

MUSIC IN MIND MANUAL

For Music Therapists, Musicians and Music
Champions



music
in mind





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About Manchester Camerata & Music in Mind



About us

Manchester Camerata has been delivering its award-winning Music in Mind programme for people with dementia and their carers since 2012, supporting people living with dementia and their carers to live well through the unique power of music.

Led by professional musicians, music therapists and our own Music Champions, Music Cafés provide 'in the moment' person-centered care for people living with dementia. They bring moments of joy, connection, true expression and help enhance the wellbeing of all who attend.



What is Music in Mind?

In May of 2024 we were awarded the UK's first Centre of Excellence for Music and Dementia. Now, our Music in Mind team is working on a Greater Manchester-wide project to train as many Music Champions in our Music in Mind techniques as possible.

- A pioneering music-therapy-based programme for people living with dementia.
- Training for carers to use music in community settings, helping people with dementia to live well.
- Delivered by the Manchester Camerata orchestra's specialist team of musicians and resident music therapists.
- Embedded in long-term dementia research with the University of Manchester and dementia experts Prof. John Keady and Dr Robyn Dowlen, since 2012





Our 'Why'

Vision

To transform everyone's life through exceptional music.

Purpose

To make change.

Our 'How'

Role

We constantly reimagine what an orchestra can do.

Our 'What'

- Sustaining growth
- Nurturing talent
- Bringing Innovation
- Demonstrating impact

Principles

Humanity

We operate and play with empathy and compassion. We seek to create human connections and experiences through every part of the programme we deliver.

Originality

Imagination is the engine that drives our work. The creativity of our team results in bold new approaches in all that we do.

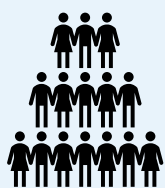
Excellence

The quality and craft of our musicians are at the very core of our work. We nurture and develop our artists, unlocking depths of talent that lead to new performance standards.

Fearlessness

We dare to work in different ways and with different audiences. We are never afraid to take new risks to find new approaches.

Be part of the UK Centre of Excellence for Music and Dementia



1000 people living with dementia tracked throughout the whole programme
(500 using Music in Mind, 500 using Alzheimer's Society Singing for the Brain)



Music in Mind

500 PLWD & 150 Music Champions in Music in Mind sessions over 2 years



10 Music in Mind Music Cafés starting in October 2024; a further 10 in April 2025

Each community Music Café partner receives budget for venue, transport & ancillaries.



Each Music Café has a 10-month programme with the following available to them:

- Online preparation and training sessions for the Music Champions
- Music Café sessions (includes Music Champions as part of their training)
- Ongoing Music Champion mentoring sessions - face-to-face & online support
- Inspiration Days



Music Champions- What we need from you

- 2-3 hours per week of your time for approx. 32 weeks per year.
- Take part in the face to face Music Café sessions in your community group.
- Learn from our musicians the techniques to help you run your music cafes.
- Attend the online training and mentoring from our musicians.
- Attend the Inspiration days to learn & network with Musicians & other champs.
- Take part in the evaluation and data collection for the programme.



Your Music Champion Role

The role for Music Champions in these sessions is to facilitate the musical choices, to provide support, and to allow the person with dementia to express themselves, enriching the experience for the group.

- Commit to the hour, minimising interruptions to the session to allow the process to thrive.
- Offer instruments and beaters and provide just enough physical support for the person with dementia to play.
- Be mobile, move between participants, kneel in front of them, making contact at eye level, helping them engage.
- Show that you believe in each individual's potential through your facial Expressions.
- Amplify the experience of sound in your body language.
- Observe/recognise connections between music therapist/musician/Music Champion and person with dementia/participant, this could be using similar instruments, holding eye contact, other tangible connections.



Music Champions Programme

- At first the music therapist and musician will be most active but over time they will do less, and you as a Music Champion will do more
- You are as important as the person with dementia/participant, this is a music session for all enjoying music making together
- Feel free to join in any songs that happen organically
- Amplify and enhance what participants are doing when things don't seem to 'fit in'
- Go with participants' speed, they are in charge
- There will be independent musical moments for individuals as well as moments of togetherness
- Less structured moments can often lead somewhere else, it is therefore important to give people with dementia time and space to do this
- Nothing is wrong and everything is flexible!

What you'll get from the Programme:

- Support and training from music therapists and musicians in live music sessions.
- Ongoing support online and face to face with other Music Champions, including regular Inspiration Days.
- Tutorial videos, music tracks and other resources.
- Completion certificate at the end of your course.



Musicians- What we need from you

- Your time & musical expertise.
- Lead/mentor/observe face to face Music Café sessions in your given community group.
- Lead on transferring knowledge of Music in Mind music therapy-based techniques to Music Champions – following the curriculum.
- Feedback from each of your sessions.
- Attend where required & input to the online training and mentoring from our musicians.
- Come & join us on our Inspiration Days.

Your Musician Role

The role for care staff and/or activity coordinators in these sessions is to facilitate the musical choices, to provide support and to enrich the experience for the group.

The role for Music Champions in these sessions is to facilitate the musical choices, to provide support, and to allow the person with dementia to express themselves, enriching the experience for the group.

- Commit to the hour, minimising interruptions to the session to allow the process to thrive
- Offer instruments and beaters and provide just enough physical support for the person with dementia to play
- Be mobile, move between participants, kneel in front of them, making contact at eye level, helping them engage
- Show that you believe in each individual's potential through your facial Expressions
- Amplify the experience of sound in your body language
- Observe/recognise connections between music therapist/musician/Music Champion and person with dementia/participant, this could be using similar instruments, holding eye contact, other tangible connections.

Our Aims

There is no pressure or expectation to do the 'right' thing within Music in Mind sessions, both for residents and care staff. Sessions are interactive and creative and aim to develop and improve relationships between all participants: residents, carers, relatives and facilitators. This aspect also helps to counter isolation.



Help participants reconnect with and express their identity through music making



Improve the quality of life for people living with dementia



Support people living with dementia to improve their ability to communicate



Develop and/or create relationships between participants and their carers



Promoting individuality and independence of choice, potentially alleviating challenging symptoms



Develop the use of music within care routines to further improve care



Form a group and provide a sense of musical community

High Level Plan





Summary of Music Champion Support Offer

Term 1 (10 weeks) 8 wks PLWD

9 Weeks F2F Musician/Therapist Support

Dry run + 5 weeks leading (2 Musicians) + 3 weeks observing (1 Music Lead)

Plus:

- Induction
- 1 family carer support session
- 1 champions online coffee catch-up
- 1 online learning community session
- Inspiration Day at The Monastery

Term 2 (13 weeks) 12 wks PLWD

13 weeks MC-led Music Cafes

**Regular F2F mentoring
Online learning sessions**

Plus:

- 4 online learning community sessions
- 1 family carer support session
- 1 champions online coffee catch-up
- 2 F2F drop-in mentoring sessions with Music Lead
- Inspiration day at The Monastery

Term 3 (13 weeks) 12 wks PLWD

13 weeks MC-led Music Cafes

**Regular F2F mentoring
Online learning sessions**

Plus:

- 4 online learning community sessions
- 1 family carer support session
- 1 champions online coffee catch-up
- 2 F2F drop-in mentoring sessions with Music Lead
- Inspiration day at The Monastery

What Support we Give You

Live Sessions

- Sessions are face to face within the venue.
- You will have a music lead or therapist at these sessions to support.
- Follow a curriculum.
- Observation & feedback time before & after each session.

Online Sessions

- We will provide online support with music leads being present.
- A topic will be pre-prepared for discussion.
- Alzheimer Society dementia awareness training.

Ongoing Support

- Website, personal log-ins.
- Access to music & tracks.
- Inspiration days at Gorton Monastery.
- Reviews and drop-ins from our Music in Mind team & musicians.

Typical Single Session & Double Session

3 hour session

½ hour with music champions & musicians.

½ hour to set up. Meet & greet, teas & coffees.

1 hour music session.

½ hour clear away.

½ hour debrief with musicians & champs.

4 hour session

½ hour with music champions & musicians.

½ hour to set up. Meet & greet, teas & coffees.

45 mins music session

½ debrief & feedback with champs.

15 mins break.

15 mins Reset meet & greet.

45 mins music session

½ debrief & finish.

Example of Schedules

Session schedule times for AM or PM (as per previous slide)

Dates :

Thursday 3rd October – Music Champions only

Thursday 10th October – Music Champions & Musicians (Musician A & B supporting)

Thursday 17th October – Music Café starts Champs & Musician (A with B supporting)

Thursday 24th October – Champs & Musician (A with B supporting)

Thursday 31st October – Champs & Musician (A with B supporting)

Thursday 7th November – Champs & Musician (A with B supporting)

Thursday 14th November – Champs & Musician (A with B supporting)

Thursday 21st November – Champs & Musician (A with B supporting)

Thursday 28th November – Champs & Musician (A with B supporting)

Thursday 5th December – Champs & Musician (A with B supporting)

What you will see & hear:

**Musicians* singing
and playing
instruments**



**Silences between
music making to give
the participants time
to respond and/or
reflect**



**Musical dialogues
across the room**



**Verbal expressions
triggered by the
music**



**The use of both
familiar and
improvised music**



**The matching of
different qualities
of individual music
making**



**Musicians* taking
turns to contribute
to the improvised
music making**



*that is everybody in the room at the time, regardless of status

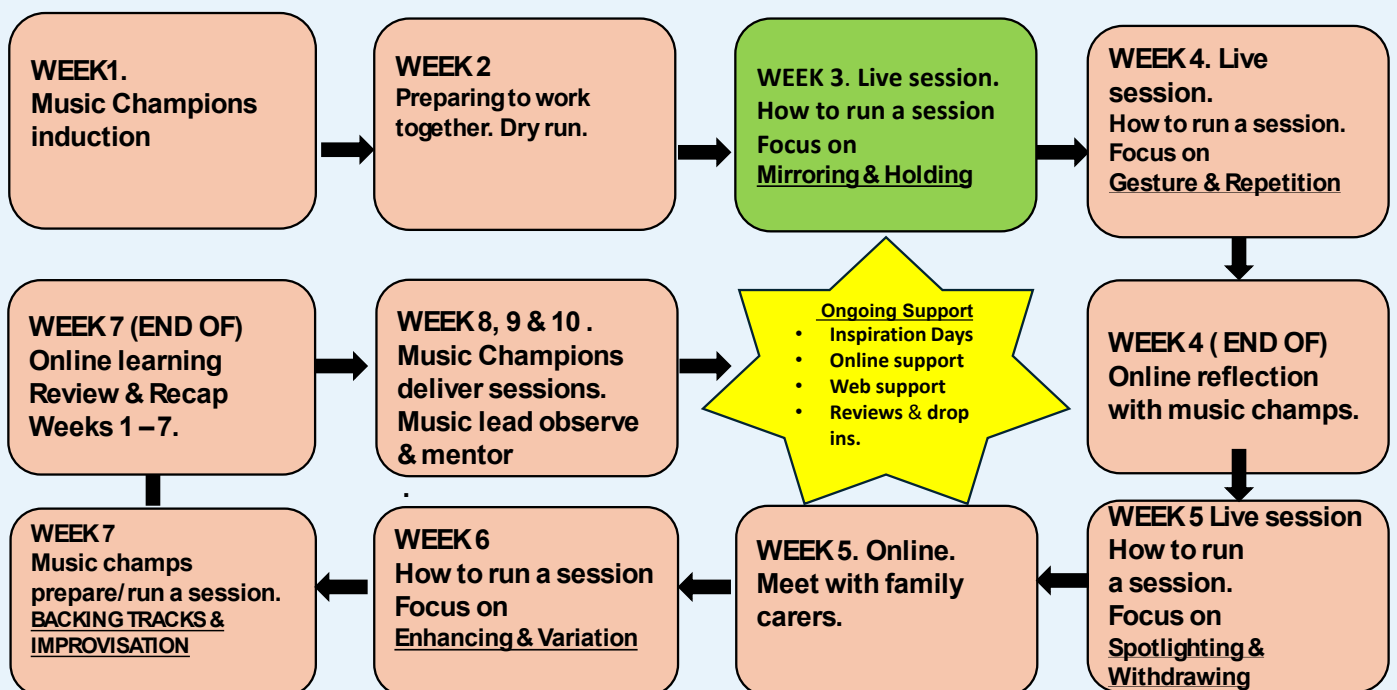
What to Expect

A music therapist and musician from Manchester Camerata orchestra will join your dementia Music Café providing a combination of face to face and online training so that volunteers and staff can become Music Champions.

Over the course of the programme, Music Champions build their own skill set with guidance from the music therapist and musician, so they feel confident to run their own Music Café sessions independently.

The whole group sits in a circle so that everyone can see each other and can choose from, or be offered, a variety of different percussion instruments to play. These are placed on low tables in the centre of the space.

Training framework for Music Champions. Term 1. Weeks 1 to 10.



Week 1. Music Champions Induction

Lead by: MiM team

For: Music Champions

- Introduction to Music in mind from our CEO Giles Wilmore.
- Training curriculum & support.
- Session timeline and what to expect
- Preparing for you session and admin.
- Website support & logging on.
- Alzheimer's online training



Week 2. Preparing to Work Together

Dry run without PLWD

Lead by: Music Lead and Musician who will explain the techniques & demonstrate in the session

For: Music Champions to be part of the session and observe/follow.

- Introduction to your musicians & vice versa your champs to musicians.
- Creative principles (refer to next slide)
- What to expect from a music session.
- What we expect from you within a music session .
- Introduction to your instruments
- An overview of all the techniques in this session – so the MC's understand how they will learn about all the different techniques.
- How to use backing tracks from the website.

Creative Principles

Recognise the brain works slowly with dementia

Leave space in/around the music
Work at the PLWD physical, cognitive & musical space

Break the music into elements

Pitch, Pulse, Melody,
Rhythm.
Group instruments
Wood, metal etc..

Awareness

Using eyes & ears
What can you hear inside &
outside the room?

Instrument Selection

Why do we use certain
instruments?

Conversation & Techniques

Enhancing,
Withdrawing, holding
Mirroring...

Room Set Up

Semi-circle
Instruments inside the
circle



Guidance on Preparing for Your Session

- Remember our Principles/Aims
- Room layout prepared in a semi-circle.
- Instruments on small tables within the semi-circle.
- Paperwork completed (GDPR, attendance register, etc...)
- Name badges for all attending (including champs)
- Backing tracks & speaker (later on in programme)
- Improvisation....
- Please ensure all drinks & snacks are finished and away before the session.
- Good to have sanitizer for clean up of instruments at the end of the session

All sessions will be recorded for training purposes

Week 3 Preparing to work together- Mirroring and holding

Lead by: Music lead & musician who will explain the technique & demonstrate in the session

For: Music Champions to be part of the session and observe/follow.

Mirroring

- Reflecting EXACTLY how or what someone is playing.
- Copying at the same time as the participant but not overshadowing.
- Repeating after the participant.
- Focus on making that first connection in music.

Holding

- Musical “safety net”
- A continuous sound of one or two notes –“drone”
- A continuous pulse or repetitive pattern on a drum.
- A continuous hum using your voice

Week 4. Preparing to work together- Gesture & repetition

Lead by: Music lead & musician who will explain the technique & demonstrate in the session

For: Music Champions to be part of the session and observe/follow.

Gesture

- Using gestures to encourage bigger sounds.
- Animated facial expressions.
- Exaggerating someone's playing action.
- Catching someone's eye while playing.
- Visualising the music.

Repetition

- Repeating the music gives time to process.
- Reptation creates familiarity.
- Helps to orientate in place and time.
- Repetition can lead to variation and enhancement.
- Opportunity for new musical story to form.

Week 5. Preparing to work together- Spotlighting & withdrawing

Lead by: Music lead & musician who will explain the technique & demonstrate in the session

For: Music Champions to be part of the session and observe/follow.

Spotlighting

- Highlight something special happening.
- Facilitate a solo
- Recognise very quiet playing.
- Acknowledge an expressive gesture
- Bringing this to the attention of the whole group

Withdrawing

- Removing your music altogether to leave space for someone else.
- Recognise when a participant is in musical flow
- Use a moment to listen and look around the whole group.
- Who else might need mirroring, enhancing or holding?

Week 6. Enhancing and variation

Lead by: Music lead & musician who will explain the technique & demonstrate in the session.

For: Music Champions to be part of the session and observe/follow.

Enhancing

- Adding or taking away a musical ingredient such as pulse, rhythm.
- Emphasise beats (accents), volume, gradual change of volume.
- Making a rhythm longer/more varied putting a gap in the middle of a pattern.
- Adding pitch to pattern.
- Reducing how much you play: halve then halve again.
- Offer contrast.

Variation

- Keeping the theme but not getting stuck!
- Helps to maintain focus.
- Changing instrument.
- Be playful.
- Opportunity for musical development.
- Refer back to enhancing.

Week 7. Preparing to run the session yourselves.

Lead by: Music Champions

For: Music Lead

- Remember our Principles/Aims (refer to slide 8)
- Room layout prepared in a semi-circle.
- Instruments on small tables within the semi-circle.
- Paperwork completed (GDPR, attendance register, etc...)
- Name badges for all attending (including champions)
- Backing tracks & speaker (later on in programme)
- Improvisation....
- Please ensure all drinks & snacks are finished and away before the session.
- Good to have sanitizer for clean up of instruments at the end of the session.
- Refer to the tracks at the end of the manual for guidance .





Week 7. Online learning Review & recap techniques

- How are we feeling now that you have ran a session (week 7)
- As a group, on a scale of: 1 not being confident to 10 being very confident. Where are you as a group ?
- What have we learned? Recap of techniques. Questions & videos input.
- What do we need to enable us to run the sessions ourselves? What will help us, any questions, worries to overcome...
- Support available from now on – how the role of the Music Lead will change – being there to support in weeks 8,9 + 10.

Week 8, 9 &10– Music Champions Conduct Sessions

Lead by: Music Champions

Supported by: Music Lead

- Key role for Music Lead – Q&A session at the end of the session.
- Observations/feedback.
- Stand out moments.
- How you're feeling as Music Champions having run your 1st session.

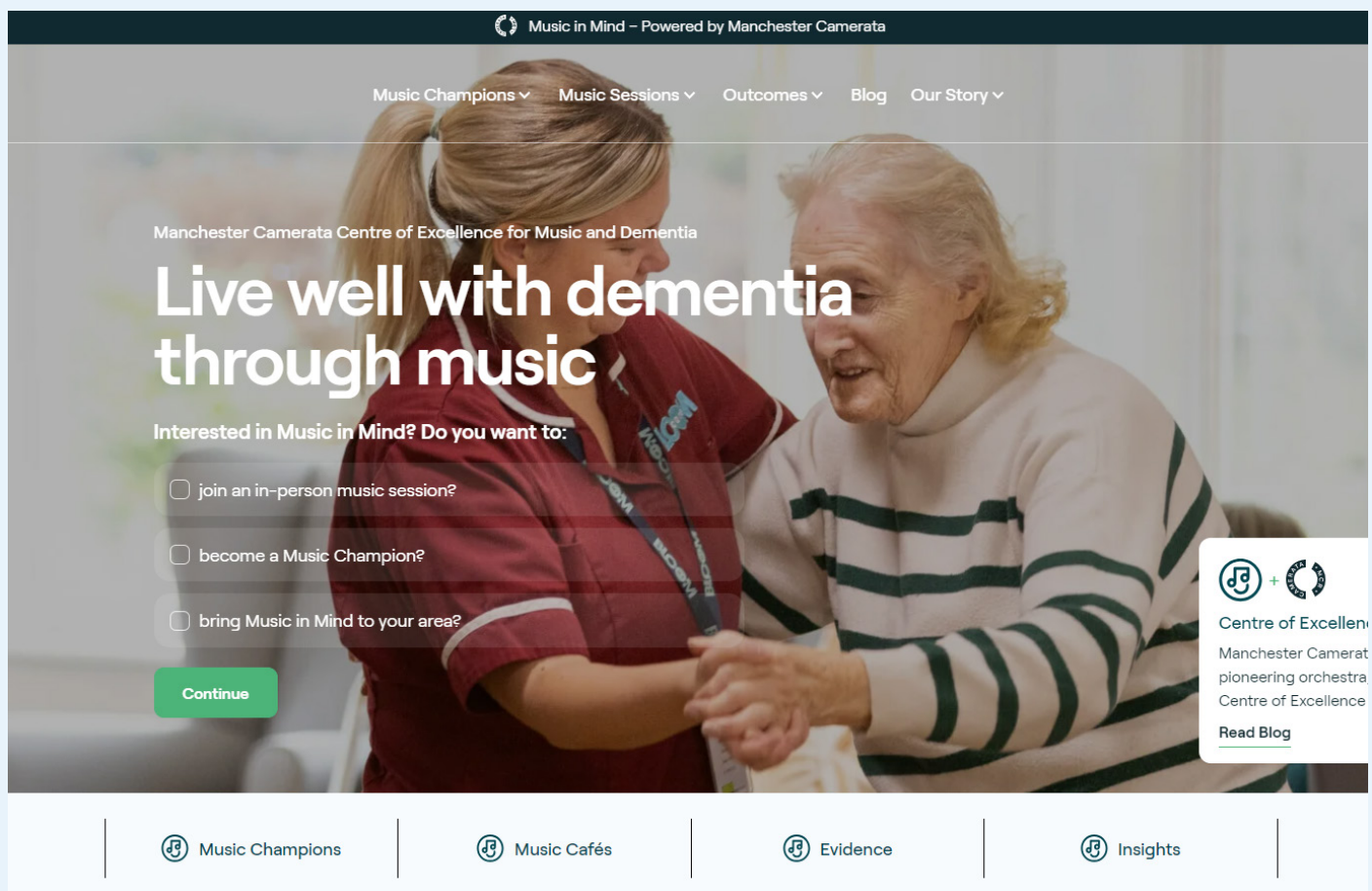
Our Website

Each Music Champion has an exclusive log in to the Resources Centre on the Music in Mind website.

Here you will find videos illustrating the different techniques you have learnt, downloadable tracks and a chat forum where you can connect with other Music Champions.

This is YOUR resource centre – we hope you enjoy it!

www.musicinmind.org





Recognising Participation: Musical Response Scale

No Participation



- Leaving the room (wants to leave)
- Negative verbal response
- Not obviously listening
- Obviously listening
- Toe/foot tapping/moving
- Swaying
- Playing instrument sparsely
- Playing with basic beat
- Playing rhythms
- Observing others and playing themselves
- Singing



Maximum
Participation

Different Responses

A loose adaption of the four stages identified in Jackie Pool's PAL instrument (the 'Pool Activity Level' tool to recognise stages of the dementia journey in a person) shows that music can bring benefits to a person with dementia at any level of their illness. It will help to understand and assess residents' responses in music.

Activity	Reflex Stage	Sensory Stage	Exploratory Stage	Planned Stage
Contact with others	May not show an awareness of the presence of others unless in direct contact	Aware of others but waits for others to initiate social contact	Aware of others and will seek interaction, but may be more concerned with own needs	Initiates social contact and responds to the needs of others
Group work	Does not show awareness of the sounds other group members make unless close one to one attention is experienced	Aware of others in the group and recognises stops and starts in the music; able to join in momentarily, tends to focus on own activity	Occasionally engages with others in a group, moving in and out of the group at whim	Engages with others in a group activity, can take turns with the activity/ instruments and can adapt to the group sound
Communication skills	Only responds to visual contact or direct or direct physical contact from others through touch, eye contact or facial expression, may make habitual sounds	Responds to interaction mainly through body language; very limited comprehension	Body language may be inappropriate and may not always be coherent, may understand and use simple language	Is aware of appropriate interaction, can chat coherently and is able to use complex language skills

Activity	Reflex Stage	Sensory Stage	Exploratory Stage	Planned Stage
<p>Use of objects/ musical instruments</p> <p>(N.B. in the context of Music in Mind there is no wrong use of instruments, i.e., if a person creates a sound on an instrument but does not play it in the conventional way, do not correct them.)</p>	<p>Unable to understand an object as musical instrument; may take instrument when placed in the hand but will not attempt to use it.</p>	<p>Randomly uses objects as chances upon them; may use inappropriately</p>	<p>Aware of others and will seek interaction, but may be more concerned with own needs</p>	<p>Plans to use chooses or looks for objects, struggles if objects not in usual place. Confident using instruments, requests/ knows songs, fits instrument to song, maybe even plays rhythmically free with the music</p>
<p>Practical Activities</p>	<p>Unable to 'do' activities, but responds to the close contact of others and experiencing physical sensations</p>	<p>Activities need to be broken down, multisensory stimulation can help hold attention, sensation of feeling instrument/ singing close by in same voice can gauge attention</p>	<p>More interested in the making or doing than in the end result, needs prompting to remember purpose, can get distracted, need to be brought back into activity</p>	<p>Can plan to carry out an activity, hold the goal in mind and work through a familiar sequence; may need help solving problems</p>
<p>Pereption of music</p>	<p>Experiences levels of volume, pitch and may respond to the mood of the music</p>	<p>Recognises pulse and basic beat as well as matching sounds and timbres</p>	<p>Recognises pulse and basic beat and shows flexibility as regards speed of the music; may remember melodies</p>	<p>Recognises tunes, is able to understand styles of music, remembers songs, sometimes even song lyrics</p>

Music in Mind sessions are beneficial for people on any of these levels simultaneously. PAL is useful to track and identify change in levels of residents' engagement with sessions. There may be discrepancies with PAL used on Music in Mind to other aspects of life – e.g. resident may be at the 'reflex stage' in general but at the 'sensory stage' still in music.



Library of Tracks for Group Improvisation

These tracks have been designed specifically for music group sessions in order to aid trained personnel to facilitate Music in Mind sessions. They will need you to bring the group together in active playing. The more musical interaction the better the music will sound. You might want to equip yourself with a musical instrument and kneel down in front of individual players, involving them in 'conversation' on their instrument.

All of these tracks can have different activity possibilities. Doing one activity within a session does not mean the same thing has to be done in every session. Remember: the participants are the leaders.

Nothing is wrong and everything is flexible!

Tracks

STARTER SONG : HELLO

In Music in Mind phase 1, we will help you create your own personalised 'Hello' song.

TRACK 1 : BLUES

1. Instruments

- (Fingernails on) Drum, drum and brushes
- Handbells (D and G)
- Shakers
- Cymbal

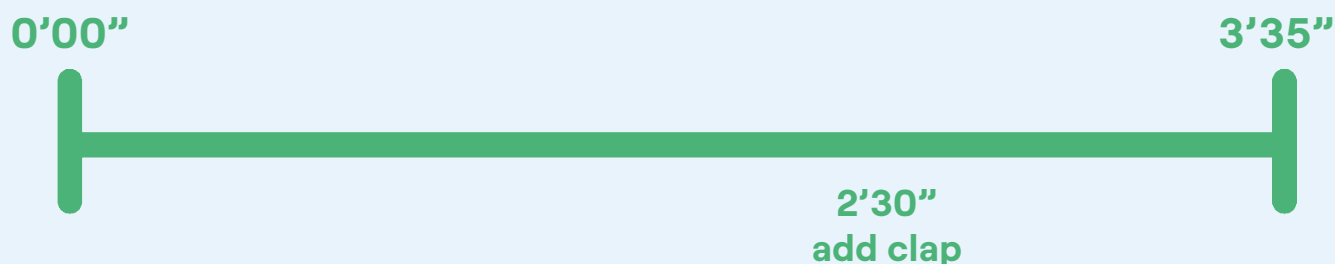
2. Movement

- Swaying
- Figure of 8 with arms and hands

3. Musical Activities

- Offbeat exercise – physicalise off-beat with vocal 'ch' or shaker 'ch' sound
- Every 8 beats – crash (cymbal, drum)
- Pass a musical activity on to each other every 8 beats (i.e. one participant perform activity for 8 beats, followed by each participant in turn)

Time Line (to be edited by you)



As an extra option we have created track 11, joining up the Blues track with the Rock'n'Roll track to allow for a longer track with a clear musical progression from a relaxed mood to an energetic mood.

TRACK 2 : JIG

1. Instruments

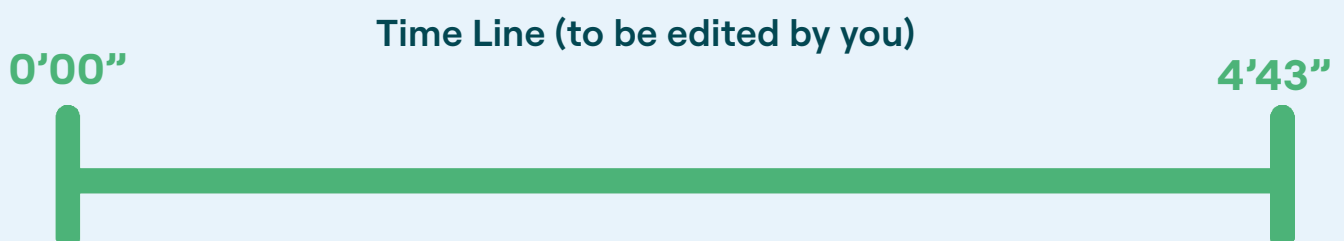
- Frame drums
- Voices
- Body percussion
- Castanets
- Hand bells (advanced)

2. Movement

- Body percussion (galloping horse rhythm on knees, clapping 'ba-dum')

3. Musical Activities

- Offer instruments to participants on 4th beat to hand out instruments
- 'One for me, one for you' play 4th beat on any instrument
- Hit 1st drum on 1st beat (1 2 3 4 1 2 3 4 etc)
- Descending handbells (C8-B7-A6-G5-F4-E3-D2-C1)
- Voices ('ho ho ho')



TRACK 3 : LA BAMBA

1. Instruments

- Egg shakers
- Body percussion (knees)
- Claves (wooden sticks)
- Guiro (scraper)

2. Movement

- Body percussion (knees and toes tapping)
- Voices
- Shoulder shakes/movement

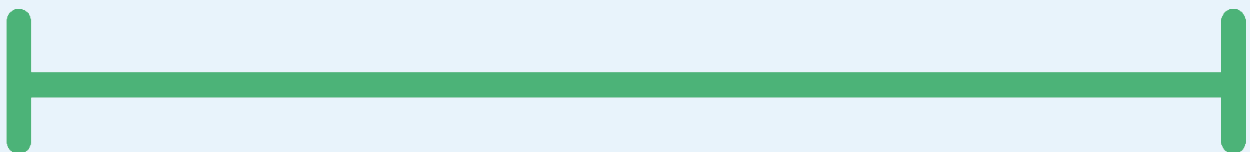
3. Musical Activities

- Passing egg shakers
- Pass on the egg shakers, take it in turn to shake on 'la bamba'
- Tapping knees on beat/in rhythm

Time Line (to be edited by you)

0'00"

5'12"



TRACK 4 : MARCH

1. Instruments

- Reed horn
- Vocal/whistle
- Drums
- Body percussion (claps/stamps)
- Cymbals
- Each person has hand beater or drum stick and activity coordinator/care staff has cymbal and offers it to group members in turn

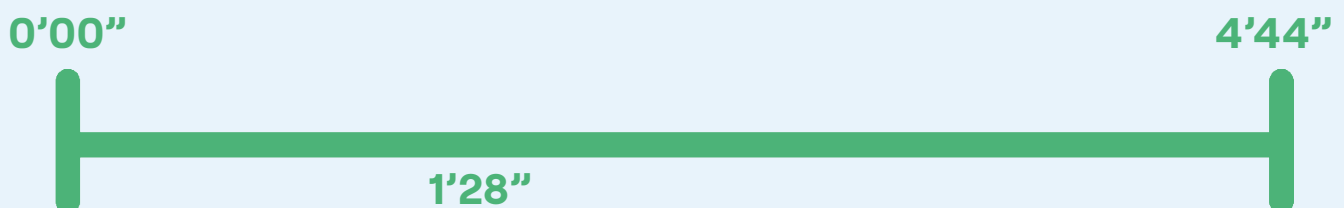
2. Movement

- Walking at half time/tap hands on knees
- Clap/stamp on beat

3. Musical Activities

- Whistle/sing Colonel Bogey
- Drum/cymbal crashes on beat
- Reed horn – horn calls in gaps
- Strum ukulele
- Activity coordinator/care staff go around with cymbal at 1'28" section start, and participants hit cymbal with beater on the missing 1 beat

Time Line (to be edited by you)



*Gap for beat 1 - go round to all participants in turn
with a cymbal and allow them to hit cymbal with beaters on beat 1*

TRACK 5 : ROCK N ROLL

1. Instruments

- Drums
- Voice
- Claves
- Bells (at Christmas)
- Body percussion

2. Movement

- All hold hands/hands, going in and out on beat

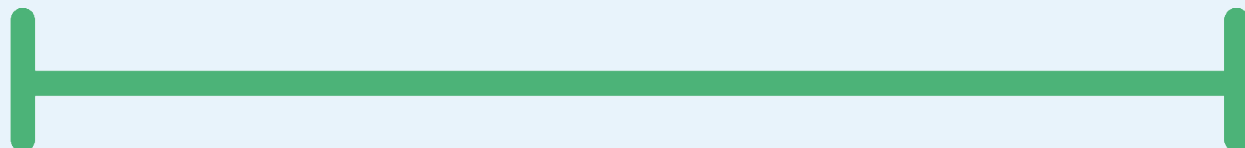
3. Musical Activities

- Vocal call and response (da dada da) and instrumental call and response
- 'Magic egg' (follow direction of person holding the 'conducting egg', start this with activity coordinator/care staff holding egg then pass round to participants in turn)
- Half of the participants have drums and other half have wood percussion, work together to play 'um-cha um-cha' rhythm (um=drum, cha=wood percussion)
- Create song "Look at [name] doing/playing/moving [insert what they are doing]" eg. "Look at Margaret playing the big drum!". Go around the room in turn.

Time Line (to be edited by you)

0'00"

4'47"



TRACK 6 : SHAKEY SHAKES

1. Instruments

- Shakers only

2. Movement

- Shaking (fingers, wrists, arms, shoulders, feet – whatever is possible!)

3. Musical Activities

- Sing lyrics below while music plays, stop singing along when music stops:

‘Shakey shakey shakey shakey shake shake shake’ x3

‘Shakey shake shake and STOP’

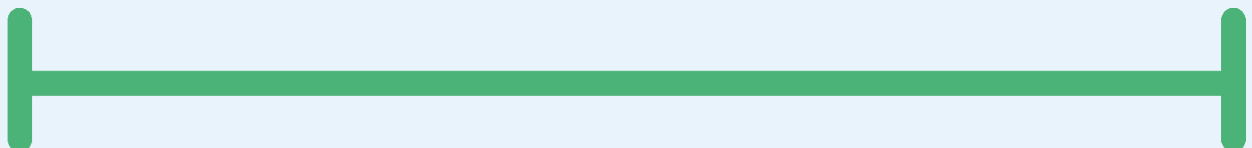
‘Shake shakers when music plays, stop shaking shakers when music stops

- In each verse take inspiration from a different participant’s activity, thereby spotlighting that person

Time Line (to be edited by you)

0’00”

2’26”



TRACK 7 : SWAY

1. Instruments

- Claves
- Guiros
- Castanets
- Glockenspiel
- Handbells A and D (or if you have a C# bell, C# and F)
- Hand chimes A and D (or if you have a C# chime, C# and F)
- Xylophone

2. Movement

- Body percussion

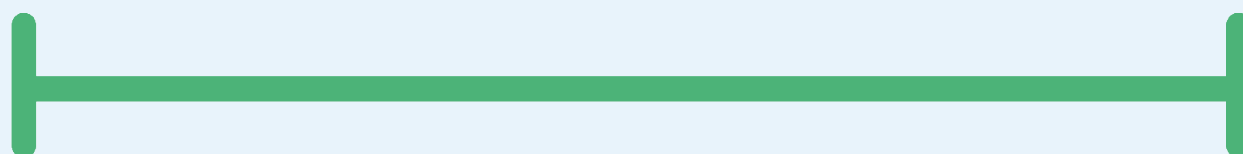
3. Musical Activities

- The A and C# handbells go together in this track as do D and F. Hand someone an A and an F handbell, one in each hand. Crouching down opposite them you play the C# and the D handbell to make up the matching couple. OR you could direct two sub groups, one of them playing A and C# handbells, the other one D and F handbells
- In the middle section, allow a participant to improvise melodically on xylophone or glockenspiel
- After middle section, repeat the above pattern with participants
- Participants can play on beat with untuned percussion (i.e., percussion that doesn't make a note, e.g., claves/castanets rather than bells and chimes with notes on).

Time Line (to be edited by you)

0'00"

3'58"



TRACK 8 : TEA FOR TWO

1. Instruments

- Gong
- Triangle
- Tibetan cymbals
- Handbells
- Xylophone
- Possibly later, hand chimes in the recurring first section of the track - Cs.
In the different section - Es.

2. Movement

- Body percussion

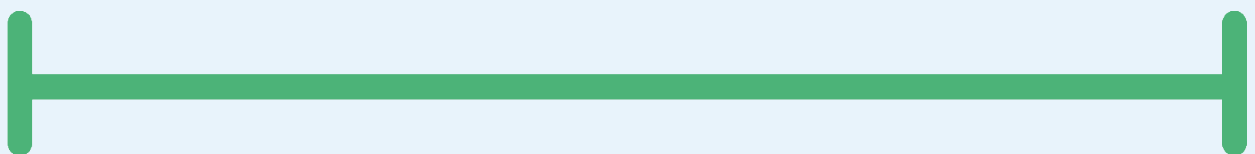
3. Musical Activities

- Sing 'Tea for Two' with lyrics
- Sing melody without lyrics
- Early on in the song where there are gaps, swap instruments in these gaps
- During the solos on the track (i.e. only one instrument playing on the track), residents fill the gaps in the song with untuned percussion (instruments which make a noise rather than a pitched note). Activity coordinators/care staff could point to people during these to 'conduct' the playing.

Time Line (to be edited by you)

0'00"

3'57"



TRACK 9 : WALTZ

1. Instruments

- Chime bars (A-B-D-E-F#)
- Hand bells (")
- Hand chimes (")
- Voices

2. Movement

- Swaying

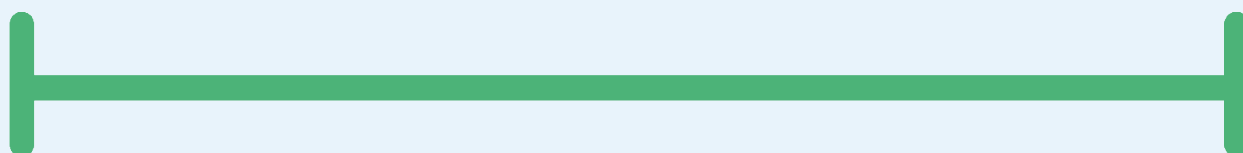
3. Musical Activities

- Play chime bars – make up own melody
- Hum tune
- Play along with waltz rhythm

Time Line (to be edited by you)

0'00"

4'05"



TRACK 10 : ZUM GALI

NB. This is a good track to create a group focus. Choose it before handing out instruments to everybody.

1. Instruments

- Participants: no instruments
- Activity coordinator/care staff/leader: tambourine

2. Movement

- None
- Two claps, or two nods or two stamps etc

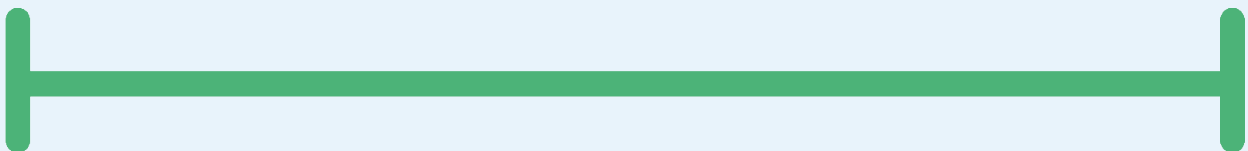
3. Musical Activities

- Activity coordinator/care staff go round the circle and offer participants

Time Line (to be edited by you)

0'00''

2'32''



TRACK 11 : BOSSA NOVA

(this is a track with a Latin, gently flowing dance feel)

1. Instruments

- claves, scrapers, shakers, bongos and vibraslap if you have one

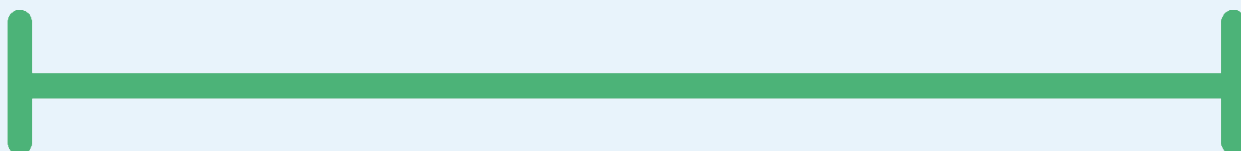
2. Movement

- flexible side-to-side trunk movement with arms in the air

3. Musical Activities

- 'scrape – tap tap' rhythm could be done with two halves of the group in turn or an individual (scrape) and the group (tap tap)
- There are several ways to use the sections with the gaps: working to get the group to stop for the gaps and keep them silent or working to do the opposite which is to fill them as a group or individually.

Time Line (to be edited by you)



TRACK 12 : DRONE

(this is a very peaceful, meditative track, which could be used to encourage relaxation and breathing, spatial awareness and controlled wide movement)

1. Instruments This track can be used without any instruments or with a selection of the below:

- Asian cymbals on a string, a temple bowl if you have one, or a selection of bells on a tray, a selection of chime bars on a tray, a glockenspiel.

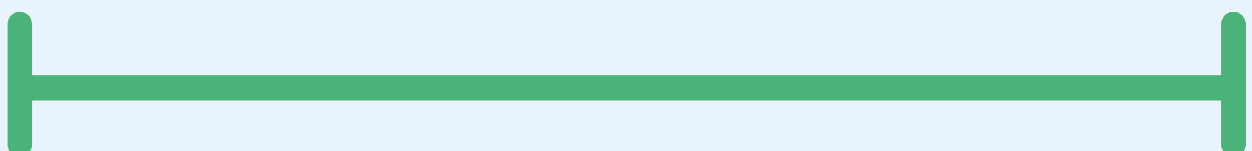
2. Movement

- low, measured and controlled movement of the arms could be used with this music. This could be friendly movement directed at someone across the circle.

3. Musical Activities

- controlled breathing, made visually clear by a hand gesture for breathing in and breathing out. Gentle blowing of (imaginary) feathers or scarves.
- Humming in one of three ways or all of three ways consecutively: closed lips – lips apart – open mouth.
- Passing the ocean drum slowly from person to person, allowing each participant to play as long as they wish.
- Passing a pair of claves slowly from person to person, allowing each participant to play for as long as they wish.

Time Line (to be edited by you)



TRACK 13 : GLEN MILLER INSPIRED

(This is a high-energy track with the added fun of the whooping sounds)

1. Instruments

- Shakers up in the air

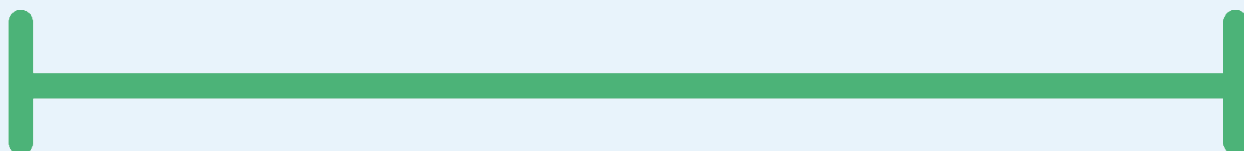
2. Movement

- **Alternate arms and shoulders to the front in time with the music.**
- **Lift the heels of the feet in time with the music.**

3. Musical Activities

- Join in with the vocal whooping, getting higher and louder each time.
- This could lead to an activity separate from the track, where you (or a participant) lead a volume control activity by raising and lowering your arms. This could be done with voices or instrumentally.

Time Line (to be edited by you)



TRACK 14 : EAST SLAVIAN SQUAT DANCE – ‘PRISIADKA’

(this track has momentum and requires good listening, which means using few or no instruments)

1. Instruments

- Tambourines, hand drums using a low sound (hitting it in the middle) and a high sound (hitting it on the rim) in alternation ‘oom-pah’.

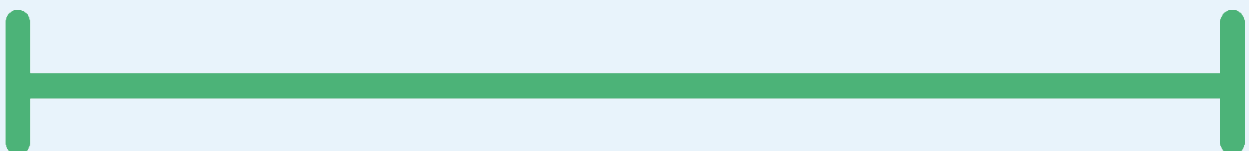
2. Movement

- Holding both elbows and kicking the legs sharply. Also clapping.

3. Musical Activities

- finding the hidden rhythms in the track and copying them
- Listening out for the big ‘whip’ sounds and preparing for them with a big gesture and ‘inbreath’/upbeat.
- This could lead to an activity separate from the track in which the leader prepares and leads the group to do a big gesture clap in perfect synchrony by getting all to breathe in together.
- Before or after the track you could practice the slow ‘oom- pah’ pattern with the group, slotting in everybody’s name: oom – pah – oom – pah – oom – pah

Time Line (to be edited by you)



TRACK 15 : WISTFUL

(This is a slow and thoughtful track, which could be useful for gentle practice of the underlying jazzy beat from the snare drum with the wire brushes.)

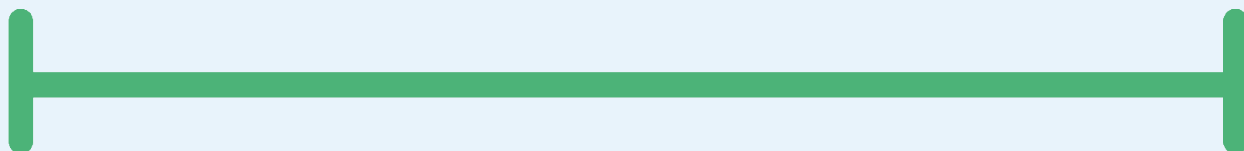
1. Instruments

- Asian cymbals on a string for sparse use

2. Movement

- body percussion' with a 'smoothing' tap on the legs or the leg and the chest, imitating the snare drum rhythm: dum – bam – dum – bam padum – bam – dum – bam padum etc etc

Time Line (to be edited by you)



TRACK 16 : REGGAE

(A good and less rigid alternative to the March track, where the group can groove in sync more playfully and enjoy the Caribbean flavour.)

Reggae No.4 bass & percussion only is a lighter Reggae with emphasis on the 2nd and 4th beat. (It is thinner than, Reggae No.4 full band, which is like a party dance track and needs no instruments or improvising over at all!)

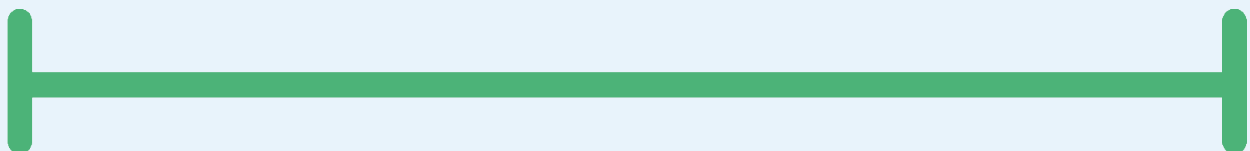
1. Movement

- Sway and swagger

2. Musical Activities

- Try and add words rhythmically spoken over the beat. The topic could be something tangible like lunch or breakfast food, or the weather or something from recent conversation. This could be in a call & response fashion and could be preceded by copying rhythmic gestures.
- You could clap on the 2nd and 4th beat in each bar.

Time Line (to be edited by you)





**music
in mind**



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