age appropriate for older pupils, and provided a welcome transition from handheld percussion instruments which were less accessible and had been familiar to the pupils for many years.

The Live Music Now musicians identified ways in which access to Clarion could be further enhanced, including training opportunities for staff; apparatus to facilitate more accessible engagement with the iPads, such as grips and stands; and time to familiarise and engage with Clarion outside of the dedicated music sessions. This was an unanticipated but important outcome of the project which will hopefully increase the pupils' access to music making opportunities outside of the pilot project, supported by the legacy of the resources and professional relationships nurtured.

While parts were developed more organically and over a longer duration than was originally anticipated in the *Count Me In!* approach, the musicians felt this this enabled pupils to experience a breadth of diverse musical opportunities and to determine parts and instruments which were preferable and of interest to them, as well as being of an appropriate developmental level. This is an evolution of the original approach, but with a valid rationale and positive outcomes.

The individualised resources were created later in the project than was originally anticipated. This meant that teachers and pupils did not have as long to engage with

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<sup>11</sup> Open Orchestra (2020), *Open Orchestra (Open Up Music)* [Online], Available at <https://www.openorchestras.org/> Accessed 11<sup>th</sup> August 2022

the resources in advance of the performance at the conclusion of the project. While the teaching staff suggested that the resources were attractive and accessible, they had not had opportunity to utilise them outside of the musicians' sessions by the end of the project. However, as the teaching staff shared that the pupils' families would be given access to the Clarion app, this creates an opportunity for the resources to be engaged with at home as well as in school. This provides a further opportunity and outlet for the resources with scope that they may be engaged with in the future.



Figure 13 – Sophie feels the vibrations on Live Music Now musician, Chris', guitar

The time scale of the project was deeply reflected upon, particularly by the Live Music Now musicians. There were several dimensions which could potentially have been further developed with more time. These included:

- Dedicated time at the outset of the project for the musicians to be fully introduced to the *Count Me In!* approach,
- Dedicated time at the outset of the project for the school staff to be fully introduced to the *Count Me In!* project,
- Dedicated time within the project for musicians and school staff to collaborate on the development of individualised resources,

- Dedicated time within the project for musicians to produce the individualised resources as part of their role,
- Dedicated time within the project for musicians and school staff to evaluate progress and maintain the currency and effectiveness of the approach.

There was also discussion about the need for a longer time frame for pupils with the most profound and complex needs to develop familiarity with the musicians, the instruments, the parts and the context.

The potential to accurately assess pupils' Sounds of Intent levels in an initial visit is to be critically reflected upon. Were Sounds of Intent embedded in the school's approach to music education more widely, a more accurate representation of the pupils' levels of musical development could inform the trajectory of the project. Similarly, if the baseline assessment was conducted by those who knew the pupils well, they might have been more accurate. There is potential that the activities offered during the initial visit (and even during the entire project) may not have enabled pupils to fully share their musical abilities. There were suggestions of this when a pupil played motifs on the keyboard at the end of one of the latter sessions, when she had been given much simpler musical parts to play up until that point.

Overall, both the Live Music Now musicians and the teaching staff felt that the pupils engaged well with and benefited from engagement with the *Count Me In!* approach. Most of the teaching staff's comments related to social, emotional and communication related outcomes. It could be understood from the teaching staff's comments that the *Count Me In!* approach facilitated opportunities for autonomy, competence and relatedness, with potential to enhance pupils' wellbeing according to self-determination theory<sup>12</sup>. The Live Music Now musicians mentioned these outcomes as well as some recognition of musical development. It was not possible to directly compare the outcomes with those of another specific approach to music

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<sup>12</sup> Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55, 68-78.

education for children and young people with profound and multiple learning disabilities and/or complex needs.

Taking a strategic view of the barriers faced during the implementation of this pilot project, there was some confusion over roles and responsibilities which could be clarified in future iterations. This particularly impacted the development of individualised resources. There appeared to be a lack of coherence between all stakeholders about responsibilities and a clearer steer on the project would have been valuable when there were many agencies involved.

Further training for all stakeholders would enable a stronger sense of ownership and investment in the project. This could also strengthen the understanding of proposed outcomes, potentially leading to more dedicated rehearsal time of set parts, and a clearer focus on musical development and challenging pupils with individualised musical resources.

Having the school's music specialist as part of the core team was invaluable. She was able to liaise with various stakeholders, participate in the logistical as well as conceptual development of the project, and develop her own practice by contributing to the facilitation and evaluation of sessions. For parts to be rehearsed outside of the project, it would have been valuable to more deeply involve the class teachers and teaching assistants, and to emphasise their roles as music makers within the *Count Me In!* framework. As highlighted by the Live Music Now musicians, the relatively short time frame of the project, coupled with the disruptions caused by the ongoing Covid-19 pandemic, meant that the potential of the approach was slightly limited.

Future iterations of the *Count Me In!* approach could evaluate whether direct engagement with the pre-prepared resources are any more or less accessible than devising and composing a piece from scratch with the group. It would also be valuable to understand whether and how these sessions relate to or fulfil the curriculum music dimensions of the pupils' education and their ongoing Individual Education Plan (IEP) or Education, Health and Care Plan (EHCP) targets.





Figure 14 – James and his Teaching Assistant rehearse his part on the Clarion app, referencing his individualised resource sheet

## Conclusion

The questions posed at the outset of the pilot project were:

- Does 'deconstructing' music for learners with profound and multiple learning disabilities (PMLD) and/or complex needs enable them to participate as fully as they are able in musical activities – does it maximise their access to music?
- To what extent does 'reconstructing' the music facilitate musical inclusion?
- Can the provision of appropriate resources enable non-music-specialist staff to engage their pupils in musical activities – both when visiting musicians are present, and beyond the end of the intervention?

The data shared in this report goes some way to answering these questions and provides much rich insight into unanticipated outcomes and ways in which the approach can be further developed. In some ways, it was difficult to fully answer all of the questions above due to the ways in which the project evolved and took a slightly different trajectory.

A central recommendation was the need for more time and training for all involved to understanding the approach, to prepare resources and to consult with teaching staff. Clear allocation of roles and responsibilities and line management would also support the successful implementation of the project when there are multiple stakeholders involved.

It is hoped that there will be the opportunity to further develop the *Count Me In!* approach piloted in this project through a forthcoming, fully funded collaborative PhD Studentship to be offered by the University of Roehampton and Live Music Now. It will also be valuable for Live Music Now to use the approach and outcomes of this research in training their musicians to develop the skills to deliver child-centred music sessions. The approach should also be integrated into the Live Music Now *Inspire* programme, which supports special school music provision through residencies and staff training.

Working for a sustained duration on one specific performance piece proved valuable to pupils' engagement as well as to the Live Music Now musicians' experience of the

project. Participation in the *Count Me In!* pilot project enhanced the confidence of the Live Music Now musicians and enabled them to refine their understanding and application of the Sounds of Intent model of musical development. *Count Me In!* also offered a meaningful way to share the Sounds of Intent methods with others, and to enrich the practice of music practitioners and school staff. The performance offered a positive opportunity for celebrating the pupils' achievements, increased staff and pupil confidence, self-esteem and potentially wellbeing, and challenged expectations about the potential of children and young people with PMLD and/or complex needs.

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## Appendices

- Appendix 1 – Extract of Notes About Pupils' Musical Engagement.
- Appendix 2 – Interim Questionnaire Provided to Live Music Now Musicians.
- Appendix 3 – Interim Focus Group Questions with School Staff.
- Appendix 4 – End Point Questionnaire Provided to Live Music Now Musicians.
- Appendix 5 – End Point Focus Group Questions with School Staff and Live Music Now Musicians.
- Appendix 6 – End Point Questionnaire Provided to School Staff.
- Appendix 7 – Example of Individualised Resources Created for Pupils.
- Appendix 8 – Extract of Professor Adam Ockelford's 'Water Blues' Resource.
- Appendix 9 – Notated Extracts of the 'Bears' Theme for Deer Class.

## Appendix 1 – Extract of Notes About Pupils’ Musical Engagement

| Date   | Class  | Pupil | Details  | Sounds of Intent Levels  | <i>Count Me In!</i> Role                          | Comments  |
|--|--------|-------|--|--|---|---|
| 3 <sup>rd</sup><br>March<br>2022<br><br>(Session<br>1/6) | Galaxy | Sonny | <p>Sonny followed movement and activity with eye gaze. He pressed the big mac switch with his outstretched fingers to contribute ‘Hello’ while the teaching assistant held his right wrist for support. Sonny smiled as and after he pressed the switch, acknowledging his contribution.</p> <p>Sonny played Chris’ guitar. The Teaching Assistant supported Sonny’s right wrist as his fingers strummed the strings gently. Sonny appeared to be concentrating as he was very still and focused his gaze on the guitar. Sonny’s eyebrows appeared to lift in anticipation of each strum and chord change. Sonny smiled when he had finished and Chris acknowledged his playing.</p> | <p>Reactive - 2/3<br/>Proactive - 2/3<br/>Interactive - 2</p> <p>It’s difficult to know Sonny’s levels of autonomous music making (proactive particularly) with the instruments and level of support we’ve seen so far. Eye gaze might give us a better sense.</p> | Sound<br>Maker,<br>maybe some<br>Pattern<br>Maker | Sonny uses Eye Gaze tools in other parts of his day; could these be used to make music? |

Table 2 – An Extract of Notes About Pupils’ Musical Engagement



## Appendix 2 – Interim Questionnaire Provided to Live Music Now Musicians

1. **Can you summarise the *Count Me In!* method in a few sentences? What do you understand of the *Count Me In!* method?**
2. **What are your thoughts about the *Count Me In!* project to date?**
  - What have you learned?
  - What challenges have you faced?
  - What have you enjoyed?
  - What could be improved or developed?
  - What barriers or hurdles have been faced?
  - What opportunities have emerged?
3. **Tell us about the process of deconstructing a piece of music for/with learners with PMLD according to the *Count Me In!* method.**
  - How did you approach the task?
  - What challenges or opportunities did you face?
  - Was this similar or different to ways in which you have made music with learners with PMLD before? In what ways?
  - What determined the decisions you made?
4. **How did you develop the *Count Me In!* resources for each pupil?**
  - What informed your choices about who would play what?
  - What considerations were there in developing the musical parts?
  - What considerations were there in developing the tangible resources?
  - Were there any considerations relating to the role of support staff or teachers with the resource?
  - What were your priorities in developing the resources?
  - How do you feel about the finished resources?
  - What have you learned from the process?
5. **How did the Sounds of Intent levels inform your approach?**
6. **Is there anything else you'd like to share about the *Count Me In!* method at this time?**

## Appendix 3 – Interim Focus Group Questions with School Staff

These were intended to be open-ended questions and the discussion was guided by the group.

1. What are your thoughts on how the project is going so far?
2. How does the project align or differ from how you make music in class?
3. What do you feel the pupils are getting out of the *Count Me In!* approach, if anything?
4. Do you explore the *Count Me In!* approach or resources outside of the sessions with the musicians?
5. Does the *Count Me In!* approach enable pupils to have individual musical parts that are meaningful to them?
6. Are there any specific aspects you'd like to see included in the individualised resources?
7. Could there be an opportunity for sharing the pupils' learning through a performance? Do you think this would be valuable?

## Appendix 4 – End Point Questionnaire Provided to Live Music Now Musicians

1. What was your experience of sharing the individualised resources with pupils and staff?
2. Were the resources useful during the rehearsal stage of the project?
3. Was there anything that you learned through the creation and use of the resources? If so, tell us about this.
4. What strategies did you employ in the rehearsal phase of the project?
5. Did you learn anything through the rehearsal phase of the project? If so, what?
6. Was rehearsing using the *Count Me In!* resources any different to using other strategies or resources? This could be in a positive, negative or neutral sense. If so, tell us how.
7. What was your experience of the performance?
8. Did you feel that the *Count Me In!* approach and resources enhanced the performance in any way?
9. Did the pupils participate to the fullest of their ability through using the *Count Me In!* approach, in your opinion? Tell us about your answer.
10. What is your learning from the *Count Me In!* project? What will you take away from the project?
11. Are there any aspects that you will transfer into other aspects of your practice? If so, tell us what and how?
12. How could the *Count Me In!* approach be developed and refined in future iterations? This could be in a general or specific sense.
13. Is there anything else you'd like to say or reflect upon in relation to your participation in the *Count Me In!* pilot?

## Appendix 5 – End Point Focus Group Questions with Staff and Live Music Now Musicians

These were intended to be open-ended questions and the discussion was guided by the group.

1. How has your experience of the *Count Me In!* project been?
2. What will you take away from the experience?
3. What do you think the pupils will take away from the experience?
4. How did you experience the resources?
  - a. Were the resources accessible?
  - b. Were the resources useful in the sessions with musicians and beyond the sessions with musicians?
  - c. How could the resources be further developed?
  - d. Will you use the resources in the future?
5. How did you experience the performance?
6. Is there any other feedback you'd like to share about the *Count Me In!* project.

## Appendix 6 – End Point Questionnaire Provided to School Staff

### **The *Count Me In!* Approach and The Sounds of Intent Model**

1. What is your understanding of the *Count Me In!* approach?
  - We are not looking for a ‘right or wrong’ answer, but are interested to understand what your understanding of the approach and the project is. Any information you can provide here will be useful to contextualise your answers.
2. What do you know (if anything) about the Sounds of Intent model of music education?
  - Again, we are not looking for a ‘right or wrong’ answer, and it is fine if you are not familiar with this model at all. We are interested to understand the context to your answers.

### **Development of the *Count Me In!* Approach**

3. What was your experience of the initial block of six *Count Me In!* sessions? What aspects made an impression on you?
4. Were there any aspects of the initial *Count Me In!* sessions which you particularly continued outside of the Live Music Now musicians’ sessions and into your own class sessions? If so, tell us about these.
5. Were there any aspects of the initial *Count Me In!* sessions that you felt were challenging, less appropriate or less effective than others? If so, tell us about these.
6. What did you take away from the initial block of *Count Me In!* sessions?

### ***Count Me In!* Resources**

7. What was your impression of the individualised *Count Me In!* resources?
8. Did you utilise the *Count Me In!* individualised resources outside of the sessions with the Live Music Now musicians?
  - a. Yes,
  - b. No.
9. What informed your decision to use or not use the individualised *Count Me In!* resources outside of the sessions with the Live Music Now musicians?

10. What could have further improved, enhanced or informed the individualised *Count Me In!* resources?

### ***Count Me In!* Performance**

11. What was your experience and perception of the *Count Me In!* performances?

12. What is the impact of the *Count Me In!* performance? Will this inform your future practice in any way?

### **Impact of the *Count Me In!* Project**

13. What will you take away from the pupils' participation in the *Count Me In!* project?

14. Have you learned anything from the *Count Me In!* project? If so, tell us about this.

15. Is there anything else you'd like to share with us about your experience of the *Count Me In!* project?

## Appendix 7 – Example of Individualised Resources Created for Pupils Created for Pupils

PUBLIC / CYHOEDDUS

### Perry

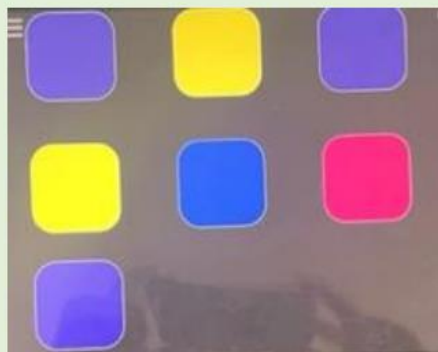


In our music project called “**Count Me In!**” we have been learning a piece of music called ***The Bears!***

In the piece I am a **SHAPE MAKER.**

#### My parts to practise are:

- Practising listening to others, starting and stopping and playing a solo when it’s my turn.
- Playing the melody line on the *Clarion* on the ipad using the following set up.



- I could also experiment with this melody line on the keyboard.



According to the *Sounds of Intent* framework, developed by Professor Adam Ockelford and colleagues, we feel that Perry is a **Shape Maker**.

This means that he is currently working at the following musical levels:

**Proactive – Level 4**, creates or reproduces musical motifs and potentially links them together.

**Reactive – Level 4**, recognises musical motifs and the relationships between them.

**Interactive – Level 3**, copies other's sounds and/or is aware of own sound being copied.

You can read more about *Sounds of Intent* here:

[Soundsofintent.app/beta](https://soundsofintent.app/beta)

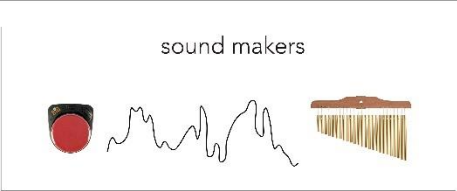
Figure 15 – Example of a Pupil's Individualised Resource Sheet



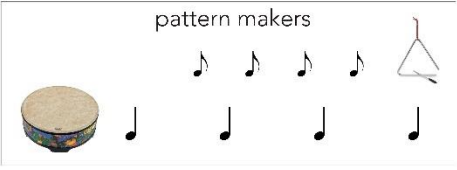
# Appendix 8 – Extract of *Count Me In!*'s 'Water Blues' Resource

## Water Blues


sound makers




pattern makers



shape makers

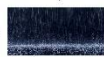


song makers

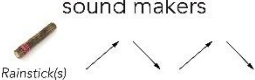


1. Water, water, everywhere,  
It's pouring down with rain.  
It pitter and patters all over the roof, and  
Gurgles down the drain.  
Water, water, everywhere,  
It's pouring down with rain.


Rain




Rainstick(s)


2. Water, water, everywhere,  
Tap's dripping in the sink.  
Turn it off real tight or there'll be  
Nothing left to drink.  
Water, water, everywhere,  
Tap's dripping in the sink.


Tap dripping




Metal slit drum / kalimba


3. Water, water, everywhere,  
The river has overflowed.  
It's burst its banks and flooded the fields, and  
Poured into the road.  
Water, water, everywhere,  
The river has overflowed..


River overflowing




Cabassas


4. Water, water, everywhere,  
It's what we're mostly made of.  
So don't run on empty, make sure you drink plenty, there's  
Nothing to be afraid of.  
Water, water, everywhere,  
It's what we're mostly made of.

Bottle glugging  
Person slurping drink



Singer



vocalise some or all of the melody




Figure 16 – An Extract from *Count Me In!*'s 'Water Blues' Resource<sup>13</sup>

<sup>13</sup> Ockelford, A, Gray, S., Cohen, J. and Mai, M. (Forthcoming), *Count Me In! Resources for Making Music Inclusively with Children and Young People who have Learning Difficulties*, London: Routledge

# Appendix 9 – Notated Extracts of the ‘Bears’ Theme for Deer Class, Notated by Beatrice Hubble

## Bears!

Descant Recorder

♩ = 120  
Intro, repeat!

A A G# G# A      A A G# G# A      C C B B C C B B

7  
C C B B A A

Figure 17 - Melody Line, ‘Bears!’ Theme

## Bears!

Piano

Am Em Am Am Em Am

5 Am Em Am Am Em Am

Figure 18 – Piano Part, ‘Bears!’ Theme

## Bears!

♩ = 120  
Intro, repeat!

The score is for a 4/4 piece in G major. It features six parts: Descant Recorder, Percussion, Piano, Acoustic Guitar, Mezzo-soprano, and Synth Bass. The tempo is 120 bpm. The piece begins with a 4-measure intro marked 'Intro, repeat!' and then a 10-measure main section. The lyrics are: 'Bears! Bears! Down in the trees is a house made of sticks and in house made of sticks and in-side are three gri-s-ly bears bears! Bears! Bears! they are big and sca-ry strong and hai-ry ve-ry hun-gry bears bears! Bears! Bears! they are big-gest bear has the big-gest chair and helikes his por-ridge hot bears! Bears!'

Figure 19 – Extract of a Full Score, 'Bears!' Theme

## Bears!

Mezzo-soprano

The vocal part is in G major, 4/4 time. It consists of five lines of music. The lyrics are: 'Bears! Bears! Down in the trees is a house made of sticks and in-side are three gri-s-ly bears bears! Bears! Bears! they are big and sca-ry strong and hai-ry ve-ry hun-gry bears bears! Bears! Bears! they are big-gest bear has the big-gest chair and helikes his por-ridge hot bears! Bears!'

Figure 20 – Extract of Vocal Part, 'Bears!' Theme

Synth Bass

# Bears!

5

Figure 21 – Bass Part, 'Bears!' Theme