

YAMSEN



Reg Charity No. 1009204

SpeciallyMusic

Enabling all to Join In

Enabling children with additional/special needs
to join in with musical activities
alongside their peers

Diane Paterson

and

Joanna Winster

Supported using public funding by



**ARTS COUNCIL
ENGLAND**

**Leeds
Music
Education
Partnership**



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- ▶ Coffee

Part 2

Pupils with:

- Learning difficulties,
- Autism and ASD,
- Dyslexia,
- Sensory impairments/disabilities (e.g. Deaf, blind),
- Physical or motor impairments,
- SEMH or behaviour and emotional challenges

Who are the ArtForms SEND team

Music leaders

- ▶ Diane Paterson Leadership Link
- ▶ Joanna Winster - SEND co-Ordinator
- ▶ Chloe Wood - music leader
- ▶ Sam Dutton Taylor - small group work
Guitar/percussion/keyboard

Music therapists

- ▶ Cathy Ibberson
- ▶ Alice Nicholls
- ▶ Kerry Mcdermott

Inclusive regional Hub Hip Hop project

- ▶ Will Fletcher
- ▶ George Harrington

Links with YAMSEN: Specially Music

- ▶ ArtForms SEND work grew out of the charity YAMSEN and still maintains close links (its an LMEP partner)

it runs

- ▶ a primary and secondary choir: Young Accord and One Accord
- ▶ an annual Christmas concert with art competition at Leeds Town Hall
- ▶ annual multi sensory and music days
- ▶ training events

Introduction

- ▶ Music can be something that children with additional needs may be able to do on equal terms with everyone else - our job is to find the right level of activities to make this possible
- ▶ Never underestimate these pupils' musical ability
- ▶ Many may have perfect pitch. Some will be savants
- ▶ Singing or visual instructions could be more easily understood than spoken explanations, which might not be understood or absorbed.
- ▶ Too much talk could lead to disruptive behaviour.

Ice Breaker Activity from a multi-sensory day

Walking in the crispy crispy snow

Follow my tracks in the crispy crispy snow

Follow my tracks in the snow (x2)

They go crunch, crunch, crunch, crunch, crunch,
crunch, crunch,

Crunch crunch, crunch we go

They go crunch, crunch, crunch, crunch, crunch,
crunch, crunch,

Crunch crunch,

Crunching in the crispy, crispy snow

Pace and structure

Pace

- ▶ This is the key to good behaviour management.
- ▶ It's not about going fast or slow, it's about matching the pace of the activities to the needs of the group
- ▶ Build up a repertoire of short activities as well as more extended but well paced items
- ▶ Always have more material than you can use

Structure

Devise a structure which gives familiarity each week.
Routine, repetition and variety.

discussion

DP

JW

Differentiation

Prepare some open ended activities which can be done in different ways.

Have 101 different ways of achieving the same thing.

e.g. the icebreaker. We made the focus the pulse . We could also develop other aspects with instruments and harmony

My Aunt Got Back from Timbuku

Cumulative song—scaffolding

One action
at a time

Movement
+ singing

Accumulate
actions

Compose
rhymes and
actions

Classroom set-up

- ▶ Do you have control over this.
- ▶ Can you see everyone - can they see and hear you.
- ▶ Can they move about safely
- ▶ Are there distractions
- ▶ Are instruments easily accessible or do you need to hide them

Breakout session

Discussion about how the other adults in the school support music learning, especially for pupils with additional needs

General discussion and then find 3 positive ways of working with the other adults in the room .

Staff in the room

- ▶ School support staff may be the experts at working with particular children in the class.
- ▶ You are the music experts.
- ▶ Look for can-do solutions to enable all to take part.
- ▶ Try to establish good communication with the staff in the room ASAP, or prior to the session if possible, and share planning to create a working practice together.

Asking for information about pupils with additional needs

- ▶ Who do you need to ask for more information?
- ▶ What questions can you ask about a group before you go in?
 - ▶ Education & Health Care Plans (EHCPs) no need to see these but you do need to know what any additional need might be and how the school support and communicate with the pupils, and any key things to avoid
- ▶ Trying to prevent surprises

Staff in the room—possible issues

- ▶ They may have bad experiences of school music and become as disruptive as the children.
- ▶ They may have their own ideas about music and may not understand what you are doing.
- ▶ They can also be worried that their pupils are not achieving enough and try to push them, or think pupils don't like the music (because they don't).
- ▶ However if they are in the room *they should be seen to be taking part, modelling*, and accept you as the specialist professional leader, not standing over the children, forcing issues or making interjections.
- ▶ Essentially **you** are in charge.

Break



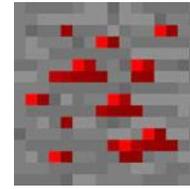
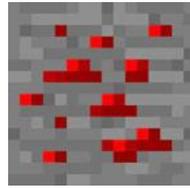
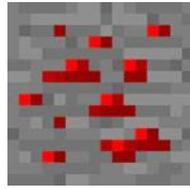
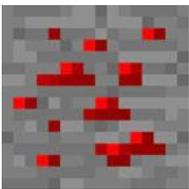
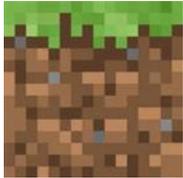
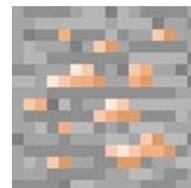
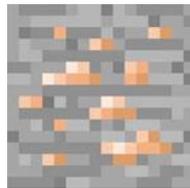
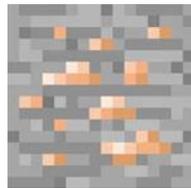
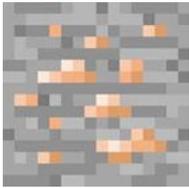
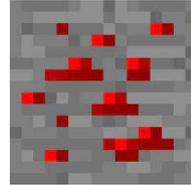
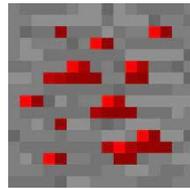
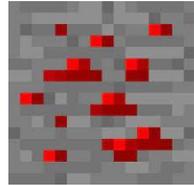
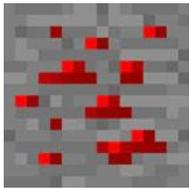
Part 2

Children with Specific needs

Working with pupils who have learning difficulties MLD/SLD/PMLD

- ▶ ‘Less talk, more music’ works well with these pupils.
- ▶ 101 ways of doing the same thing
- ▶ Short, simple and repetitive repertoire
- ▶ Straightforward, simple movements when using body percussion. Changing with metre and phrase (not every beat)

Entrance of the Gladiators



music

It's Like
Minecraft

Musical activity

Think of Me

Traditional South African song

We use an arrangement by Gitika Partington in
Community Voiceworks, OUP 2015

Key ideas:

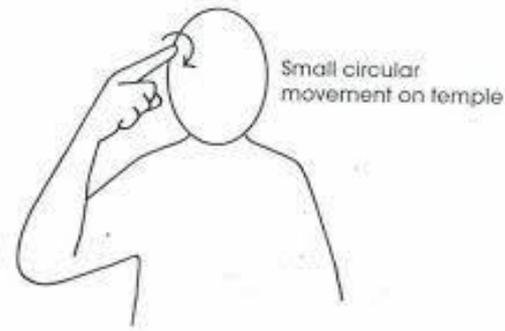
Repetition

Imitation

Meaning

Connection

Communication



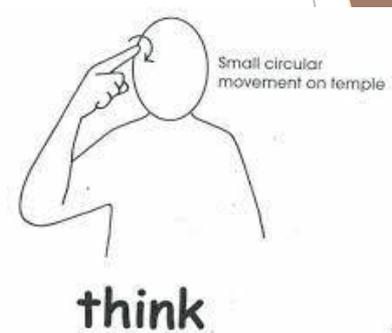
think

Add in simple accompaniment

Working with pupils who have learning difficulties MLD/SLD/PMLD

- ▶ Communication support: Makaton
 - ▶ Spoken/sung and signed at same time
 - ▶ Reinforces key words, not every word
- ▶ Appropriate expectations, plateauing and progression: see Sounds of Intent assessment framework and online resources

www.soundsofintent.org



Working with pupils with autism and communication difficulties

- ▶ Ear defenders are fine and are a way for the pupil to feel in control
- ▶ Relaxed and open approach to participation and attention
- ▶ Some may have musical abilities like perfect pitch. Might prefer tuned instruments to voice.
- ▶ Severely autistic pupils will have a support worker, and they will accompany them to your lesson.

Working with pupils with autism and communication difficulties

- ▶ Communication strategy: Use visual cues—clear infographics—as well as clear speech.
- ▶ Boardmaker or school resource to create PECS pictures for instructions: Stop, Go, Quiet, Watch, Sit down (can find these online)
- ▶ Visual timetable helpful - with a picture for each song in the right order.
- ▶ Try to keep structures similar in each session to build familiarity.



Sing

stop



Working with pupils with Dyslexia

- ▶ kinaesthetic and rote learning
- ▶ Coloured paper and overlays. Some get special tinted glasses. Irlen syndrome (named after Helen Irlen)
- ▶ Modified stave notation
- ▶ May occur with dyspraxia—rethink songs with movements that require a lot of coordination.

Working with pupils who are Deaf or hearing impaired (HI)

- ▶ Find out from the member of staff how these pupils access sound and communication.
- ▶ Work with the British Sign Language (BSL) Signer if there is one, work out positioning, *but talk to the pupils.*
- ▶ Leading—think about sightlines and lip reading
- ▶ Allow pupils to explore and use their voices and play their instruments, regardless of sound quality.
- ▶ Many pupils with HI now have cochlear implants
 - ▶ which means they can perceive a many sounds and pitches - but some still chose to sign



Working with pupils who are Deaf or hearing impaired (HI)

- ▶ **Use visual clues** - lyrics, notation, solfege hand signs
- ▶ Activity throwing imaginary the ball to develop ensembleship.
- ▶ Wooden vibro-acoustic instruments can be helpful.
- ▶ Don't be afraid to ask the children what they can hear.
- ▶ Sometimes pupils with HI may hear the bass best, but not always.

Working with pupils who are blind or visually impaired (VI)

- ▶ VI pupils live in a world of sound and can be very aware of acoustics. Avoid sound shocks.
- ▶ You might notice head looking side to side- it's a way of orientating - don't let it distract you

Activity: Close your eyes



- ▶ Agree on a tune. (If you can't, use 'Twinkle Twinkle Little Star in C)
- ▶ All close your eyes
- ▶ How can you start on time? Finish together?
- ▶ How can you incorporate nuances like crescendo or rallentando?

Working with pupils who are blind or visually impaired (VI)

- ▶ Use auditory clues like ‘Ready, off you go.’ and clearly demonstrate aurally
- ▶ For other kinds of conducting, ask their preferred method - e.g. one contact sign for stop and another for go
- ▶ Secure, safe feeling for any movement or choreography
- ▶ Keep the room layout the same
- ▶ Record songs rather than rely on notation—though there are Braille, Moon, textured graphic scores and other methods

Working with pupils who are physically disabled

- ▶ Adaptive technology for instrument holding, or electronic instruments/apps
- ▶ Pre-programmed Big Macks, switch technology, talkers, ipads
- ▶ Microphone, FX & amp, vocoder
- ▶ Using own voice or nominating others
- ▶ Controlling pitch with instrumental sounds
- ▶ Think about ways to include the pupils with movement

Pupils with challenging behaviour: emotional and social

- ▶ Find out the school behavior policy and work with the TAs. This may include what inappropriate language they tolerate
- ▶ Ignore behavior that is not stopping the session or interfering with others .
- ▶ The correct pace is essential with activities which enable them to be involved immediately.
- ▶ Structured and predictable sessions

Pupils with challenging behaviour: emotional and social

- ▶ Appropriate praise: not always “fantastic”.
- ▶ They may test you out to see if you will reject them.
- ▶ Need to feel safe
- ▶ Tendency to self sabotage - fear of failure.
- ▶ May not cope well with success.

Straightaway music

- ▶ Coloured and coded scores with instruments make things easier for people who want to join in straightaway.
- ▶ Might have used this with NC percussion plus instruments, with Victoria's Steel Pan notation or ocarina notation.
- ▶ Here are some examples of notation we've made and adapted...

Can you make your own for

- pupils who struggle to read traditional notation
- pupil who struggles with rhythm
- a blind pupil?

Colour-coded score

Funga Alafia

Traditional Swahili

A	D A A	A	A
C# E	C#	F# E	C# E C# E
Fun-ga	A	La- fia	A- shay a- shay
A-shay	A-	Shay- y	
A	D A A E A	A	A
C# E	C#	F# E	C# C# B
Fun-ga	A	La- fia	A- shay a- shay
A-shay	A-	Shay- y	
Harmony:			
E A	E	B A	E A
E A	E	B A	E A

Creative inclusive musical activity using instruments and props



Any Questions

The background features a series of overlapping, semi-transparent triangles in various shades of brown and orange, creating a dynamic, layered effect on the right side of the slide.

Being Included: It's not about making children feel special.
It's about making them feel ordinary.

It may not be everybody in the same room doing the same thing

but everybody will be taking part **meaningfully** in a musical activity

It's not everybody achieving the same goal

It's having an ambitious but realisable goal

It's not everybody being treated the same

It's about everybody being treated appropriately

further information and resources

For more help and information about:

- ▶ Hearing impairment and Deafness: www.matd.org.uk
- ▶ Visual impairment and blindness: www.rnib.org.uk
- ▶ dyslexia: www.bdadyslexia.org.uk
- ▶ Dyspraxia: www.dyspraxiafoundation.org.uk
- ▶ Accessible technology www.drakemusic.org
- ▶ Assessment framework and resources for those with learning difficulties and severe autism:
www.soundsofintent.org

Contacts and references

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YAMSEN: Yorkshire Association for Music and Special Educational Needs

www.yamsen.org.uk

References:

Addressing Special Needs in the Classroom: Music, 2nd Edition

By Diane Paterson and Victoria Jaquiss,
pub. David Fulton/Routledge 2017

Inside Music Katie Neilson/Andrew Maddocks The Voices Foundation

Singing Games and Rhymes: - Lucinda Geoghagen NYCOS

Sing Up SEND resources www.singup.org