

ASSESSING MUSICAL RESPONSE & PERFORMANCE IN ASN/SEN

Using your own judgement, rate a child's on this scale...

1a	Not engaging with activity- sitting in different part of the room with back turned.
1b	Not engaging with activity- leaving the area and refusing to return.
2a	Sitting in different part of the room but facing activity area.
2b	Moving to sit near activity but facing away & not taking part.
3a	Moving to sit near & facing activity but not taking part, not vocalising, performing action or playing sound on an instrument.
3b	Sitting near and facing activity area and moving to the beat and/or making on individual musical response: Vocalising their own word/sound, performing their own action, playing their own choice of instrument.
4a	Taking part but vocalising their own word/sound, performing their own action, playing their own choice of instrument entirely in their own way, time and rhythm,
4b	Taking part and vocalising mostly the correct word/sound, performing the mostly the right action, playing the correct instrument mostly in their own way, time and rhythm,
5	Attempting to vocalise, make or play the correct sound or action in the right place, or the correct rhythm, but without rhythmic accuracy- 5a inaccurate in variable ways. 5b always behind the beat/late. 5c always ahead of the beat/early.
6	Vocalising, performing an action and playing instruments with gradually increasing accuracy and precision.
7	Vocalising, performing an action or playing a sound on an instrument very accurately and confidently with ease.

Remember: Inaccurate musical performance can be an indicator of a number of issues- and offers a range of learning opportunities.

ACCURATE PERFORMANCE:

Identify: *'That was great. That was really in time. Well done!'*

Validate/Reinforce: *"Did you know that was good? How did you improve?"*

Negotiate an increase in challenge,

"Shall we try something a bit harder? Shall we try it a bit faster?"

Or progress to the next activity.

SKILL DEVELOPMENT:

As we establish a new skill, processing times fall, and we use up less conscious attention/processing bandwidth, until we can perform the skill accurately with no conscious attention- eg an experienced driver using the clutch pedal unconsciously while driving.

All musical sounds are produced by a concept or feeling, leading to a muscle movement leading to a vocal or instrumental sound. When assessing children who are learning a new musical skill, it is useful to think of this 3-way relationship- **concept- sound - movement**- and to think about the processing involved with the skill development.

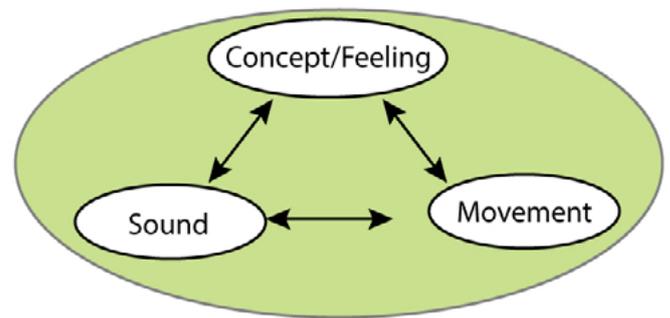
e.g.

Concept: Play on beat Three!

Movement: Move hand to play the Triangle!

Sound: 'Ting'!

When the brain overloads, children tend to freeze, and the skill breaks down.



INTERVENTIONS with MAINSTREAM and ASN/SEN CHILDREN:

5 Ways to Find a Beat- go [here](#) for video.

- **FEEL**- Feel the beat in your body. *"Let's Move or nod to the beat!"*
- **LISTEN**- Direct Listening- *"Listen to the cowbell!"*
- **SEE**- Use visual reinforcement- *"Watch my hands!"*
- **THINK**- Clarify Concepts- *"Do you understand what you have to do?"*
- **DO**- Repeat/rehearse- *"Let's do it again!" Let's loop the hard bit!"*

Using a variety of these 5 ways will improve more of your children more of the time, rather than using just one approach- eg rehearsal/repetition- which will help 40-70% of children, but leave 30-60% without help if that is your only strategy.

Say/Clap/Play- go [here](#) for video.

Hierarchy of responses of increasing difficulty-

eg i) SAY the shape names, ii) CLAP the shape rhythm, iii) PLAY the shape rhythm.

NB: You can use combinations of SAY and CLAP, or SAY and PLAY.

Split Class, Listen and Play- go [here](#) for video.

Split the class into two groups- one listens and watches, the other rehearses.

Then swap over. Draw attention to a specific goal- *'Listen to how they play the circle rhythm!'*

HELPING ASN CHILDREN IMPROVE MUSICAL PERFORMANCE

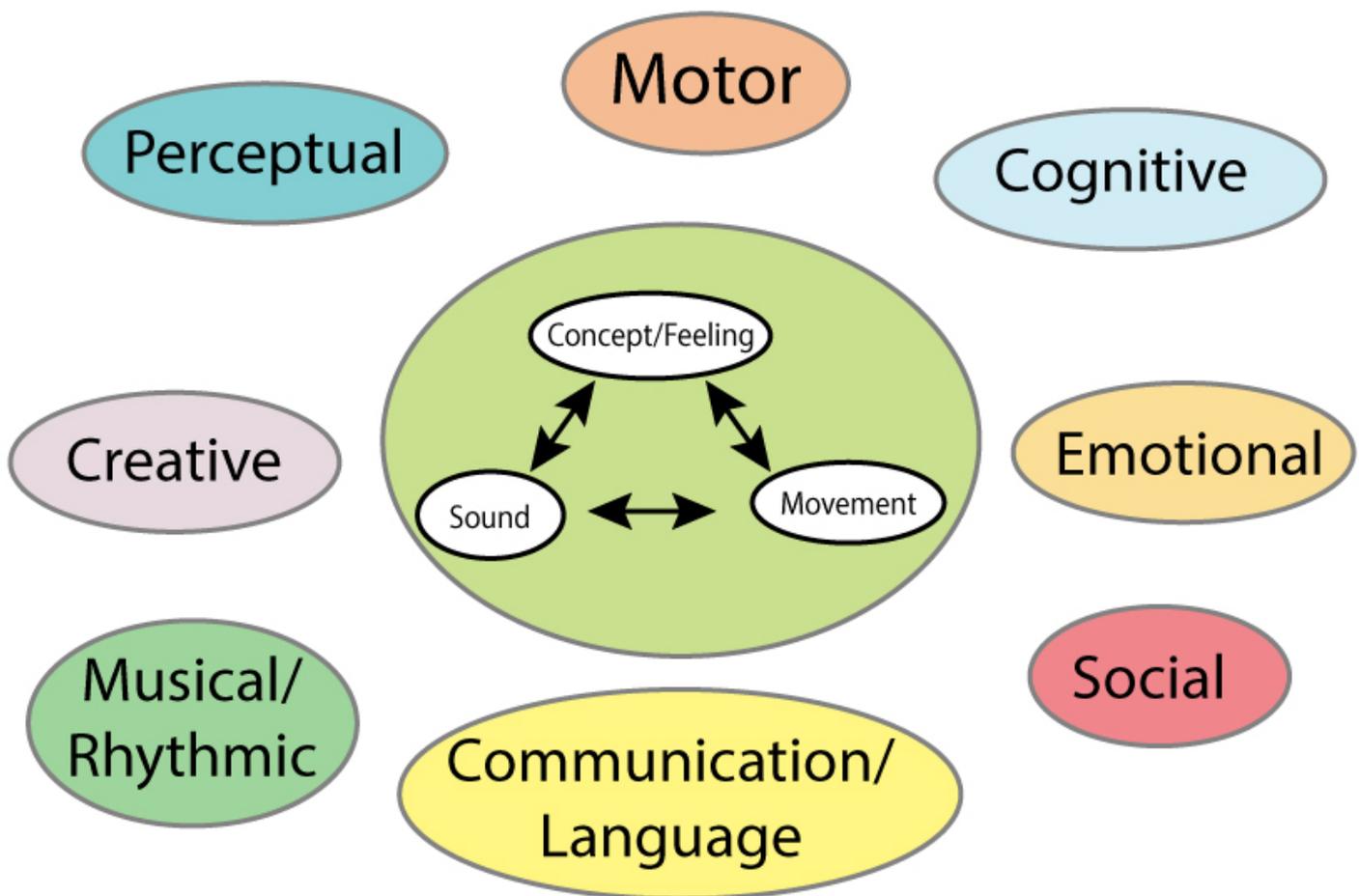
There are usually more complex interaction of factors affecting an ASN/SEN child's musical performance, and the combination is unique to each child in your class.

Ask: ***“What is an appropriate/desired outcome for this child?”***

Use the 8 dimensions below to identify:

“What is the main challenge for this child at this moment?”

Turn the challenge into a short, medium or long-term learning opportunity for both you as a teacher, and for the child. Can you help this child improve?



- There follows a page on each of the 8 dimensions, with suggested questions to ask yourself as an ASN/SEN teacher, and a range of suggested interventions.
- We know you will come up with lots of bespoke interventions as you know your children best and they are all unique, but hopefully this guide will get you going.

1. PERCEPTUAL- LISTEN/SEE

ASK (FOR EACH CHILD)?

Can you hear instructions well enough?,

Can you hear the backing track, own instrument well enough?

Can you see screen/icons clearly?

Is there too much noise/activity going on?

Is there too much visual clutter?

Is perception the main problem?

How much processing time do you need for perception?

INTERVENTIONS

- Speak slower louder (or quieter).
- Remove distractions- decrease background noise- reassess in quieter environment- ask other children to stop playing.
- Switch off backing track.
- Turn up backing track
- Give child a louder instrument- to better hear themselves.
- Have one person play at a time until skill identified and mastered, then return to group playing.
- Simplify visual field.
- Tidy away distracting clutter.
- Use bigger simpler symbols.
- Use full screen or zoom in screen to simplify.
- **Assess and identify improvement.**

GOAL-

- Stop perceptual issues being the problem- so musical cognitive motor emotional or creative learning can proceed.
- Listening and processing visual information are skills, and improve with practice.

2. MOTOR SKILLS

ASK (FOR EACH CHILD)?

Is fine or gross motor control affecting your ability to engage or the accuracy of your performance?

How much processing bandwidth is this taking up?

Does this involve your mobility, posture, being in a wheel chair with restraints on feet or body, specific actions, or your ability to hold an instrument?

Does a delay in processing/controlling movement affect the rhythmic accuracy of your performance?

Can I distinguish movement issues from core rhythmic ability?

The mental effort in controlling movement may increase as you move up the- Say Clap Play sequence.

So a child with a good core rhythmic ability may show a deterioration in accuracy as they devote more bandwidth to motor control.

What is the social/emotional/cognitive impact of your issues with gross and fine motor control?

INTERVENTIONS

- Negotiate a range of bespoke actions for each child-
eg Jump = lift arms, Stomp = Tap legs
- Adapt instruments or choice of instruments for each child.
- Discuss best way to position, hold or play the instrument- can support staff help- eg hold wood block while child holds the beater.
- Help the child in playing the instrument-
Hand-on-Hand: ask child to initiate timing of movement, but help with direction/control and holding instrument.

continued over the page...

2. MOTOR SKILLS cont...

INTERVENTIONS cont...

- Ask a child to cue when to play an instrument with eye blink, vocalisation, hand movement or squeeze, with support worker or other child actually performing the sound.
- Help with choosing- hold up choices, so child can indicate preference with nod or eye gaze.
- Use passive movements with children with severe and complex needs so they can synthesise the timing of sound they are hearing with the timing of their passive movement (proprioception).
- If you identify motor control as being a major component of performance inaccuracy- ie child with highly accurate vocal performance which deteriorates as motor demands increase- discuss this with the child- explain they have a really good sense of rhythm in their brain, but their body takes a wee while to respond.
- If a child feels validated and praised for their core sense of rhythm, they may gain the confidence to explore different strategies to improve instrumental timing-

*'You perform exactly in time with your voice.
Do you need to start your movements a bit earlier,
so you are in time with your instrument.'*

GOAL-

- With the child, develop a shared understanding of how motor control issues affect their musical performance.
- Develop strategies to allow children to take part as fully as possible, and feel good about their performance, within the limitations of their body.
- Explaining to a child that they have really good core sense of rhythm can be very validating for children with motor control issues.

3. COGNITIVE

ASK (FOR EACH CHILD)?

Is lack of understanding, processing bandwidth or processing time the main problem?

Is this the most important learning opportunity, or a barrier to learning elsewhere?

INTERVENTIONS

- Check understanding.
- Slow down and simplify instructions.
- Place pauses for processing in instructions or task- eg before count in.
- Prepare, Prime and Pre-rehearse-
eg Look Say Look Play- spend time with words and images- discuss them, ask children to say words and discuss images before attempting musical task.
- Pause activity at start review sequence of symbols.
Eg Count To Four- Actions-
- Familiarise children with icons to reduce processing time in activity-
Spend time passing physical icons round before using icons on screen.
- Break down instructions or task into 2 or more steps.
- Explain a concept or instruction in a different way.
- Explain non-verbally- Show rather than say what you want.

Further intervention:

- Make this area of understanding a learning focus over longer cross-curricular study, then return to musical activity.
- **Try Adult-modelling Freeplay approach:** see pages 13-16 for more info.
Observe spontaneous activity for desired outcome- identify and praise behaviour during freeplay, then represent opportunity in adult-led group activity. Repeat this cycle until skill is established in both freeplay and adult-led settings.
- Change platform:
Not working on screen- try physical resources and teaching aids- eg icons & grid.
Try iPad in a 1-to-1 setting to establish skill, then return to group work/screen..
- Change social setting:
Use of symbols you can touch, hold and physically place, or stand on, This can allow engagement, processing and skill development to happen in a different way- you can then return to screen or group work successfully.

4. EMOTIONAL

Musical and creative activity can bring out unexpected positive and negative emotional experiences in all of us, and especially in ASN children.

ASK (FOR EACH CHILD)?

How is this activity making you feel?

Lack of confidence/self esteem, Anger, Fear, Anxiety, Happiness, Excitement, Pleasure...

Is this affecting your engagement and/or performance?

Can you talk about how you are feeling, or show me by pointing at symbols or emoticons? Is there a specific cause?

How much processing bandwidth is this taking up?

Has this become the most important learning opportunity in this activity?

INTERVENTIONS-

Will be child and situation specific-and will relate to your wider experience of the child and their issues- with a huge range of potentially appropriate interventions.

eg Anxiety

- Reduce challenge, reassure, secure successful performance, gradually increase challenge level back up.
- Provide increased structure or guidance.
- Reduce choice in creative activities- or make choices blind- eg turn over icons and choose when face down.
- Identify anxiety, validate, show understanding, negotiate, place anxiety in context and discuss past successes in overcoming it.

eg Fear/Anger

- Address unexpected or new Fear/Anger, Ask what source is and discuss?
- Set firm boundaries- reassure- be consistent with boundaries
- If long-term- Praise positive behaviour, ignore negative behaviour.

Try Adult-modelling/Freeplay approach: see pages 13-16 for more info.

Does lack of adult expectation in goal-oriented activity remove emotional stress?

Identify and praise behaviour during freeplay, then represent opportunity in adult-led group activity.

Repeat until skill established in both freeplay and adult-led settings.

With older children: Ask children how they feel doing musical and creative activities- use this for focussed work on accepting criticism, communication, social and personal development.

- Discuss emotions before, during and after creative activities and performances.
- Use Creative and Performance Diaries to explore the emotions and challenges individual children face when performing and working creatively.
- Role play performance in the classroom regularly, and make discussing the emotions of performance and creativity a central part of the activity.

GOAL:

- Stop emotional issues preventing learning in other areas
- Use musical activities to assist Personal and Social development.

5. SOCIAL

Musical Creativity and social music making has a unique ability to create social connection and make people feel they belong to a group. This effect can be pronounced in ASN children, even in autistic children who are normally profoundly socially isolated. But the social impact of music-making can also be challenging and affect children's ability to focus, or perform effectively.

ASK (FOR EACH CHILD)?

Is this activity helping you connect with others?

Is the challenge of working with or being around others affecting your performance?

How much processing bandwidth is this taking up?

Has this become the most important learning opportunity in this activity?

INTERVENTIONS-

- Change Seat/position:
- Establish new skill in 1:1 sessions, and transfer to group work.
- Establish skills in small group with select children or adults with whom child is comfortable, before working in whole group.
- Ask a child to work with an iPad or teaching aids on their own to establish a skill, then transfer to group work with smartboard or teaching aids.
- Place a seat in the centre of semicircle at the front, and ask a child to sit on that and perform, so other children are out of view, and you can focus on them as if in a 1: 1 session. If skill established return child to the group and ask him/her to carry on at same performance level.
- Ask children who don't engage socially to lead group activities- eg conducting or stand on icons etc.
- Praise them and point out how everyone is responding to their lead. This can create an increased awareness of social dynamic, and next stage might be that child following the conducting or decisions of other children.
- With older children, ask children how they feel doing musical activities in a group- use this as a basis for focussed work on accepting criticism, communication and social and personal development.
- Use Creative and Performance Diaries to explore the emotions and challenges individual children have when performing and working Creatively in small groups .
- Role play performance in the classroom regularly, and make discussing the emotions of performance and creativity in a group a central part of the activity.

GOAL:

- Stop social issues preventing learning in other areas
- Use musical activities to assist Personal and Social development.

6. MUSICAL/RHYTHMIC

The human brain is designed to communicate with musical creativity from very early in life, and this ability pre-dates language development. ASN children often have excellent musical ability, even when they struggle in other areas of the curriculum, including some non-verbal children. This ability may be concealed beneath other issues, and maybe as much a surprise to the child themselves as it is to you. Improved processing of rhythmic and pitch information in the brain is required to improve the accuracy of musical performance. Musical skills increase with practice, with an associated reduction in processing times and bandwidth.

ASK (FOR EACH CHILD)?

What is the level of your underlying musical processing ability-
eg in rhythm and pitch?

What is the best way to help you develop these skills?

INTERVENTIONS

- Slow things down.
- Simplify the challenge- achieve success, then gradually increase the challenge level back up.
- Loop the difficult bits.
- Rehearse by doing things repeatedly.

- Use 5 Ways To A Beat:
 - **Feel**- sway to the music-
 - **Listen**- Direct listening
 - **See**- Use Visual reinforcement
 - **Think**- Clarify Concepts
 - **Do**- rehearse and repeat

Using a mixture of all 5 ways helps more children than rehearsal alone.

- Direct Attention & Listening
*"Listen to the sound you are making yourself.
Listen to each other. Listen to the CD player
If you can't hear it you are playing too loud."*
- Reassure/Encourage:
*"This is all new, and you're doing very very well.
But I think you can do this eve better if you really try.
Can you do it better?"*
- Demonstrate: Play it yourself, or ask a confident child to play.
SAY: "Watch and listen to this..."
- For older children: Watch the ['How Do We Rehearse?'](#) movie in P4 course.

GOAL:

- Help all ASN children enjoy music-making and reach their full potential as musical and creative people.
- Develop your confidence and skills in using music in your teaching repertoire.

7. COMMUNICATION/LANGUAGE

ASK (FOR EACH CHILD)?

How is your understanding of spoken English affecting your performance at this activity?

How is your ability to express yourself through speech affecting you and your performance of this activity.

INTERVENTIONS

Comprehension:

- Slow and simplify speech- provide regular pauses for processing.
- Explain activities through gesture as well as speech?
- Demonstrate how to do things as well as explaining?
- Use gesture as well as speech during communication especially praise.

Expression:

- Provide the opportunity for children to choose during creative activities by pointing, picking icons or instruments out of a bag, standing on icons, selecting items or on touch screen, using pick boards or other non-verbal approaches.
- Use gesture during communication especially praise as well as speech.
- Call and response with musical instruments is a rich communication opportunity for non-verbal children.

GOAL-

- Stop communication/language issues being the problem- so musical/cognitive/motor/emotional or creative learning can proceed.
- Allow musical communication to help children with communication difficulties experience the connection and joy of interacting with others.

8. CREATIVE

Creativity drives engagement, creates joyful experiences and is required for true interactivity. This is very affirming, especially so for many ASN children who have had limited opportunity for interactive communication in their lives.

However, Creative processes present an intrinsic emotional challenge for everyone: to do with the unknown, the conflict between what we want to create and what we actually create, anxiety about whether what we create is any good, fears of looking stupid or getting things wrong. This is especially true for ASN children.

Embedded in ABC resources are many ways to make creativity safer for children, while guaranteeing the musical outcomes children create will be meaningful and sound interesting.

ASK (FOR EACH CHILD)?

How comfortable are you in making and expressing choices?

How is your ability to make choices affecting how well you can take part in this activity or affect your performance of this activity?

How comfortable are you in creating and performing your own piece of music?

INTERVENTIONS

- Start with very simple acts of giving control-
eg Pressing play on the whiteboard, Choosing an activity online, Handing out instruments.
- Keep things very simple at the beginning.
- Restrict choice to begin with- start with 2 choices.
Gradually increase to 3 then 4 choices.
- Use blame-free choosing,
eg choose cards/icons when facedown, with your eyes shut.
- Make choosing easier- put icons in a bag.
- Ask children to choose in 1-to-1 situations
then share what they have chosen with the group later.
- Use lots of reassurance- there is no right or wrong.
- Flag creative actions in advance.
- Keep creativity and choosing safe by setting them within familiar activities,

With older children-

- Discuss how creativity feels in advance?
- Discuss how to work well in a group when working on a creative activity
share ideas, include different views, each person chooses one part of the composition.
- Use self-reflective diaries- on creativity and performance

GOAL:

- Make creative music activity safe and available for all children.
- Use musical creativity to create ownership, engagement, connection, improve mental well-being, and drive learning and development in all ASN children.

ADULT-MODELLING IN FREEPLAY

WHAT IS IT?

Adult modelling in Freeplay can be extremely liberating for some ASN children. It combines two components-

- i) Adults- including Teacher and support staff- model musicality behaviour by:
- moving or swaying to the beat,**
 - singing or chanting in time with the beat,**
 - clapping or tapping on legs,**
 - playing untuned or tuned percussion.**

Adult Modelling shows children what is OK, possible, normal, and provides a stimulating environment filled with patterns of sound linked to lots of social modelling and visual information.

- ii) Children **take part in whatever way they wish**, and should be offered instruments and/or encouraged, to join in, but are not told what to do.

Adult modelling can offer opportunities for praise, or scaffolding or reinforcing behaviour (eg Asking questions, making observations- *"You're doing that very well!"*) or showing someone how to do things (ie without words) but it is important not to start telling to children what to do.

HOW?

Many activities can be adapted to adult modelling- or **just put on a drum groove** and have a jam session- when everyone plays what they want.

WHERE DO I FIND DRUM GROOVES?

Early Years: Go to the [Drum Grooves App](#) in Activities>Play Sounds>EY website, or use Tracks 1-8 on EY CD#3.

Primary: Or go to [Teacher's Toolkit 1](#) at the start of all Primary Year courses, and look for the page- Drum Grooves for Jam Sessions.

WHAT SHOULD WE DO? (ADULTS)

The most important thing is to have Fun!! Some Suggestions:

- i) Repeat short rhythms- tapping on legs, clapping, stomping feet, playing on percussion.
- ii) Dance to the drum grooves- ask each adult to take a freestyle solo. If shy, do finger dancing!
- iii) Chant words from topics. to the beat. Make up short phrases, Chant, then clap or play the syllables.
- iv) Count from 1 to 4 with the beat, and everyone chooses their own number to play on.
- v) Count from 1 to 8 with the beat, and everyone chooses their own number to play on.
- vi) Try 'Call and Response' with other adults, or with a child! See over the page for more info.

If you need more suggestions-

EY: Look at the lesson plan for Play Sounds Activity 2- Drum Grooves,

Primary: Look at the bottom of the Drum Grooves for Jam Session Page in Teachers Toolkit.

On the last page are suggestions for activities you can use with this approach...

WHY DOES IT WORK?

Adult modelling in freeplay- removes goal-oriented adult expectation of desired outcomes, and the requirement to process verbal instructions, so children can choose how to respond in a way that makes sense to them.

For many children who find it difficult to engage with adult-led group activities, including music sessions, this approach frees them to find their own way to take part, and it can have amazing results.

WHEN?

It can become a regular part of your music sessions, or just make it a part of your school day- as a stressbuster or brain break when everyone has had enough. or a reward for a good bit of behaviour.

WHAT IF I MAKE A MISTAKE?

Perfect! You can model laughing. being relaxed about it and then starting playing again. We don't need adults performing perfectly for this to work. We need adults enjoying themselves, exhibiting social musicality behaviour together, and supporting each other if someone makes a mistake.

WHAT IS CALL & RESPONSE?

If a child starts to take part in Freeplay as an equal, it offers a great opportunity for Call & Response- a spontaneous 2-way musical conversation- great for non-verbal children.

Think of it as 'Copy Back & Pause!'

If a child vocalises, sings a fragment of melody, claps or plays a rhythm, COPY It Back then leave a pause. Look like you expect the child to go next.

The pause let's the child play again, and for turn-taking to start. This develops into Call and Response- a two-way musical conversation:

That Sounds a bit Scary! It's a very useful skill that get's better with practice.

Practice on your own using [Play The Shapes](#) in P4 J5 then the Call & Response Lessons in P5 J2 [here](#) and [here](#). then Repeat Altenate Jumble -[Learn To Copy Back](#) in P5 J5

Then PRACTICE WITH ADULT colleagues!

Player 1 sings/plays a short rhythm, _____ → Player 2 copies back,
Player 1 plays again, _____ → Player 2 copies, etc...

With flow, repetition and variation back & forth. Then swap over who is Player 1 & 2.

What if the child plays something really long? Just copy back the last wee bit...

WHAT ACTIVITIES MIGHT I USE?

EARLY YEARS RESOURCES

Remember, children will respond differently to seeing you work with physical Teaching Aids, ie Grids and Icons, rather than working with Whiteboards or iPads. So it is best to use both!

Adult Dance Sessions

Move 2- [Let's Move our Head](#)- CD#1 Tr 23, 24 & 25

Move 6- Let's Dance Let's Freeze- CD#2 Tr 40

Move 7- [Boing Song](#)- CD#1 Tr 16

Use Actions, Words, or Play instruments.

Move 10- 123 Squelch- CD#3 Tracks 23, 24 & 25.

Move 11- Marching Band- play along on instruments as well as march around!!
CD#3 Tracks 31 & 32

Move 13- More Dancing- Lot's of different styles
CD#2 Tracks 17, 18, 19, 20, 21, 33, 40.

Move 19- Clap, Stomp or Jump the Animals- play along as well... CD#2 Trs 4 & 5

Adult Jam Sessions

Play Sounds 1- Instruments in Bags- CD#3 Tr 45-52

Play Sounds 3- Move/Play With The Beat-
CD#3 Tr 33-35

Play Sounds 7 - Squelch with Instruments
CD#3 Tracks 23, 24 & 25.

Play Sounds 9- Bell Jam CD#3 Tr 54
see Development Ideas #3

Play Sounds 10- [Emily Elephant](#)

Play Sounds 16- [Number Jam](#)

Play Sounds 17- [Number Bell Jam](#)

Adult Sing-Along/Play-Along

Say and Sing 2- Shhh Noise Game #1

Say and Sing 4- [Roar Roar Dinosaur](#)- CD#1 Tr 3

Say and Sing 5- Slo Jo with Nursery Rhymes-
Baa Baa Black Sheep CD#3 Trs 12-14.
Grand Old Duke Of York CD#3 Trs 36-38.
Incey-Wincey Spider CD#3 Trs 39-41.
Twinkle-Twinkle CD#3 Trs 42-44.

Say and Sing 8- [Boing Numeracy](#)

Adult Compose and Jam

Create 2- Shh Noise Game #2

Create 5- [Count To Four Song #4](#)

Create 6- '4 For You, 4 For Me' & '8-Bell Grid'

Create 7- Shape Song #2- CD#2 Tr 8, 9, 10

Create 8- [Compose with Pitch and Colours #1](#)
[Compose with Pitch and Colours #2](#)

Use lessons as a basis for adult musical activity- let children join in as they wish.

PRIMARY RESOURCES:

You can adapt most lessons to guide adult activity, and over the page are a selection of Primary Lesson Plans that create a 'Jam Session' atmosphere in the room. But the simplest way is to put on a drum groove and start jamming- play what you want!

Go to [Teacher's Toolkit 1](#) at the start of all Primary Year courses, and look for the page- [Drum Grooves for Jam Sessions](#).

contined over page...

WHAT ACTIVITIES MIGHT I USE?

PRIMARY RESOURCES:

You can adapt most activities to guide adult activities, but here are a selection of Primary Lesson Plans that create a 'Jam Session' atmosphere in the room.

- P1 J1- [The Boing Song](#)- Choose which instrument to play with the Boing!
- P1 J2- [Count to Four Interactive](#)- Use actions/percussion sounds to compose then jam along.
- P2 J1- [Biddley-Bop-Bee #2 Interactive](#)-
NB: use Actions **Perc**/say **play**/less-perc **more perc** settings for better jamming- using shake/ting etc
- P2 J2- [Shh Noise Game With Percussion](#)
- P2 J2- [Shake Tap Ting Scrape Boom Song](#)
- P2 J3- [Intro To Percussion- Loud & Soft](#)- try Pg 6 & 7!
- P2 J6- [The Machine Song](#) - Dance, Clap or Play along...
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- P3 J1- [Perc Pick A Number](#)- Pick a number between 1 & 4 and play along on percussion.
- P3 J2- [Listening To Sounds](#)- Play along on triangles and shakers- or dance/move!
- P3 J2- [Chime Bar- Pick A Number](#)- Pick a number between 1 & 4 and play along on chime bars.
- P3 J3- [Loud and Soft Composer](#)- Pick a number between 1 & 4 and play along on chime bars.
- P3 J5- [Biddley-Bop-Bee #4 Interactive](#)-
NB: use Actions **Perc**/say **play**/less-perc **more perc** settings for better jamming- using shake/ting etc
- P3 J5- Shapes, Rhythm & Percussion > [Compose With Shapes](#)-
Compose your own rhythms and play along.
-
- P4 J1- [Intro to Chime Bars #2- Pick A Number 1-8](#)-
Pick a number between 1 & 8 and play along on chime bars.
- P4 J4- Shapes & Percussion Revision> [Compose With Shapes](#)-
Compose your own rhythms and play along.
- P4 J4- [Rhythm Taps](#)-
NB: Press 'Groove' and 'Play' bottom left to hear backing groove-
Select 'Conduct mode off' to hear tap rhythm.
- P4 J5- [Play The Shapes](#)
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- P5 J2- Call & Response Lessons- [here](#) and [here](#).
- P5 J2- [2-Beat Rhythm Taps](#)-
NB: Press 'Groove' and 'Play' bottom left to hear backing groove-
Select 'Conduct mode off' to hear tap rhythm.
- P5 J3- [Awesome Rhythm Workout](#)
- P5 J4- [Compose AABA - 3-Beat Bars](#) Compose your own rhythms and play along.
- P5 J5- Repeat Alternate Jumble -[Learn To Copy Back](#)
- P5 J6- Create With Pitch -[Learn To Use The Pitch Composer](#)
Compose your own melodies and jam along.- on tuned or untuned percussion.
Use the same pitches as in the pitch palettes. Then try adding new ones. Which ones fit?