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Section 2 – Activities and Resources
Traditional Instruments

2a. Percussion

"What instruments and resources should we be buying in order to develop our music in school?" There are some some ideas here, but work with what you've already got. You can make music with just hands and voices, so anything you might already have in the music cupboard is a bonus.

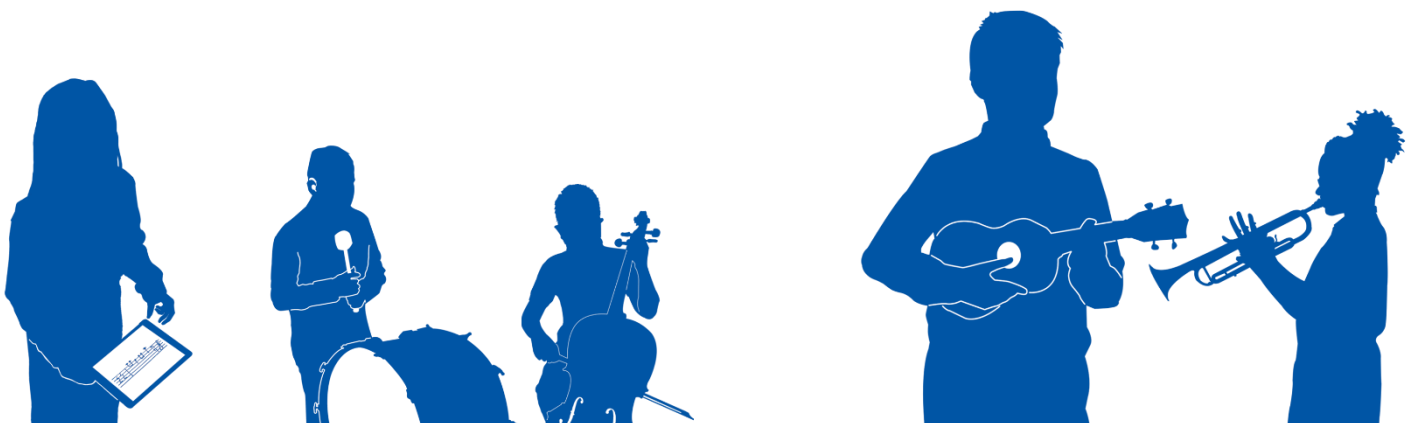
It's a question of getting organised. You can group instruments together according to their playing method, their sound or, perhaps, their accessibility for different students. For example:

Shake or Hit?
Most percussion instruments fall into one of these two categories. Shaken instruments include things like maracas whilst other instruments create sound by being struck - either with hands (like a djembe) or with a beater (like a triangle).

Metal or Wood?
Group instruments according to the material from which they are made - especially when this influences the nature of the sound they produce. Does the instrument produce a wooden "thud" or a metallic "ting"? Examples of predominantly wooden instruments include: bongos, wood blocks and xylophones whilst instruments such as cymbals, cabasas and glockenspiels are primarily metal.

Tuned or Untuned?
Drums and shakers are examples of untuned instruments whereas a glockenspiel has a row of metal bars of differing lengths - each playing a different tuned note. Even among the untuned instruments you could differentiate according to pitch. For example, a big bass drum will make a low, booming sound but a small triangle will produce a high pitched "ting!" Neither are notes you could sing but the overall pitch is clear and usually related to the size of the instrument.)

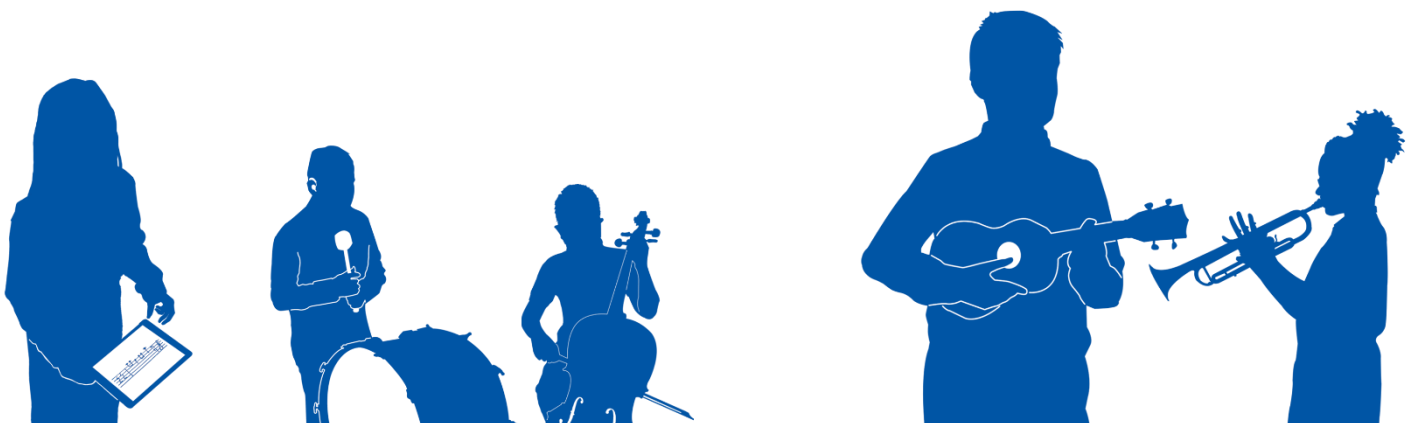
Two Hands or One Hand?
Consider instruments in relation to the physical ability of participants - and any simple adaptions you might be able to make. For example, a triangle would usually require two hands (one to hold the triangle, the other to hold the beater) and a bit of



dexterity. Instead, the triangle can be hung from a stand, so only one hand is needed to play.

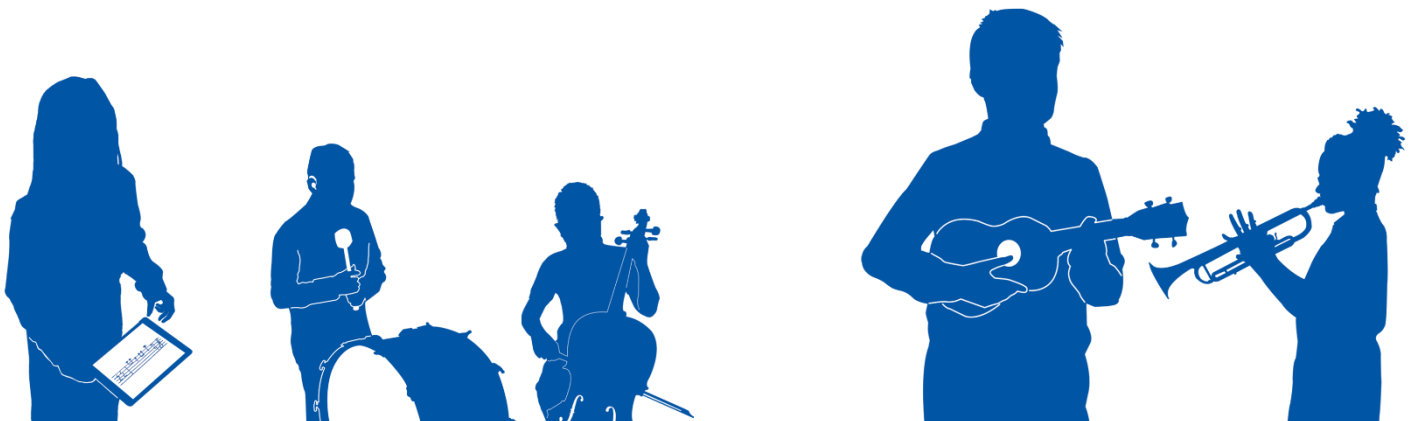
Possible Purchases…
Here are some suggestions for adding to a basic collection, if the budget allows.

Ocean Drum
These are fantastic and never fail to engage students. These large, flat, circular drums contain hundreds of small ball bearings between two drum heads. Usually, at least one of the drum heads will be transparent so participants can see all the ball bearings moving around inside - an endless fascinating visual element to the instrument. Some models may have illustrations of fish and ocean scenes as well. Gently rocking the drum from side to side causes the ball bearings to 'whoosh' around creating the sound of ocean waves. The drum skins can also be tapped with fingers; or hit with hands or soft beaters. The ever changing variety of the sound holds the attention and - if you get one of the larger examples - it can be played by several participants at once, gathered around it to create beautiful sonic seascapes.



Mark Tree (Chimes)
Any chimes (or Mark Tree to give them their proper name) prove fascinating by virtue of their random, slightly chaotic nature. There is something extremely delightful and engaging about the gentle, tinkling sound they produce. Again, the movement also provides additional visual stimulation. They can be hung from microphone stands and manoeuvred into practically any position, making them accessible to participants able to reach out and stroke them with a finger.

Boomwhackers
These brightly coloured tubes are tuned to notes of a musical scale by virtue of their differing lengths. They are played by tapping them on a wheelchair tray or banging them on the floor (any hard surface). They can be a great way to introduce the idea of pitch (high and low) to students or simply enjoyed as a group activity. (the temptation to have 'light sabre' fights might be irresistible for some)



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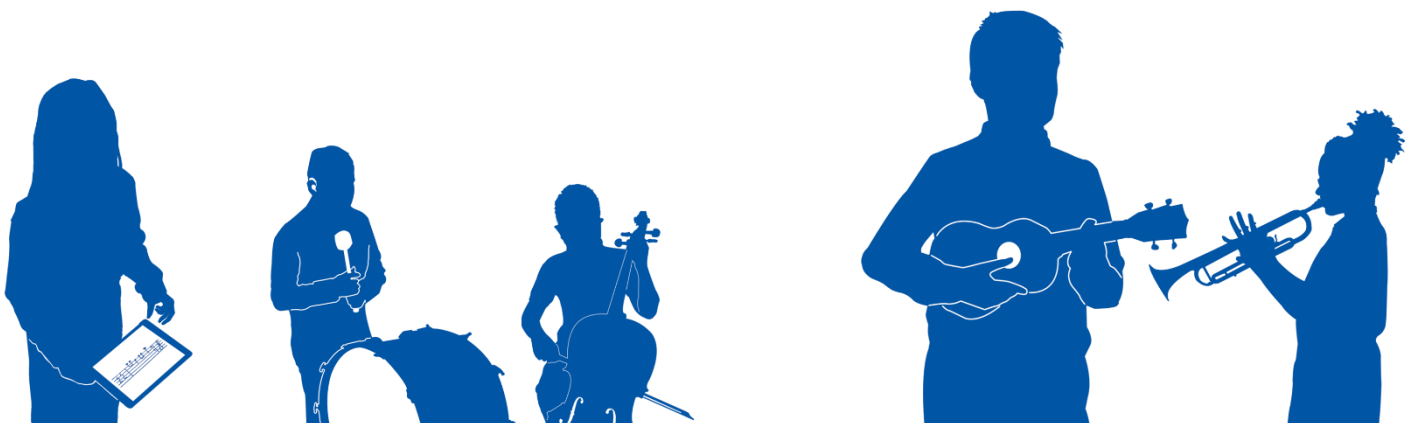
Bells

Like the Boomwhackers, these hand bells are coloured to denote pitch. They can be shaken but are ideal for less able groups as they will stand on a table top (or wheelchair tray) and can be played by tapping the top of the handle.

Try to introduce instruments one by one. Too many instruments might be too much to cope with at first – it can create a lot of noise and be too much information, too soon (i.e. learning what sounds each instrument is capable of producing). Using the principles of Sounds of Intent, your first objective is to simply give children the opportunity to **react** and **respond** to the sound of an instrument. Then move on to offering them the chance to be **proactive** - to reach out and have a go themselves. This can lead to being **interactive** - using the instruments to communicate, purposefully taking turns, copying or responding to you or others in the group.

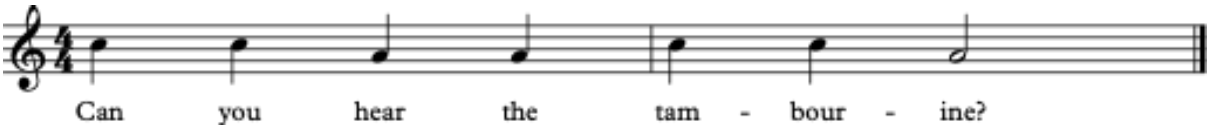
Start by demonstrating the instruments yourself. This is especially valuable if your group is naturally quite passive. Don't say too much. Just explore what the instrument can do. Play quietly. Play loud sounds. High sounds, low sounds. Play slowly, play quickly. Does the instrument make short, sharp sounds (like wood blocks) or long sustained sounds like the roll of soft beaters on a cymbal? Be on the lookout for reactions - do heads turn, is there laughter, or leaning in and listening more attentively to soft sounds?

Offer each instrument to each participant in turn, and allow time for them to look carefully, explore its textures and materials, then encourage playing. Unless there's a danger of harm to the child or damage to the instrument, don't worry about playing it "properly". A tambourine doesn't have to be shaken; rest it on a wheelchair tray



and let the participant explore the metal jingles. A large djembe drum doesn't have to be played with the hands; you can scratch fingernails over the surface of the drum head, or turn it upside down and sing or shout into it, listening to the way the voice echoes and resonates!

When one child is playing or exploring the rest of the group can also be actively engaged in *listening*! Do what you can to focus the attention of all the group towards the person playing. You might sing a phrase such as: (Musical Example 4)



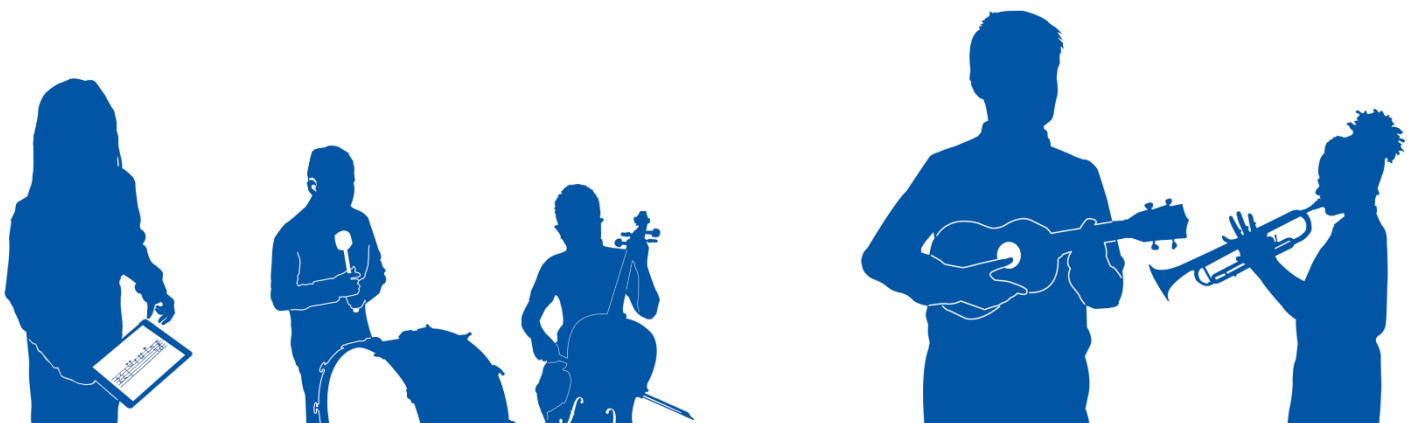
As you pass the instrument around the group, consider ways to do this musically. Let each child have a go until you play a musical signal - such as the chime of a bell - to indicate that it's time to pass it on. Or accompany the child who is playing by gently tapping a steady pulse on a drum or strumming some chords on a guitar. It's time to pass the instrument on when you stop playing. (Make it obvious!)

Try entering into a musical dialogue with each participant as they try out an instrument. Observe what they do. Listen carefully to what they play and how they play it - then mirror it with your own playing. If a participant plays very quietly and timidly - then you play very gently. If a child hammers away at a drum then you join in with equal gusto! Leave gaps in your playing for the participant to fill. Wait for them to stop, then answer them with your own contribution. There's a huge amount of power in this kind of activity; participants are not passive recipients here, but may begin to sense empowerment, or being in the driving seat, when they are directing the music-making and you are following their lead.

Patrick's Story

At one of the settings at which we worked, there was a young man, Patrick, who had to be removed from his class activity for hitting another child. One of the teachers took him to the hall where he screamed and lay on the floor, banging his fists in frustration on the PE crash mats. The teacher sat quietly with him, remembering some of the activities we had done in music sessions, went and got a drum from the music store - which was also in the hall.

She sat on a mat some distance away and banged the drum loudly in time with Patrick's thumping. He began to notice and, from time to time, would stop and look up. When Patrick stopped banging his fists, the teacher would stop playing the drum.



> After a few minutes. Patrick would drum his fists on the floor then stop suddenly and look expectantly at his teacher who, in turn, would play an echoing rhythm on her drum. When she stopped, there would be a slight pause and Patrick would drum on the floor again. The intervals between these exchanges became shorter and the teacher began to play quieter. In turn, Patrick banged on the PE mat less furiously and began to edge ever closer to the teacher. Eventually, they were side by side, sharing the drum - both using fingers to gently tap out slow rhythmic pulses. They played music together for some 10 minutes or so before moving quietly back to the classroom.

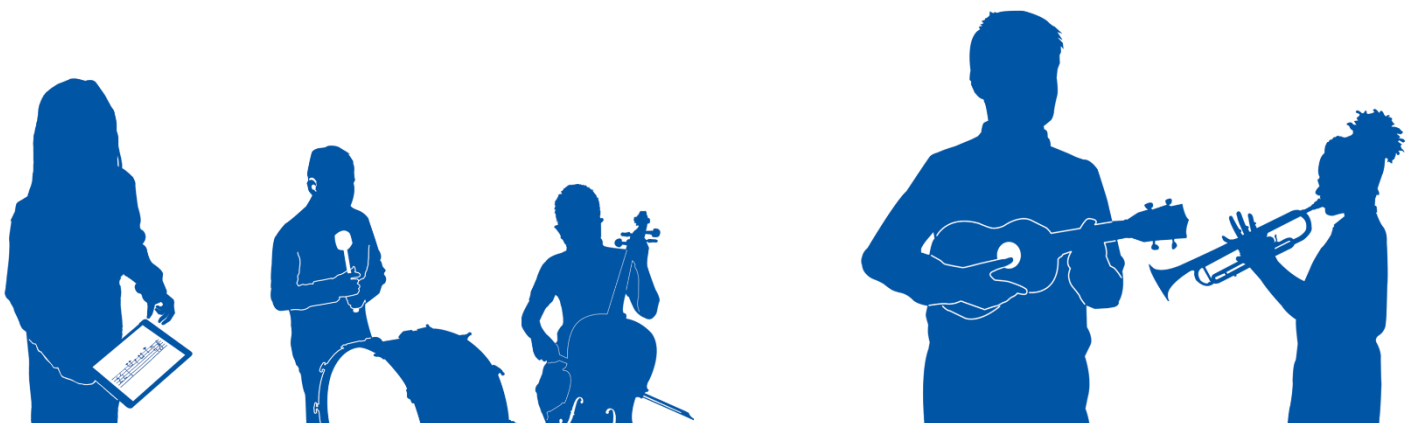
This remarkable, non-verbal musical exchange demonstrates the power of sound and music to effect change. It was brought about, not by the imposition of will but by the teacher listening to the student and using sound and music to reflect, and empathise with, the anger and frustration.

Group Percussion Activities
Once everyone has had chance to explore the instrumental sounds available, which might take a few minutes, the whole lesson or several weeks, have a go at all playing together.

Make sure everyone has similar sounding instruments to start with, as mixing up all the sounds at too early a stage may be confusing.

Start/Stop
One of the most fundamental skills in group making music is knowing when to start and when to stop playing. There are lots of ways to encourage this and to make it fun. You can:

- Play an instrument yourself. Direct the group by simply saying: “When I play, you play. When I stop, you stop.”
- Use musical signals. E.g. A bang on a drum means start playing while a crash on a cymbal means stop.
- Make yourself a set of coloured “Referee Cards”. Hold up a green card to start and a red one to stop.
- Invent some hand signals for the group to learn - or you could even get hold of a conductor’s baton!



Try mixing it up! Go for a long time playing away then suddenly stop. Or stop the group within moments of starting. Stay quiet for a long time and see how the group maintains the silence!

Dynamics
"Dynamics" is the musical term for how loudly or how softly something is played. With the group all playing together, experiment with ways of getting everyone to play as loudly as possible or as quietly as possible. Use hand signals. Get the group to follow your (very obvious) musical lead. Or make some more coloured cards - black for loud and white for quiet? With the extremes mastered, see if the group can gradually move from soft to loud and back again.

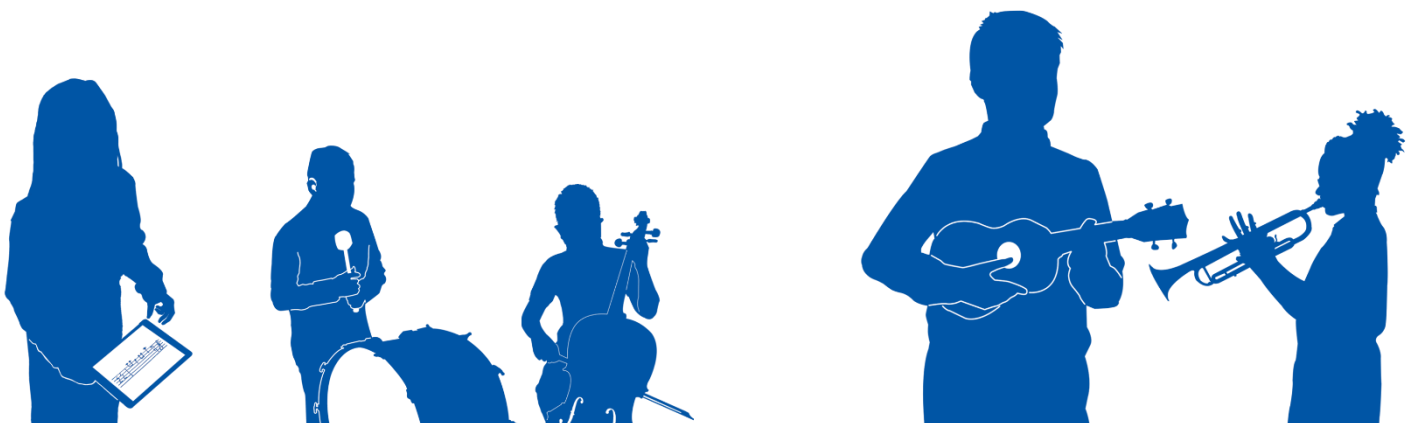
Pulse
Pulse is the underlying, steady beat. To encourage a group to play in time you'll need to give a strong, solid and unwavering lead. Set the pace by counting in clearly: "One.. Two.. Three.. Four..(at the beat speed)" Make your playing steady and obvious. If you're banging a drum or shaking a shaker then exaggerate those physical actions to give a strong visual lead.

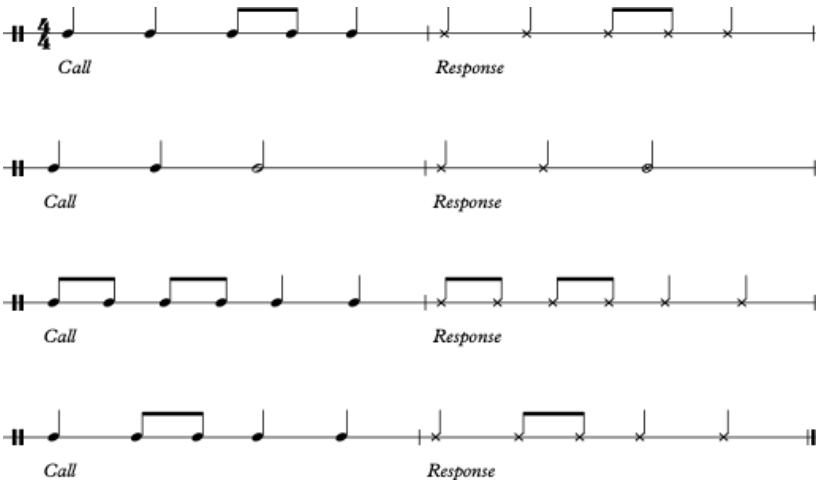
Tempo
If pulse is the underlying beat of a piece of music, then tempo is the speed of that beat. Modern music typically describes tempo in terms of BPM (beats per minute). So 120bpm is faster than 80bpm. Experiment with playing at different tempos, pick a tempo and stick to it. If you want to try playing faster, then stop. Pause. Think. Now count in again ("One.. Two.. Three.. Four..") to start again at the new tempo. This is because holding a steady, unchanging beat at a fixed tempo is such a fundamental musical skill.

If any participant feels confident enough, they could have a go at being the "conductor" - directing the starts and stops, the dynamics and setting the tempo.

Here are some more complicated rhythmic activities:

Call and Response
This simple idea is, again, fundamental to a huge amount of music making and is to be found in cultures all around the world. A leader (you) sings, or plays, a short musical phrase and the rest of the group respond. The simplest form of this is where the group copies exactly what you do. Try this out with a few simple patterns that all last for a count of FOUR:

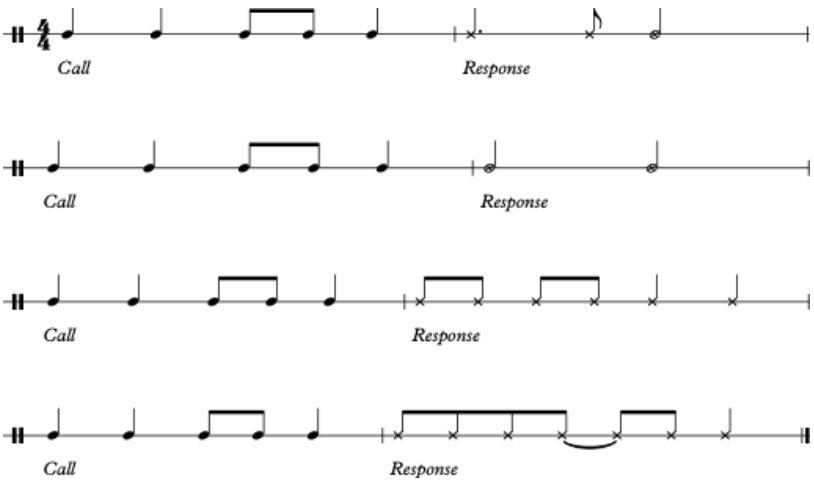




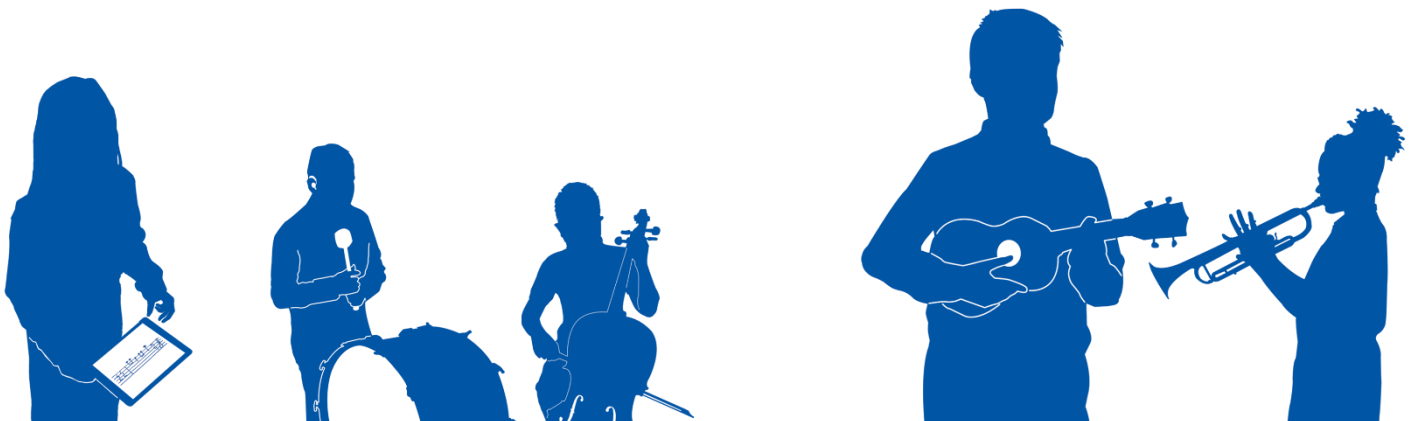
Again this can work really well when you appoint one of the group to take your place as leader! (Musical Example 5)

The slightly more advanced version of this is where, rather than playing a direct copy, participants are invited to make something up in response to a given call. This is best done as an individual exercise, taking turns around the group.

Here is another to try:



(Musical Exampe 5, second set)



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Jack's Story

Now any musical activity has the potential to get quite loud and noisy - especially percussion! These are instruments which, by definition, have to be hit or shaken and which generally don't come with volume controls! It certainly pays, therefore to be aware of the sensitivities of your pupils. There may be some for whom any noise above a certain volume - especially sudden, sharp and unexpected sound is simply intolerable. However… don't make assumptions!

At one of the school's that took part in Yorkshire Youth & Music's "Amazing Music Technology" project, the resident staff warned that one student, Jack, would not take part. In fact, we were told, he probably wouldn't tolerate more than a few minutes being in the same room as any musical activity as he "hated" music and loud noise.

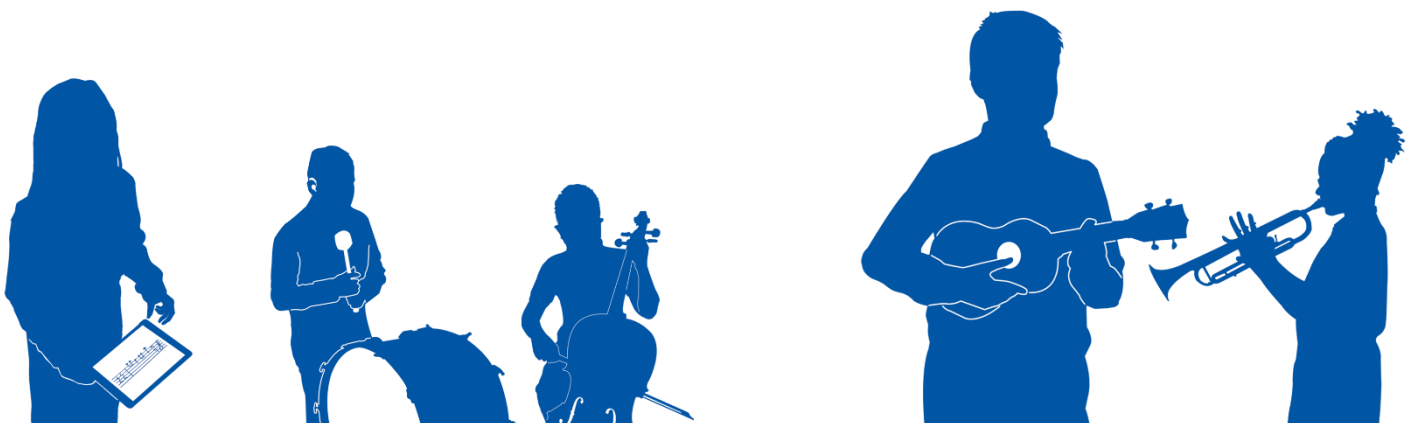
It's true that for the first few (short) sessions, Jack did indeed sit with his hands firmly clamped over his ears, flinching at the slightest sound. However, as the weeks went by and the repeated activities became familiar he would appear to relax slightly. First one hand, then the other would begin to reach out tentatively to have a go with a shaker or a tambourine. Then, one day, a large snare drum was knocked from its stand and fell to the floor with a crash. Jack burst out laughing! This was so unexpected we repeated the sound. More laughter! We gave Jack a drumstick and presented him with the drum, which he proceed to play with great abandon - very loudly!

Two things influenced the change in Jack's sensibilities and his ability to participate meaningfully. Firstly: the security of familiarity that came with repetition of activities week after week. Secondly: the fact that we gave Jack *control* of the sound. It wasn't loud noise *per se* that Jack disliked. It was the way in which so much of the noise in his life was beyond his control. He was passive - on the receiving end of noise that was inflicted on him. Music making empowered him to more fully explore his senses.

Backing Tracks

Something to think about… There are many music education resources on the market which feature pre-recorded backing tracks to accompany songs - on CD or as downloadable files. There are some fantastic examples out there and they can be really valuable

However, we encourage you to develop musical skills in singing, strumming a few chords on a guitar or picking out notes on a keyboard. Why? Because backing tracks are fixed in stone. A pre-recorded song might be, too low or too high in pitch for the participants. The tempo might be a little too fast for your participants. There's also the question of style and "feel". You might want to adjust your music making to suit the mood of your group or the time of day; quieter music and songs sung in a gently

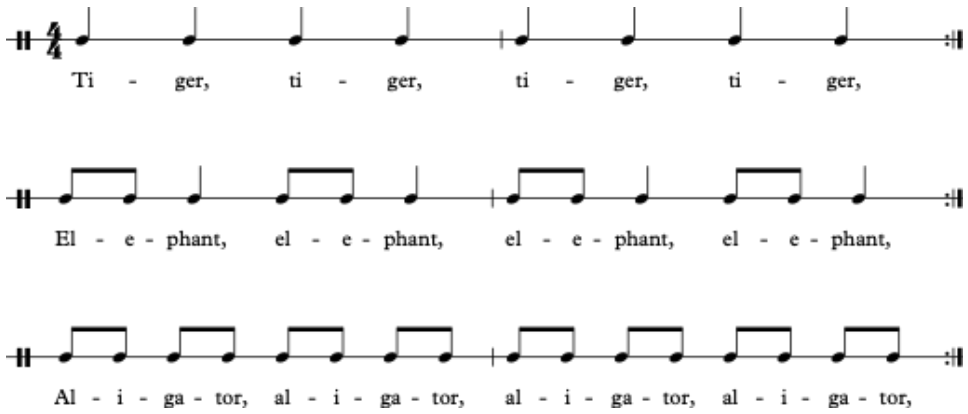


reflective manner, or loud and energetic. This isn't possible with a fixed backing track.

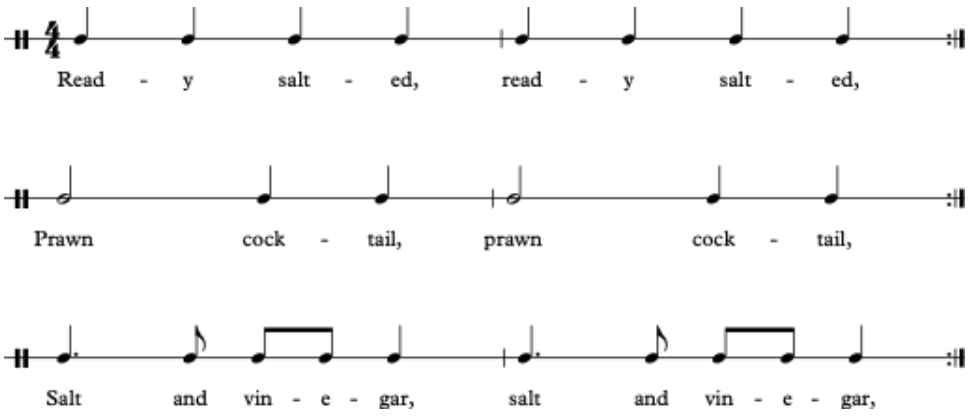
Advanced Percussion

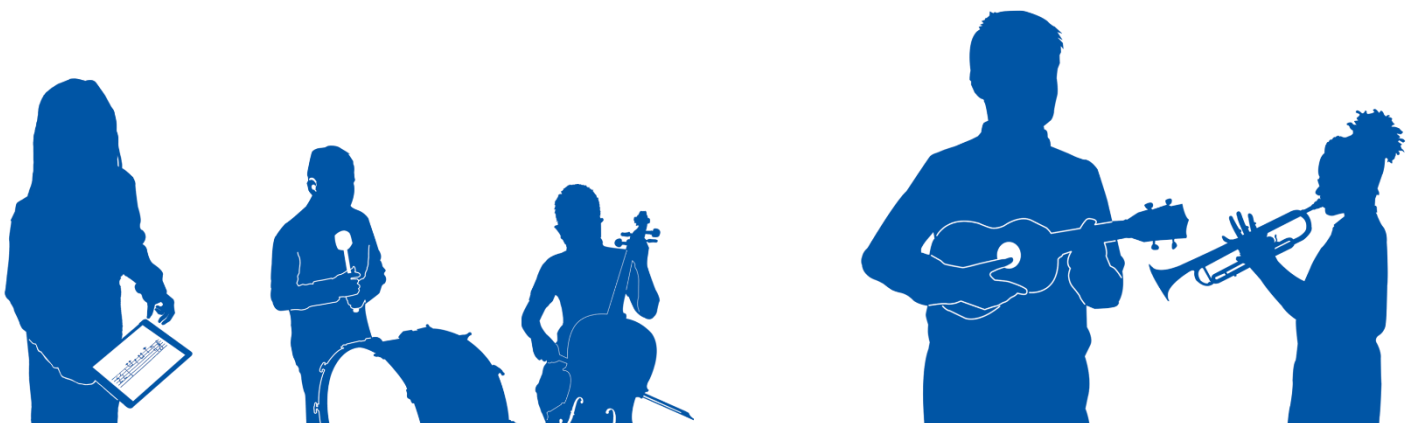
Next, you can try learning some rhythmic patterns that you can all play as a group.

One of the best ways to do this is to take the natural patterns of speech and turn them into chants to guide you. You could, for example, use the natural stresses of names of animals. Like this: (Musical Example 6)



Or try one of our favourites - crisp flavours:





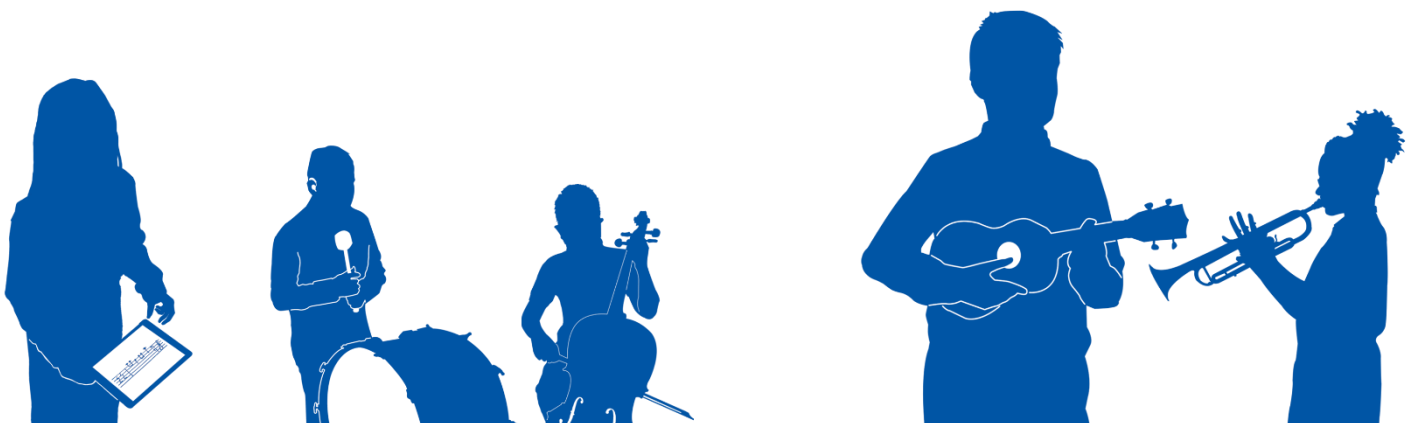
You will be able to think of lots of other categories of rhythmic words. Anything is possible - fruit, TV programmes, car models. Or use it as a way to reinforce other learning by taking words from that term's topic about, say, the weather.

There are lots of ways to have fun learning patterns like these. You could:

- Start by just chanting.
- Move onto clapping - or stamping feet in time.
- Move onto instruments. It's best to choose those which are capable of making a short, sharp, rhythmic sound - like drums or shakers. Avoid instruments (such as rain sticks) which make a longer, sustained and more complicated sound.
- You demonstrate and invite children to join in when they think they've got the hang of it.
- Use call and response (see previous section) where you play a pattern and the children immediately copy you.
- When everyone is comfortable playing the patterns, try doing it *without* saying the words or phrase aloud.
- Make picture flash cards to hold up in order to indicate which pattern to play.
- Invite one of the group to lead the others by selecting which pattern to play.
- Make a quiz out of it! You play one of the patterns repeatedly and ask the children to raise their hands when they know which animal (or crisp flavour) it is that you're playing.
- Invite the children to come up with new ideas for rhythmic patterns. Can they think of any other names/phrase which might match the ones already selected. For example, "Cheese and on-i-on" can follow the same pattern as "Salt and vin-e-gar."

So far, you've all been playing the same thing. You could try dividing up the class to play different patterns together. For example, all the drums could keep a steady beat going (read-y salt-ed, read-y salt-ed, read-y salt-ed, read-y salt-ed) while the shakers play something more complicated (salt and vin-e-gar, salt and vin-e-gar, salt and vin-e-gar, salt and vin-e-gar.)

In all these activities, the aim is to instill a solid sense of pulse, so concentrate on keeping a strong steady beat together.



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2b. Keyboards

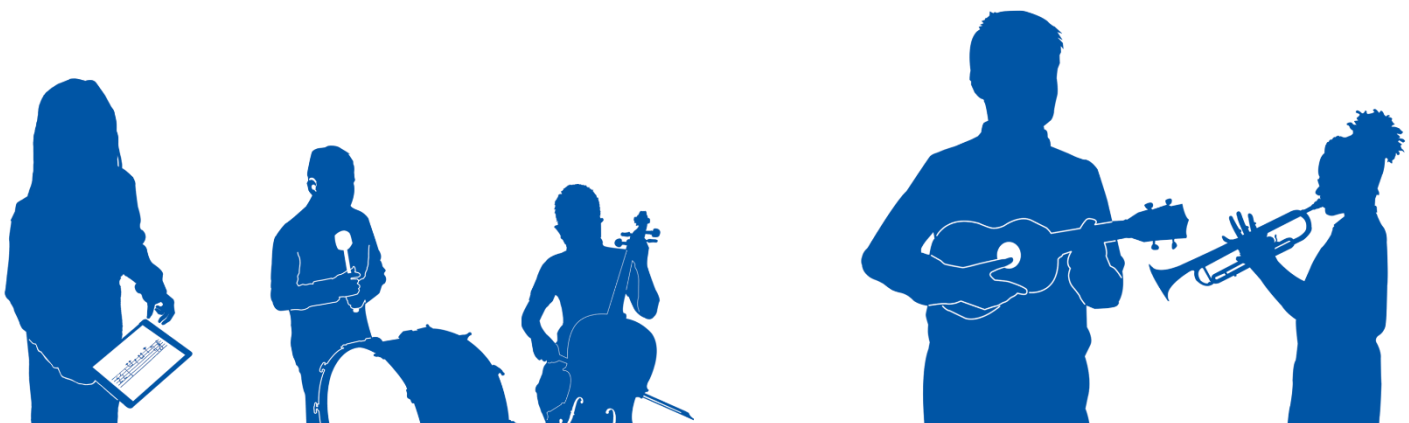
You might have some keyboards available. If you do, the chances are that your keyboard(s) will look something like this:

Made by Yamaha or Casio, it will probably have built-in amplification/speakers and lots of buttons that are inviting to inquisitive fingers. It will probably be capable of making hundreds of different interesting sounds and may have built in “auto-accompaniment” features designed to trigger a whole band playing at the touch of a single key. And there is always one child who will find the DEMO button that triggers a whole sequence of prerecorded pieces designed to show off what the keyboard can do!

Such instruments can appear daunting, but might just prove to be the inspiration that unlocks the creativity in a particular child so it’s certainly worth persevering with.

Here are some guidelines:

Manuals
Thankfully, most manuals are available online - just try Googling, “Manual for Yamaha PSRXYZ”. The chances are that the manufacturers will have archived versions available on their websites, to download as PDFs.



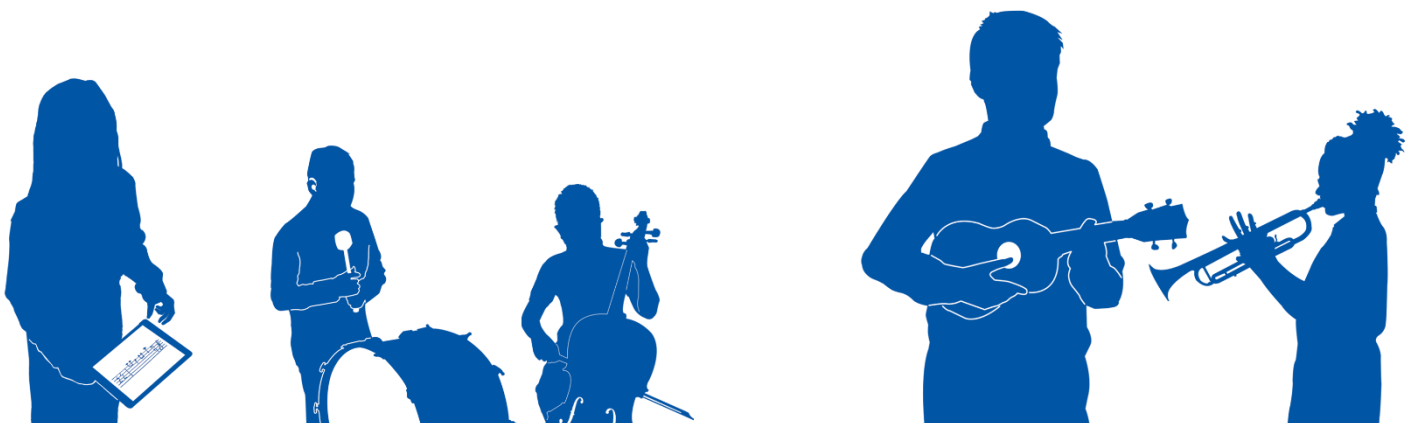
The main thing you'll want to know is how to select sounds from the many that are available. Tip: Just because a keyboard has hundreds of sounds available doesn't mean you have to use them all. In fact you'll probably find that many of them actually sound pretty awful! Restrict your palette - pick a handful to explore with your participants. Some may find it disorientating if the instrument sounds completely different each time they come to it.

Batteries
If your music room is at all typical, you'll have keyboards on desks around the room, set up so they are plugged into the mains power by means of an adapter. This is fine if the emphasis is on individuals facing out to the walls, working alone on headphones. However, keyboards can be far more versatile - and sociable - if battery powered. Liberated from a mains cable, you can pass them around or put them on wheelchair trays.

You may need to buy rechargeable batteries and a good, multi-battery charger, and don't leave batteries in the keyboards when they go back in the cupboard.

Auto Accompaniment mode
This usually means that the keyboard notes will be split into two zones. The upper, higher pitched notes will play the selected sound as normal but the lower notes on the keyboard will trigger drums, bass lines and chords all at once. You'll probably be able to choose between styles – Rock 'n' Roll, Waltz or Bluegrass, for example! When playing these, just select one note and let the accompaniment do the work. This can be extremely rewarding when working with participants for whom manual dexterity is a challenge. It's great fun to hear so much music coming back if you've had to invest a great deal of time, energy and concentration just to play a single note!

Demo Button
With a little imagination, you might even find a use for the DEMO button. You could use it as a backing track to other activities. For example, some of the group percussion activities in the previous section might benefit from a strongly rhythmic backing coming from a keyboard. When doing this, make sure the keyboard is clearly audible above the acoustic instruments - which probably have the capacity to drown it out. Turn the volume up, position it carefully and, if possible, run a lead out of the keyboard into some form of amplification/loudspeaker.
One setting at which we worked, used the keyboard DEMO button to provide coming in and going out music. It became like a theme tune that announced to each new group - "It's time for music!".



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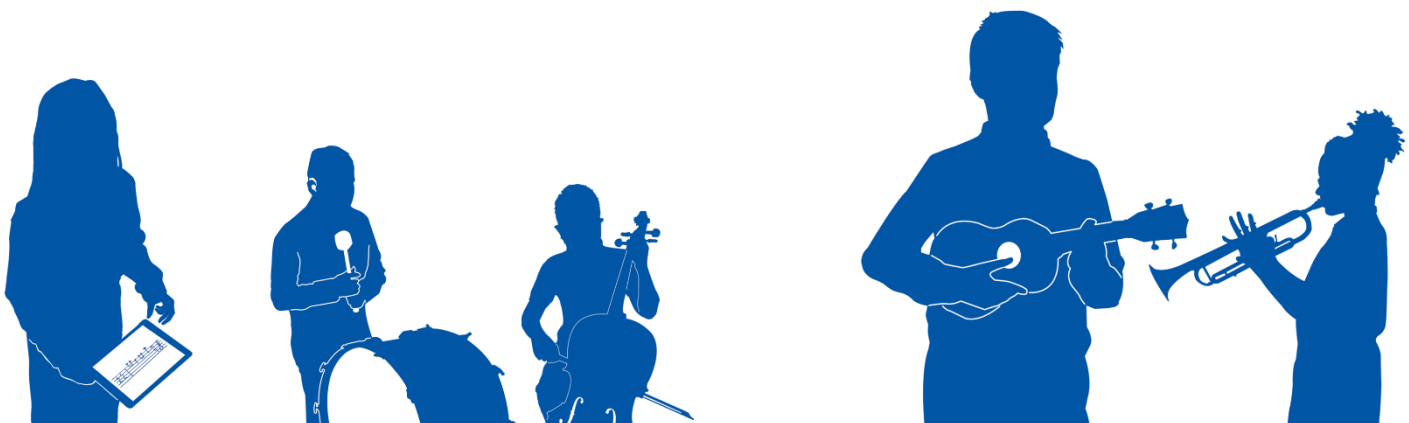
Sound Effects
Some of the sounds in your keyboard may fall into the category of sound effects (as opposed to instrumental, musical sounds.) These might include telephones ringing, birdsong, thunder you can use these in dramatic or storytelling activities.

Too Many Notes?
The best musical experience playing the instrument can come from simplicity. There's nothing wrong with exploring the keyboard in any way the participant wants to - with the usual caveats about health and safety and possible damage to the instrument. Encourage playing in a more structured way, selecting one note at a time with an outstretched finger, then neighbouring notes with other fingers.

The keyboard has white notes and black notes. Stick to one or the other and you won't go far wrong. You could turn on the auto-accompaniment feature and play a low 'C'. Now the pupil can improvise at the upper end of the keyboard, playing along to the accompaniment you have triggered.

Or you could try something with the black notes. Start the auto-accompaniment by playing a low G flat. Now, anything the student plays will sound great - as long as they stick to the black notes. (The musical results may sound oriental or Celtic. This is because the familiar pattern of tones made up by using just the black notes is a "Pentatonic Scale" - a musical idiom found in popular and folk music the world over).



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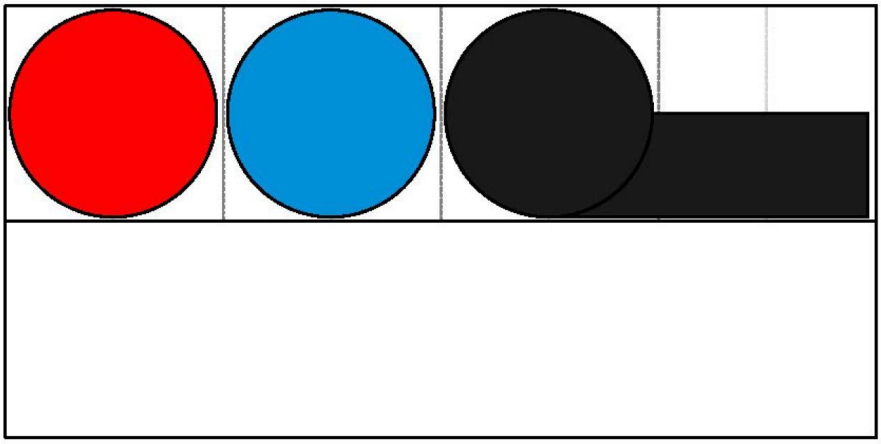
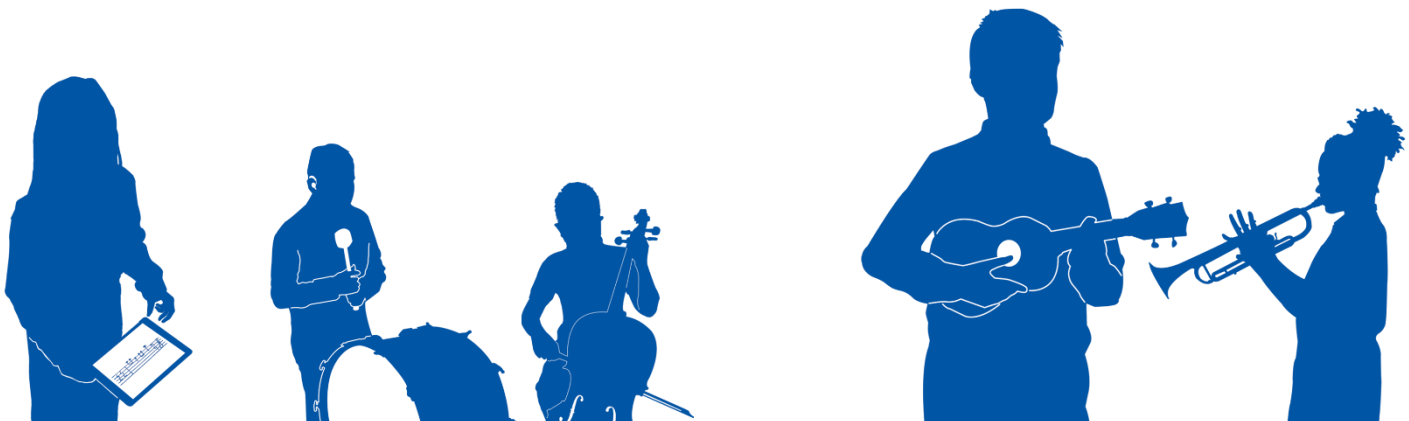
Figurenotes

If you have pupils who would benefit from learning some musical notation, though it can be daunting. Many systems have been devised to help, though most are limited in scope.

Figurenotes is the best we've found, because it has a clear road map towards traditional notation built in. It uses coloured symbols and stickers applied to the keyboard. As the website (www.figurenotes.org) says: "If you can match, you can play." The system uses a consistent colour scheme where, for example, every C on the keyboard is RED. Different shapes are used to denote different octaves - so a high pitched C would be a different shape to a low pitched C - but still RED. Duration of a note is expressed in the music by simply elongating the shape. Do take a look at the website. It's a very accessible approach and there are some great resources.





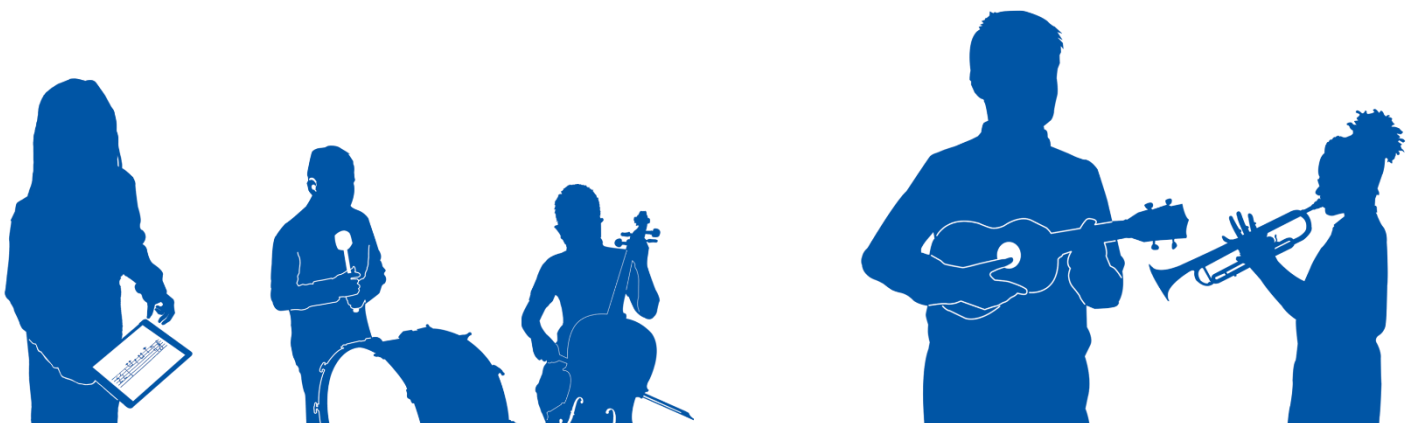
2c. Guitars

We have found guitars (and their smaller cousin, the Ukulele) to be extremely effective in opening up a world of music-making. They are attractive instruments and can be extremely accessible. Even if you don't consider yourself to be a guitarist, they can provide the teacher with a very useful means by which to lead musical activities.

You may very well have a couple of old guitars lying around - or, after reading this, you might be considering purchasing some. Your guitar may look like this:

This images look similar, but they are actually quite different instruments. On the left is a Classical Guitar (sometimes called a Nylon String Guitar) On the right is a Steel String Guitar - also referred to as a "Folk Guitar" or an "Acoustic Guitar."

There are some obvious differences in the design of the instruments, though the main one is in the composition of the strings. The Classical Guitar is strung with softer, nylon plastic strings. (At least, the three higher pitched strings are. The



bottom three strings are made from wound metal wire.) The Steel String Guitar is strung with metal strings.

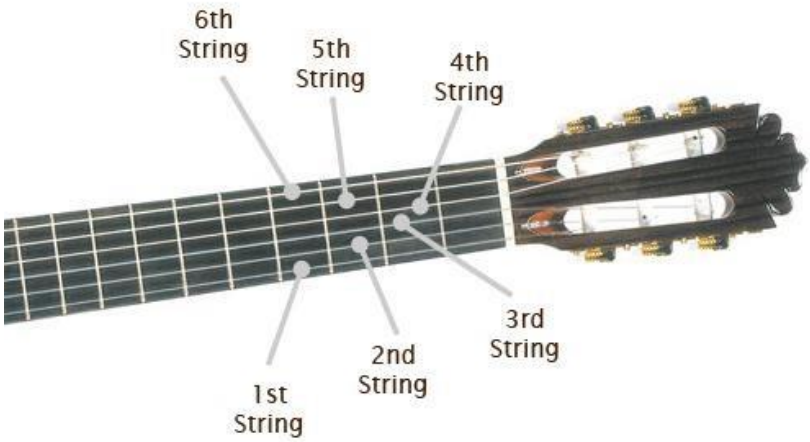
If you have any choice in the matter, go for a nylon string instrument as these are much easier to play and softer to the touch of inexperienced fingers. The taut strings of a steel string guitar can be like cheese cutting wire.

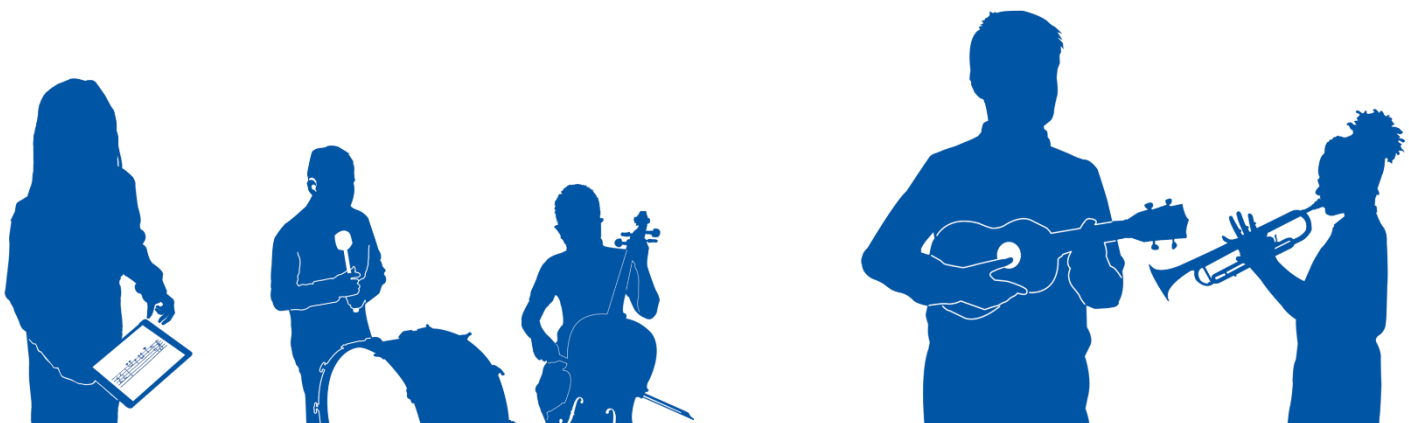
Don't try and put nylon strings on a steel string instrument (or *vice versa*.) The design, fit and tension of the strings are very different. The results will be poor, and damage to the instrument may result.

Size
A full size, adult guitar can be quite a bulky instrument so classical guitars (as these are often what younger players start out on) come in smaller sizes - typically 1/2 size and 3/4 size instruments. A 3/4 size guitar is a good compromise - it's manageable but won't look too tiny in older hands.

Tuning
This is where the magic happens! Accurate tuning makes the difference between something very musical and something dreadfully discordant. It also gives us the opportunity to make the guitar far more accessible! Before we get into any clever modifications, let's make a start on just getting the instrument into a standard tuning. There are all sorts of ways to do this, but regardless of which method you use, you'll need to know what you're aiming for.

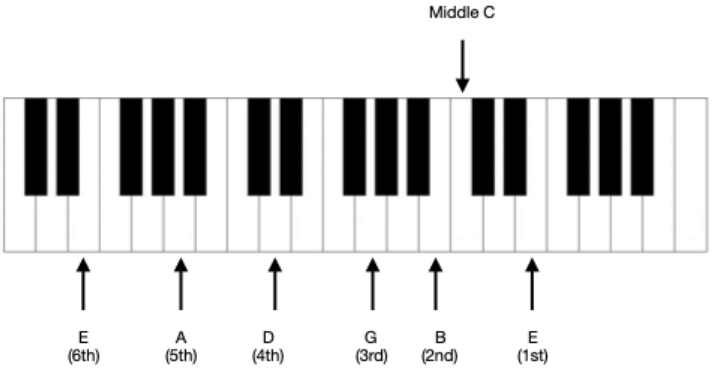
The guitar has six strings, numbered thus:





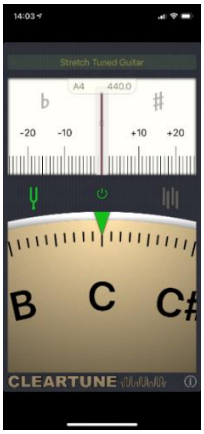
The 1st string is the highest in pitch (with the thinnest, most taut string) while the 6th string is the lowest in pitch (with the widest, loosest string.) From the bottom up, the notes of standard tuning are as follows: (Musical Example 7)

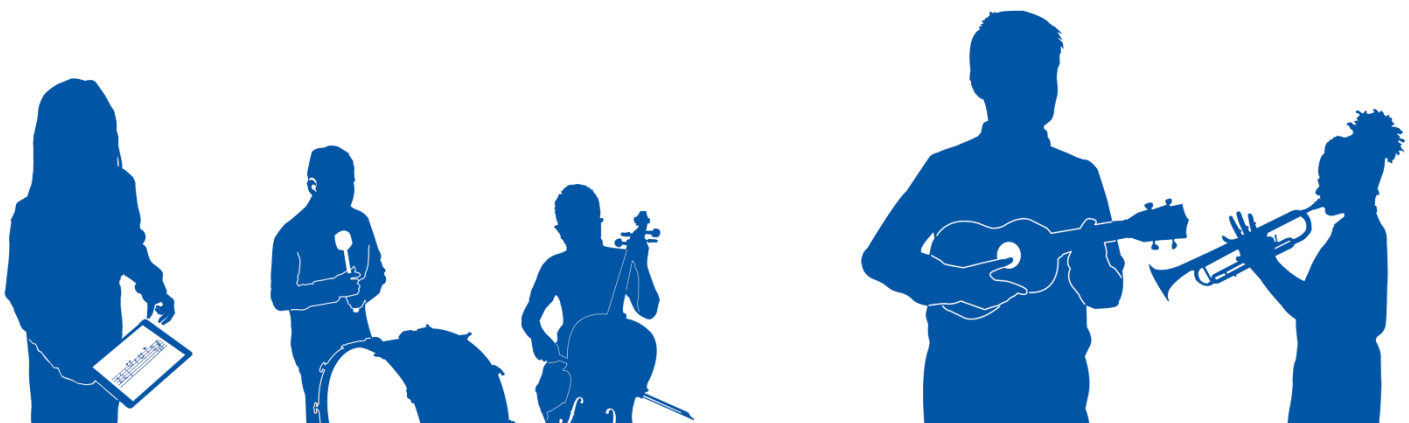
6th = E	3rd = G
5th = A	2nd = B
4th = D	1st = E



There are some great mobile phone apps to help you tune guitars to start with, but it pays to be able to learn for yourself. Play the desired note on the piano then pluck the relevant string. Does the guitar sound higher or lower than the piano? Turn the appropriate tuning peg to compensate and repeat until all the strings match the piano pitches.

A smartphone app can be a great help. One of our favourites (available for both Apple iOS and Android phones) is Cleartune.





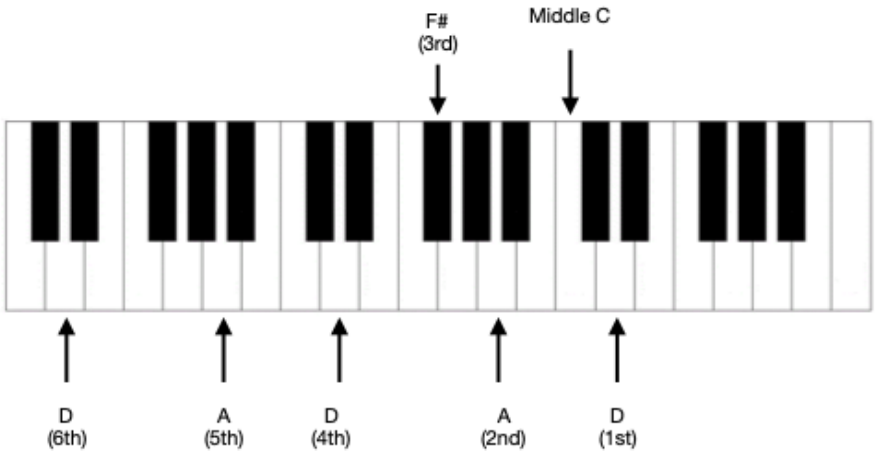
Whichever app you use, the general principle is the same. The app uses the phone's microphone to listen to the guitar string as you play it and the display shows you the note it thinks it hears. You then adjust the tuning peg of the relevant string until the needle, dial or light is centred on exactly the right pitch.

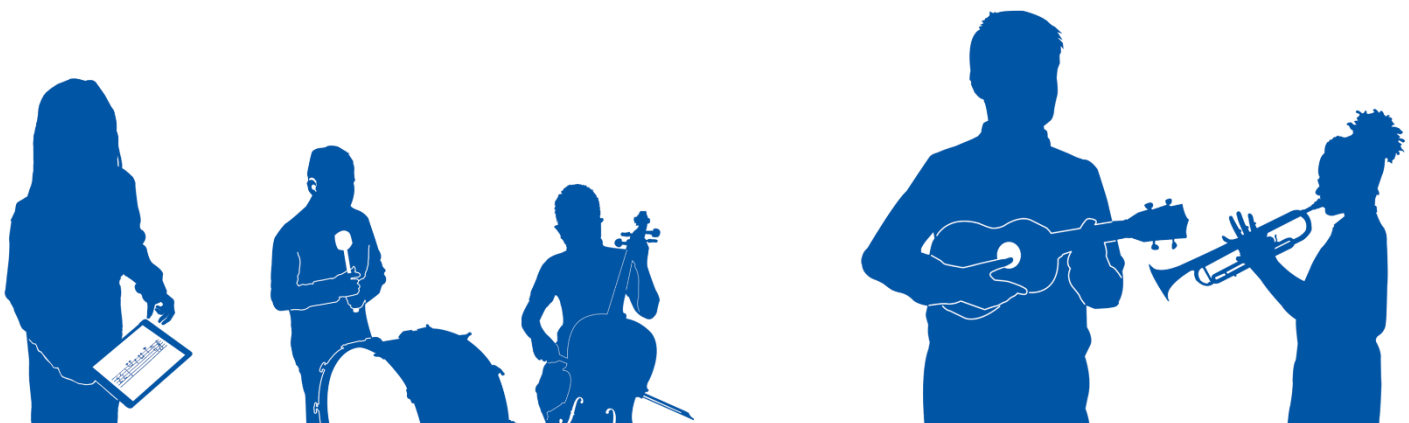
Open Tuning
We can tune a guitar differently, making it easier to use and more accessible.

The idea of open tuning is that we tune the strings of the guitar in the first place, not to the usual E,A,D,G,B,E but to the notes that make up a musically useful chord. This means that the guitar can be strummed one-handed, with no fingers pressed down at any frets and it'll sound great!

What we're going to do is take our normally tuned guitar and drop the pitch of a few of the strings as follows: (Musical Example 8)

6th string E drops to D
5th string A stays as it is
4th string D stays as it is
3rd string G drops to F#
2nd string B drops to A
1st string E drops to D





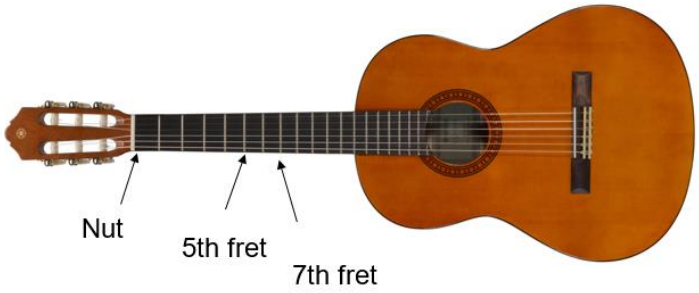
The resulting notes (D,A,D,F#,A,D) make up the chord of D Major.

There are other versions of this technique in which you tune the guitar to other chords but we like tuning down to D because every adjustment made actually *slackens* a string. This helps the instrument say in tune and reduces the likelihood of a string snapping.

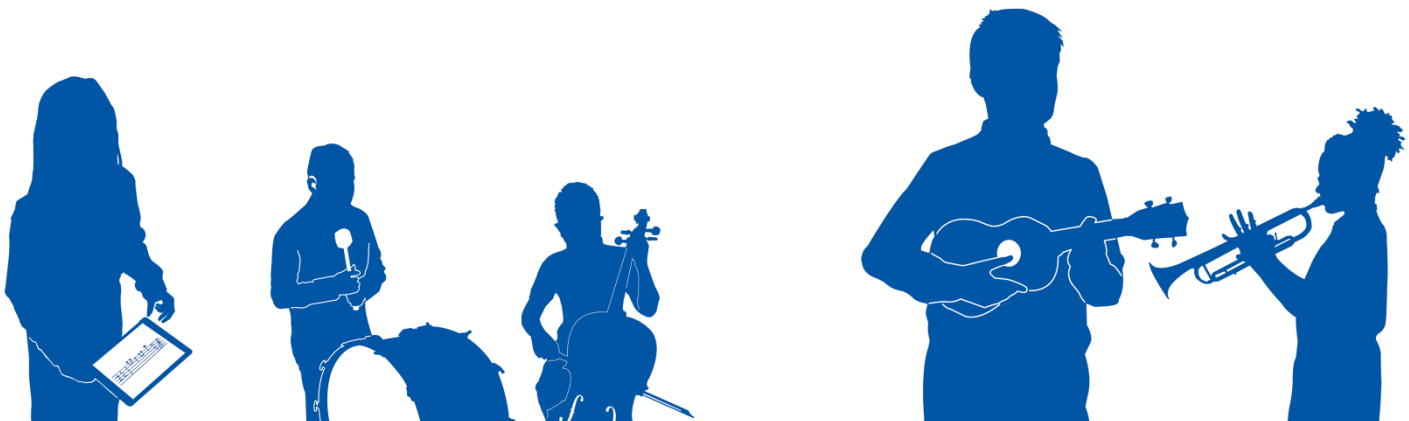
Now you can simply strum with one hand - leaving you a hand free to perhaps guide a participant in playing a drum to accompany you. More importantly, a participant for can play and whether they strum all the strings or pick out individual strings it will sound musically coherent.

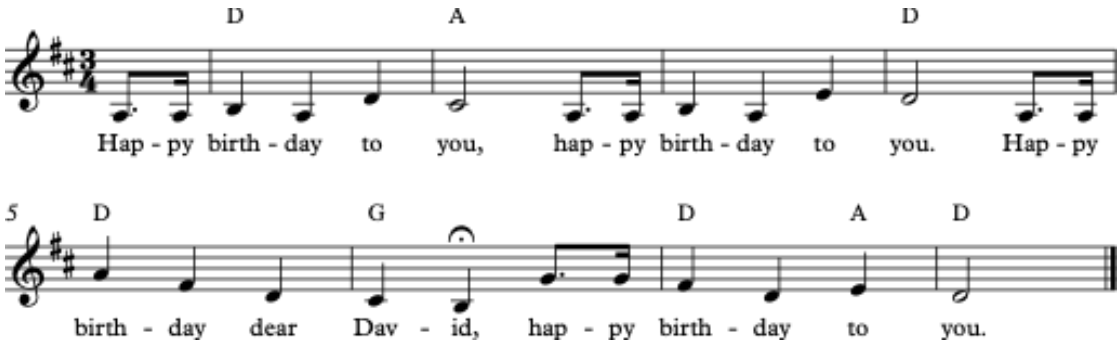
You can share the guitar by placing it between you and a participant on your knee or on the tray of a wheelchair. Explore the different ways of playing. Strum all the strings. Pick out individual notes. Create a driving rock rhythm by using a fingernail to repeatedly strike the bass strings or go after a softer, gentler, harp-like sound by using fingertips to brush the strings.

Of course, music is comprised of more than one chord but the beauty of an open tuned guitar is that other chords can be played with a single finger. As we've already discovered, just playing all the open strings makes a chord of D Major. Count the frets up the neck of the guitar from the nut at the head towards the body. Note the 5th fret and the 7th fret:



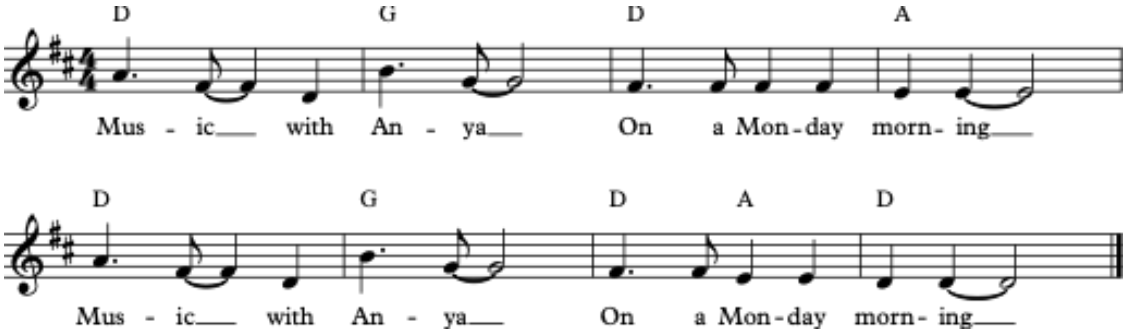
Pressing a finger down across all the strings at the 5th fret will create a chord of G Major. Pressing a finger down across all the strings at the 7th fret will create a chord of A Major. With those chords, D, G and A, you'll be able to play a great deal of music and accompany the singing of many songs! (Musical Example 9)

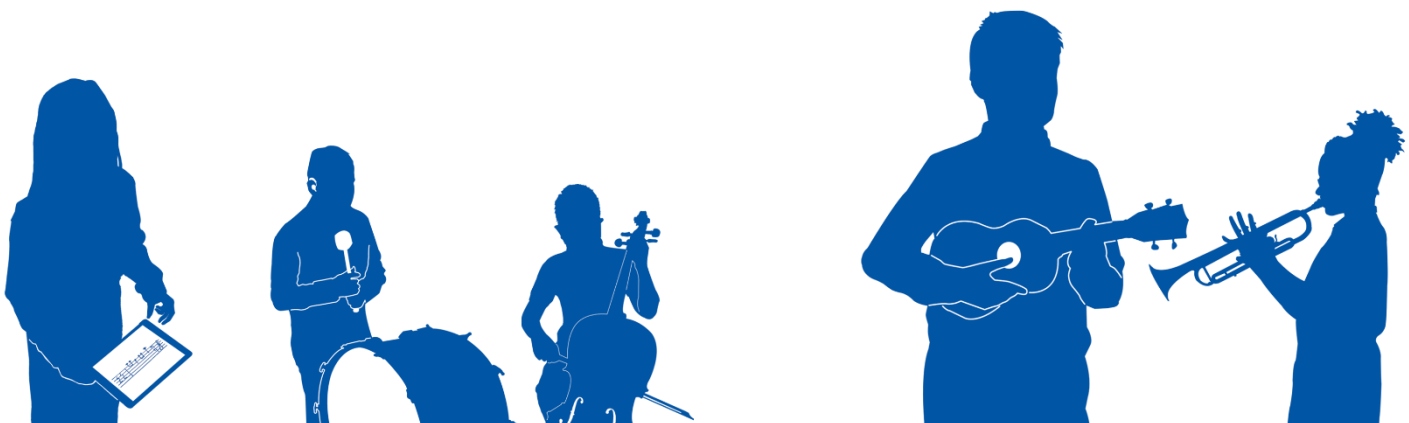




Handy Tip(pex)…
If you find yourself struggling to find the 5th fret or count up to the 7th fret in time, stick a coloured sticker onto the guitar at the right place on the neck. Or - better still - paint on a small blob of Tippex.

Duets
Because it's so easy to play chords with one finger using an open tuning, it's a great idea to be able to share the playing with a participant. They can have the guitar while you sit alongside them. They strum the strings while you use a finger to change the chords. Have a go at improvising a song together - let them set the pace and the timing. This simple song grew out of such improvisations and is usually a great hit! (Musical Example 10)





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Ukuleles

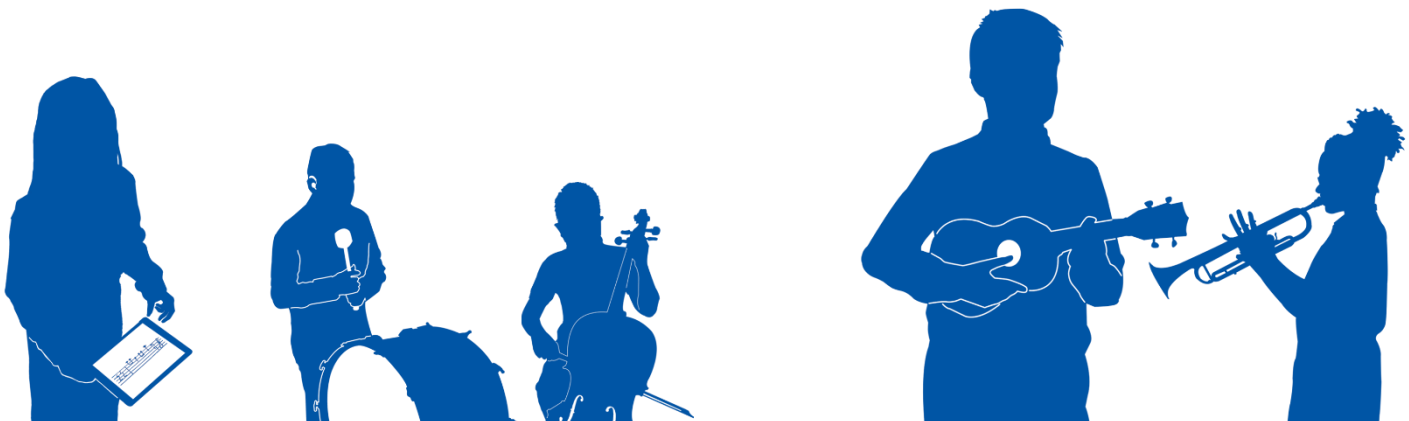
Much of what has been discussed in relation to guitars can also apply to Ukuleles. These are brilliant little instruments! Their small size and soft nylon strings makes them immediately accessible. They're inexpensive too so you might be able to invest in a few so a group can all play together.

Because they only have four strings, learning a few simple chords is within grasp - but, even so, the principles of open tuning can still apply. The four strings are tuned to G,C,E & A. Dropping the A string to make it sound a G will create and open chord of C Major. Fingering the 5th and 7th frets will, again, be musically useful in creating the chords of F Major and G Major.

Coloured Ukuleles

Some of the schools in which we've worked have whole class sets of Ukuleles in a whole rainbow of colours.

You can use the colours to your advantage, for example, by making coloured flash cards to indicate which players out of the group are to play at any one time. If you have a grasp of the musical theory of chords you could even tune each coloured instrument to a different chord.



2d. Ocarinas

The recorder is a staple of instrumental music-making in Primary Schools and you may have children in your setting who you think would benefit from tackling a wind instrument that requires a degree of coordination between breath and fingers. If that is the case, may we encourage you to take a look at the humble Ocarina? Here's an alternative to recorders.

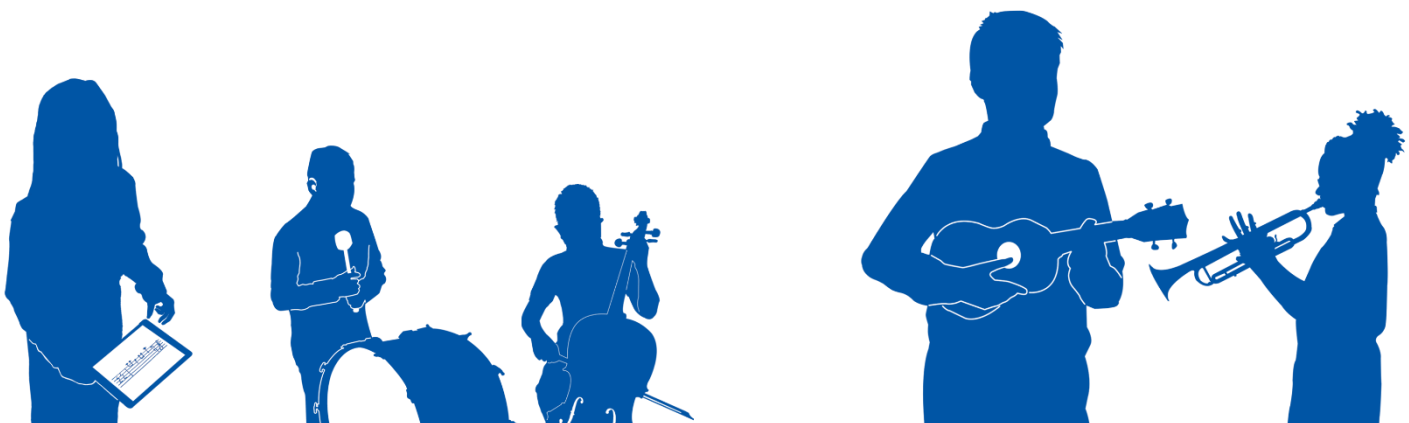
An Ocarina is a small, globular flute - originally made from a ceramic material but now available in brightly coloured plastic:

It has four holes on the upper surface - two on each side - and a mouthpiece. It can be worn on a lanyard - which usually comes with a safety break. The great thing about Ocarinas is that they produce a pleasant, flute-like sound and - compared to some wind instruments - are pretty easy to get started on.

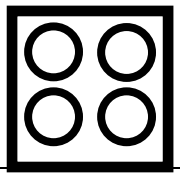
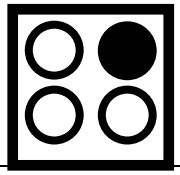
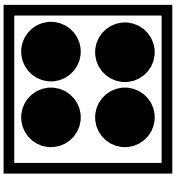
You may have bad memories of shrieking recorders making quite unmusical sounds! Never fear - an Ocarina is far more forgiving of blowing technique. In fact, if you blow too hard into an Ocarina it just gets quieter. The instrument actually encourages the player to blow gently and play softly in order to hear a good tone.

If you're at all interested, do take a look at: https://www.ocarina.co.uk

The Ocarina Workshop have some well-established resources to get people playing.

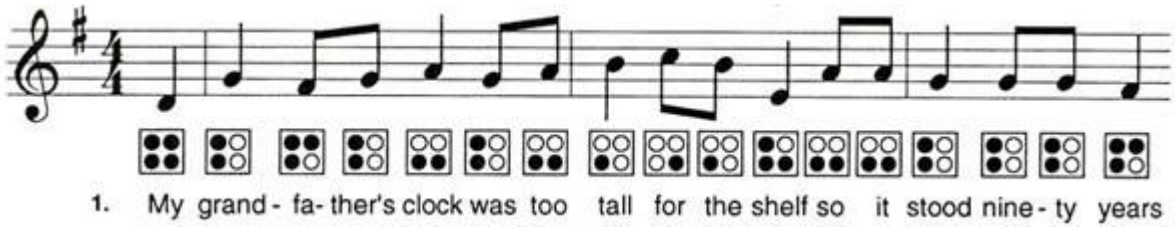


Their clever notation system is a simple diagram that illustrates which holes should be covered to play a particular note:

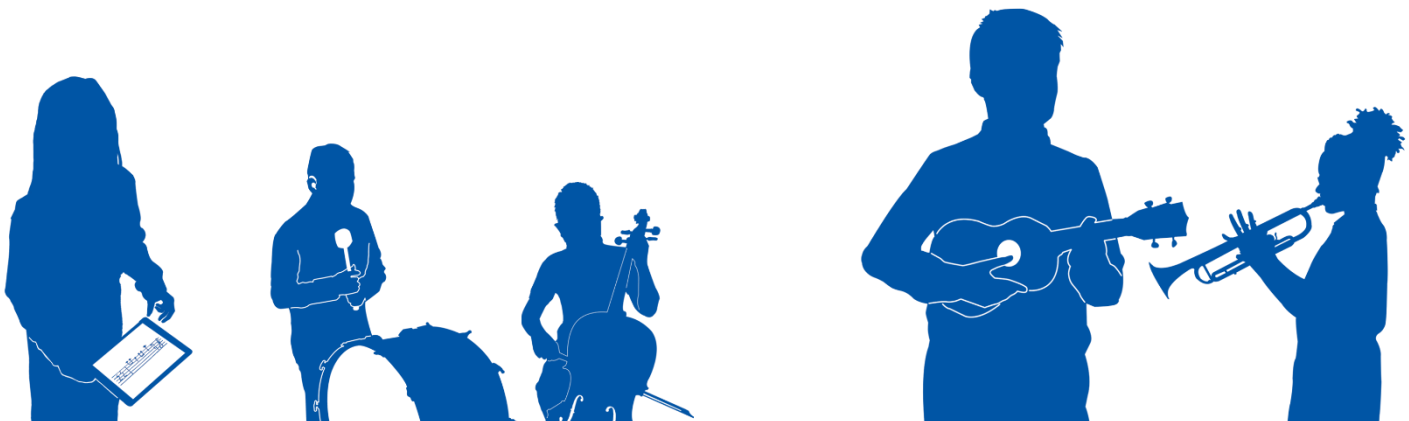
	"Keep your fingers off - don't cover any holes!"
	"Use one finger to cover a hole on the right hand side."
	"Put down four fingers to cover all the holes!"

You can start really simply and before long you'll be playing a selection of well-known tunes.

As this illustration shows, it's also a good way to introduce traditional musical notation - if that's appropriate to your setting: (Musical Example 11)



2e. The Voice



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Of all the resources at our disposal, the human voice is one of the most powerful and often most overlooked. It's easy to think, "I'm not much of a singer" - put any such self-doubts aside and simply give it a go.

You can use your voice expressively in music making without even necessarily "singing" as such. When working with percussion, try using onomatopoeia to vocalise along with the drumming - like beatboxing: "Boom, chakka, boom, chakka!"

Encourage vocalisation in your participants by imitating and responding to any vocal sounds they might make. Explore the gentle art of non-verbal vocal communication. You could use a microphone and effects (echoes or reverb) to encourage vocalisation.

Use your voice (and encourage pupils to use theirs) to explore various musical parameters. Make quiet sounds and loud sounds. Make short fast sounds and long slow sounds. Experiment with pitch by making high sounds (like a mouse squeaking) or low sounds (like a dinosaur roaring). Make sounds that move from low to high and high to low (like a rocket blasting up into the sky then falling to earth again!)

Humming and whistling can also be very effective.

When it comes to singing - relax! Take a full breath, filling your lungs from the diaphragm. Open your mouth wide and make your lips and tongue work to exaggerate the words. Imagine the sound floating effortlessly up supported on a column of air. The worst thing you can do is tense up, grit your teeth, hunch your shoulders and mumble to the floor. Smile and make eye contact!

And keep it simple. Sing things you can sing confidently - even if it's only a few repeated notes. Like anything involving any muscles, singing is an art that needs to be practised in order to develop and strengthen - but it's an investment that will be repaid many times over.