

Music Champions Early Years Symposium



PROJECT AIMS

Championing early years music for children aged 0-5 by developing the workforce

- in depth (early years practitioner and professional musician buddying) &
- & breadth (training, peer-to-peer learning and knowledge exchange).

Supporting children and families in children's centres, nurseries and schools in Leicester and Leicestershire through collaboration, co-creation and child-led practice





Year 1 Partnerships

- Maisy Neale and Ranjan Patel – Little Peepul Nursery
- Richard Stone and Sheena Komisarczuk at New Parks Children's Centre
- Beth Hartshorne and Jenny Burrows at Beaumont Leys Children's Centre
- Robin Grave and Alice Ashton & Vicki Peacock at Mowmacre Hill Primary
- Simon Lubkowski and Melyssa Taylor at Thringstone Primary



Year 2 Partnerships

- Anna Wolloff and Helen Connaughton at Millfield LEAD Primary
- Chris Sylla and Karishma Patel at Belgave Children's Centre
- Tatenda Chitsamba and Naina Chauhan at Eyres Monsell Children's Centre
- Corey Mwamba and Demi Hollingsworth at Allexton Community Nursery
- Phil Pearson and Alison Hulme at St Barnabas CE Primary

KEY OUTCOMES

- 1. Child centred music making is developed**
2. Increased parent voice in programme design
- 3. Improved practice for EY practitioners and musicians**
4. Improved music making in Children Centres, schools and nurseries
5. Enhance learning and information sharing between EY practitioners, musicians and partners



**Embracing the
absence of a
specified, measurable
outcome**

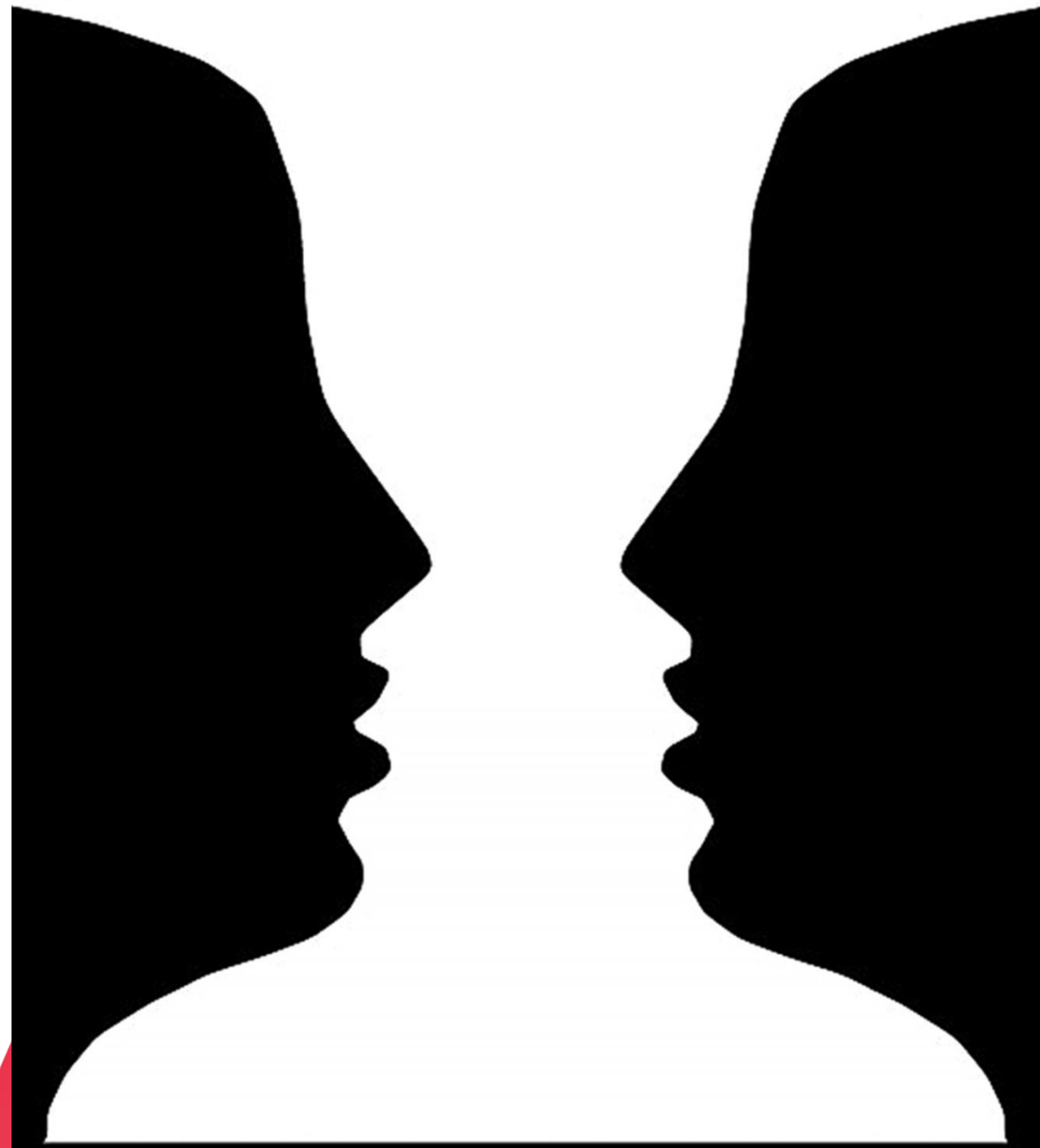
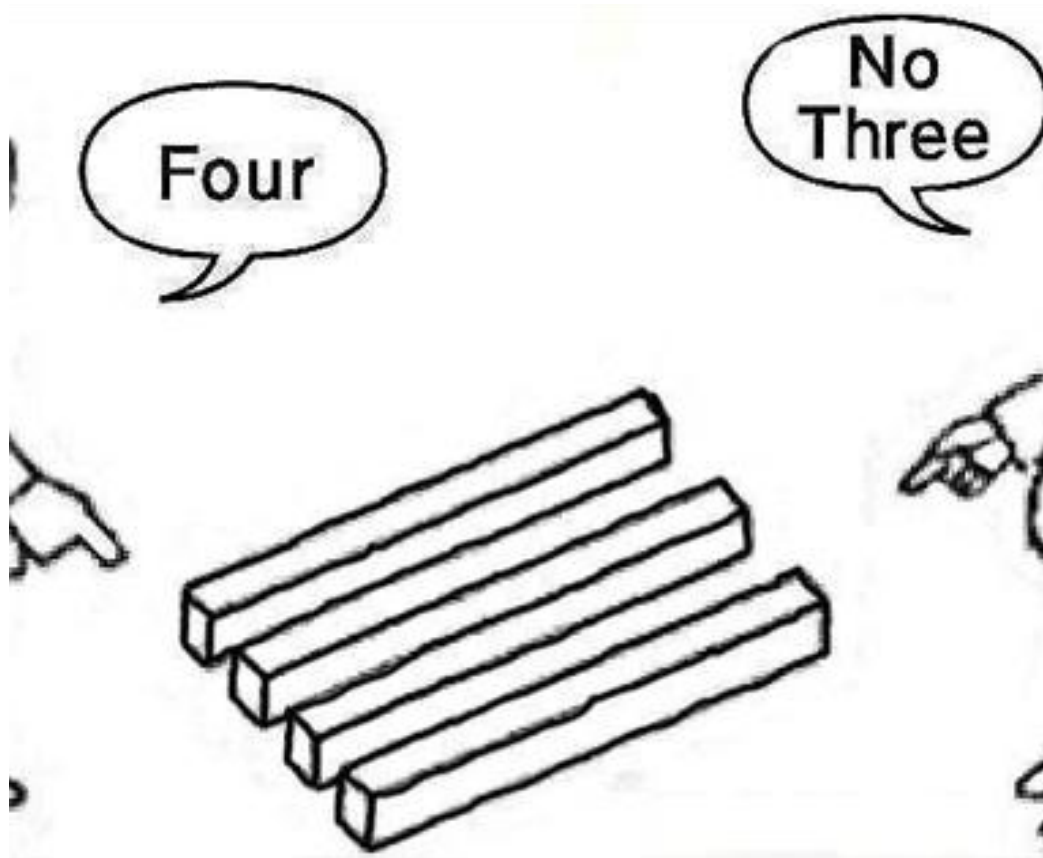




Unconditional positive regard

popularized by the humanistic
psychologist Carl Rogers in 1956

*the basic acceptance and support of a
person regardless of what the person
says or does*





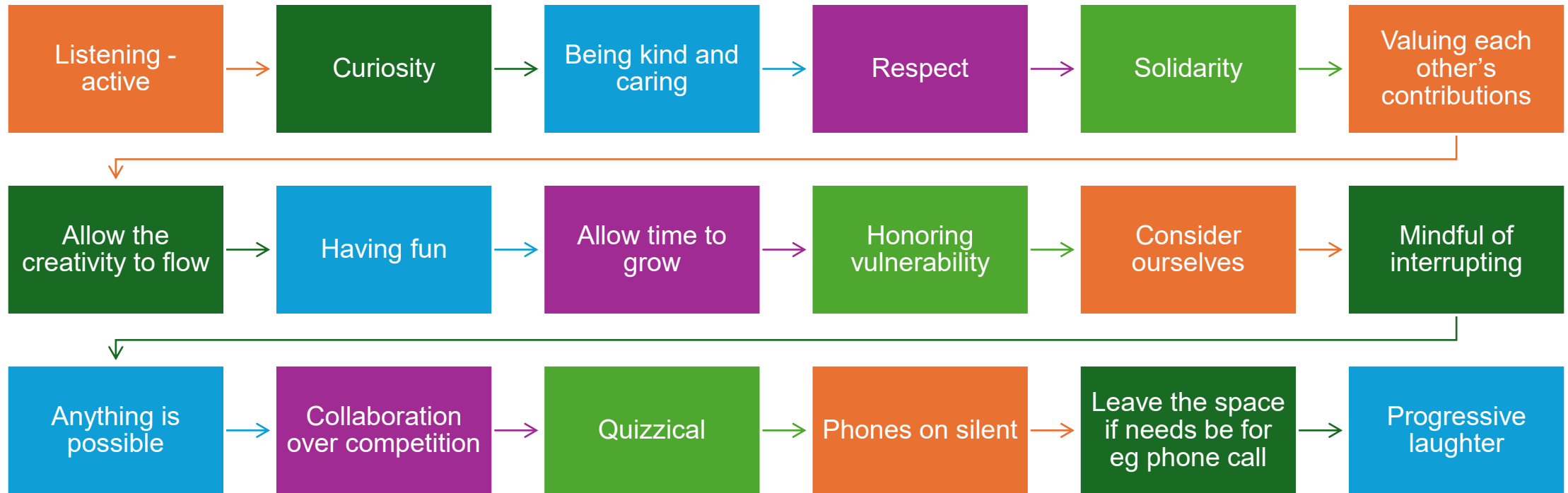
Going Inwards

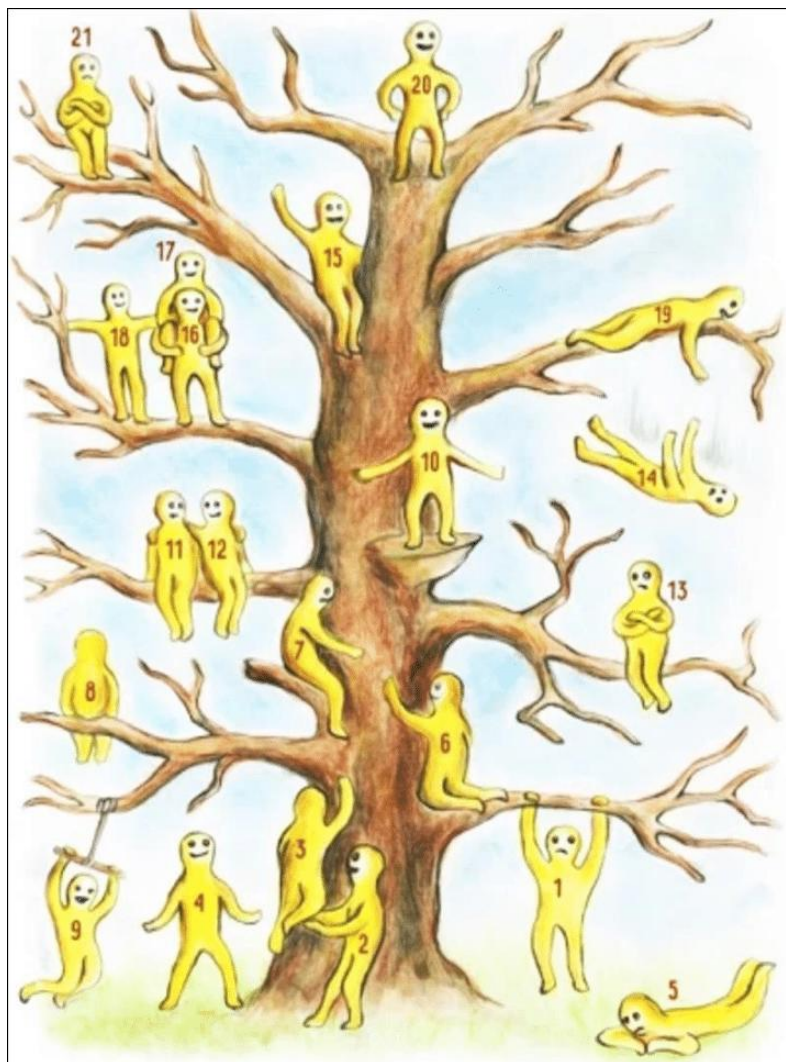
“The more doors you’ve opened in yourself, the more other people will feel in their presence, oh ok, I’ll open some doors.”

Alain de Botton,
Founder of The School of Life,
September 2025.

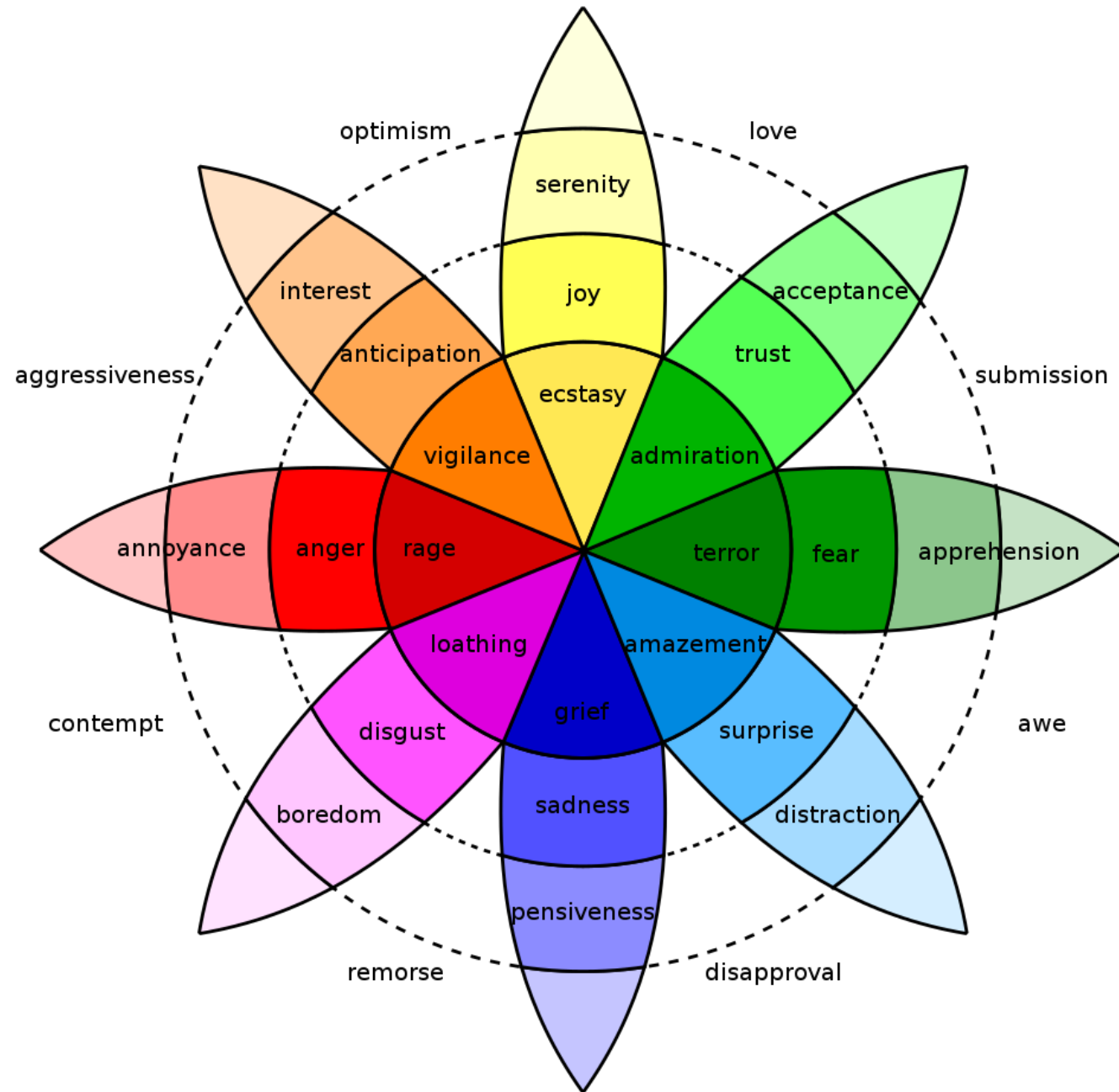


Group contract/ boundaries





Plutchik's wheel of Emotions



**Marc Brackett
Yale Center for
Emotional Intelligence**

Enraged	Panicked	Stressed	Jittery	Shocked	Surprised	Upbeat	Festive	Exhilarated	Ecstatic	HIGH ENERGY
Livid	Furious	Frustrated	Tense	Stunned	Hyper	Cheerful	Motivated	Inspired	Elated	
Fuming	Frightened	Angry	Nervous	Restless	Energized	Lively	Excited	Optimistic	Enthusiastic	
Anxious	Apprehensive	Worried	Irritated	Annoyed	Pleased	Focused	Happy	Proud	Thrilled	
Repulsed	Troubled	Concerned	Uneasy	Peeved	Pleasant	Joyful	Hopeful	Playful	Blissful	
Disgusted	Glum	Disappointed	Down	Apathetic	At Ease	Easygoing	Content	Loving	Fulfilled	LOW ENERGY
Pessimistic	Morose	Discouraged	Sad	Bored	Calm	Secure	Satisfied	Grateful	Touched	
Alienated	Miserable	Lonely	Disheartened	Tired	Relaxed	Chill	Restful	Blessed	Balanced	
Despondent	Depressed	Sullen	Exhausted	Fatigued	Mellow	Thoughtful	Peaceful	Comfortable	Carefree	
Despairing	Hopeless	Desolate	Spent	Drained	Sleepy	Complacent	Tranquil	Cozy	Serene	
← LOW PLEASANTNESS					← HIGH PLEASANTNESS					



*Collective, group
intelligence.*
(Matthew Syed, 2019)

Conditions and principles

Open-mindedness

Flexibility

Encouraging Risk-taking

Permission

Listening

Freedom & Space

Communication

Shared Vision





To be vulnerable

To take care – of yourself, &
each other

To embrace unconditional
positive regard

To think together



We *hope*
you have a
nourishing
day

Workshops

Phil & Alison / Studio 4	Beth & Jenny / Salmon Gallery	Maisy/ Studio 1
Sensory Sound Environments A sound exploration into a wild space.	Sharing key learnings and observing about how musical interactions have potential to support children's relational needs.	What sound could this make? Embracing imaginative and multi-sensory musical play.

Workshops

Tatenda, Chris & Karishma / Studio 4	Corey, Demi & Katie / Salmon Gallery	Anna / Studio 1
<i>Music Champions Mash-Up: Percussion Meets Technology</i>	<i>The Gong and Tongue - Rhythm and Jam</i>	<i>SEND in EYFS: Space to be heard.</i> .

Why is developing child-centred music making important?

What does it mean to really listen to the music children create, and how could this influence your practice?





the
spark
arts for children