

Sound Connections

Action Research Report

‘Does Music Move’

Exploring the importance and significance of the use of movement within music education, asking

‘How can Early Years children actually make music?’

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1.0 BACKGROUND

Sound Connections is a leader in research and advocacy for the music education sector in London. London Early Years Music Network (LEYMN) aims to promote and develop best practice in music education for the Early Years. It also supports and facilitates research in the early years music sector, in order to build evidence of the power of music in reaching young children. This action research is part of this work.

2.0 PROJECT AIMS

The evaluation of this action research would be the beginning of a critique on Dalcroze principles, applied to very young children/early years. Dalcroze himself worked with children from 4 years onwards.



Movement is a topic of great interest to current research within early years due to the concerns with obesity, dexterity, co-ordination, posture and stamina. Recent research findings emphasize the importance of early child development through movement and the impact early pre-walking travelling skills have on the young child's brain development and physical skills in general.

In view of the natural and overwhelming desire of young children to express music through movement, it seems obvious and appropriate to apply movement within music education. It is important to say that movement in this context means a range of movement from whole body movement in space to actions, gestures and sitting still.

3.0 A BRIEF INTRODUCTION TO DALCROZE PRINCIPLES

Emil Jaques-Dalcroze, the Swiss professor of composition and Solfege (aural training and music theory) devised a method of teaching music through movement over 100 years ago. He was a pioneer in his time and has influenced music and dance education ever since. Today the principles are still applicable and are taught in many universities, music colleges and dance schools across the world.

'Dalcroze' as we call it today (sometimes also called Eurhythmics) can be applied with children, students, seniors and the elderly, those with special needs and with anyone wanting to learn about music in a holistic and creative way. Movement (as in whole body movement in an empty space) opens another whole dimension, which is very closely linked to music, increases body awareness, our movement vocabulary and control, social interaction skills and provides an opportunity to express music through our most immediate and always available instrument. Music through movement can access our emotional world and personality in a very powerful and immediate way. It invites us to use our creativity and imagination.

Music is mostly improvised and led from instruments (piano and others), in order to be flexible and responsive to the students and the movement (Dalcroze was an accomplished pianist and violinist himself).

Instrumental improvisation is therefore a big part of the Dalcroze training. Musical examples are taken from a wide repertoire.

3.1 THE 5 PRINCIPLES OF DALCROZE'S TEACHING:

1. Practice before theory: experiment, explore, improvise, analyse and understand later
2. Listening: careful listening, applied to all music education: recognition, memorisation, association, distinction, finding order, sequence
3. Time Space Energy: Learn about each of them and the interplay between them
4. Apply self expression to all music making, using imagination, interpretation, expression
5. Mind Body Spirit in balance



4.0 EARLY YEARS SETTING

The setting chosen was the pre-school unit of Christopher Hatton Primary School in Camden, London, a small unit with 24 children and two main staff (1 teacher and 1 NVQ), as well as some teaching assistants.

The nursery has to fit into the general school atmosphere, with much emphasis on fitting into group and being socially integrated and able. This is very much preparing the children to fit in when starting the reception class after their year at Nursery. Many of the children have siblings in the school.

The teacher and assistant teacher (both experienced Early years practitioners) have created a very happy and positive learning environment, balancing free child led play with structured adult led teaching. The children seem very at ease and confident, keen to communicate and interact, not only between themselves, but also with adults - even visiting adults. All staff were very friendly and welcoming, accommodating and supportive of the project.

Their classroom is a limited space in the basement of the Victorian school building which allows minimal free space for exploration. Much of the classroom is taken up with furniture and materials, including hanging artwork from the ceiling. The children have a small outdoor play area. Although has no trees or grass, it has a climbing frame and other playground equipment. During the week the Nursery has access to a nearby hall. As this hall is used for lunchtimes, their access is restricted and must also be used to deliver PE and 'Rightmove' dance sessions.

4.1 THE GROUPS

Two groups were randomly chosen from a class of 24. The groups mixed all demographics and separated two pairs of twins.

Each group had a 40 minute music and movement session held within the same afternoon, one after the other.

Each group used a different space within the nursery for their activity. The leader planned the sessions concurrently, with the same topics and musical aims, but through different methods and principles accordingly to the spaces.

Group 1 took place in the carpeted area (3x4 m maximum) used for most class teaching and listening activities. The children were therefore very familiar with this space. It was very saturated with colour, shapes, books and classroom items.

For the music and movement session, the children were sitting on the carpeted area throughout the session, using songs, stories, props, small instruments and only gestures and actions. There was no opportunity for whole body movement.

Group 2 took place in the hall, which we halved by making boundaries with dining room tables, as the space was too big for the young and quite small group of children. It has vinyl flooring and bare walls, tall ceiling, stacked furniture, gym benches and two big swing doors, etc. The floor was still a little dirty from the dinner just before, which made some children a little inhibited to lie down. The children were only vaguely familiar with that space.

This session was based on Dalcroze principles and used whole body movement with a mixture of sitting on the floor, using songs, stories and props.

5.0 PROJECT STRUCTURE

The project had three parts:

1. **Preparation**
 - a. Clarification of aims
 - b. Finding of a setting where practical work could happen and be filmed
2. **Delivery of sessions**
 - a. Over six weeks
 - b. January to mid March 2013
 - c. Two weekly sessions with two control groups
 - d. Filming by leader and help of staff, and two sessions filmed by a professional
3. **Evaluation**
 - a. Editing film
 - b. Evaluating film, logs and journals within permitted time of contract
 - c. End of April 2013

5.1 EVALUATION METHODOLOGY

The project was perceived, proposed, led and evaluated by the music leader.

The aims were to focus on a realistic and objective assessment of the benefits of using movement in early years music sessions. The outcome and findings are only based on two control groups during a limited time and with basic use of filming.

The leader took careful time in planning the sessions within the context of this project, considering the need of the groups and the settings, as well as the appropriateness of applying movement with the two groups.

The outcome was assessed through careful record-taking - with a log for each session and analysis of film clips. The response from the observing staff was also taken into account.

5.2 LESSON PLANNING

The planning was centered around the initial question: **How do the children actually make music?**

The leader used careful lesson planning, with the usual familiar mixture of songs, instruments and props, including children’s ideas and contributions at all times.

The principles of initial exploration and experimentation before more adult-led activity was applied at all times, as was repetition and enhancement, contrasting activities and tactile use of objects.

The principles of good practice of music making with early years applied to both groups, with the difference of the whole body movement for the Group 2.

The aims, closely linking with Early years Foundation Stage (EYFS) guidelines and outcomes, were stated in the lesson plans (see Appendix 2). They included the areas of physical development, social, emotional and personal-development, communication and language development.

“I was determined to include the children in music-making at all times and to avoid that, they have to do much waiting while turn taking, waiting to get an instrument, waiting to listen to instructions and understanding about music....waiting to actively make music.”

Margareta Burrell

Every session for both groups included:

Singing	In an appropriate range and limited size of intervals Familiar and some new songs
Sound exploration	Pitch, dynamic, timbre/texture
Rhythm	Basic beat and tempo
Instrumental play	Tactile objects, sound exploration, sense of ‘music-making’
Expression of imagination and creative play	Symbolic representation through both sounds and movements
Listening to musical example	Different style, cultural context, theme related
Movement/ gestures	Exploring connection between music and movement Spatial awareness Body awareness Listening and responding to musical signals, demanding quick reaction responses: Inhibition (stopping), incitation (starting); balance, turn, roll Locomotor movements (‘travelling’): walk, run, skip, gallop, hop, crawl, slide, etc. Free spontaneous movements by children Movement representing something symbolically, using imagination

5.3 TEACHING PRINCIPLES

- Improvised, live music used for all movement activities
- Listening as a core focus
- For both sessions, Dalcroze principles were applied as far as possible, although Group 1 was not using whole body movement-only gestures
- The movement used was sometimes free and spontaneous. Other times movement tasks were clearly defined to listen and to respond (i.e. to the tempo of the beat, some aural musical 'signals', representing: sit down! stand up! turn! stand on one leg! walk backwards! come to the piano! lie down! join hands with a partners! etc.)
- Ideas of the children would be used spontaneously within the sessions and later applied to the follow up sessions
- The topics chosen were rooted in songs and stories the children already knew.
- As in all good teaching, the principle of repetition and enhancement was applied.



6.0 FINDINGS AND OBSERVATIONS

6.1 OUTCOMES FROM OBSERVATIONS IN LOGS

After each session a log was kept with all stated aims, a qualitative description of both groups, individual children's responses and progress.

Many outcomes occurred in more than one indicator. For example, instrumental playing helps with co-ordination, listening and social skills. This may cause some factors to be mentioned several times. This overlap is one of the great assets of music-making, offering kinesthetic, holistic activities for children. This is most appropriate for early years.

The log also included the circumstances of each afternoon, any arising issues and difficulties, and comments of the staff. There were also personal reflections of the leader on the thinking during preparation any changes of plans of the sessions, giving reasons and thoughts.

6.2 OBSERVATIONS FROM FILM

Filming was used for most sessions, although the logistics of this was demanding a media student filmed one session. He also edited some of the film. However, the process of analysing film is extremely time consuming. It was therefore mainly used as a reminder and tool of group observation rather than serious tracking of children. It was very valuable and will be to use in presentations and as photographs to illustrate various activities.

6.3 SUMMARY OF KEY FINDINGS AND CONCLUSIONS

The findings were categorised against a number of indicators. These indicators and a comprehensive list of findings can be found in Appendix 1.

Group 1: in small space - hand movements only

Group 2: in hall - whole body movement

6.4 AIMS ACHIEVED BY BOTH GROUPS

- Both groups were very enthusiastic and both had their strengths
- Both groups gave an intuitive and spontaneous response to music, appropriate to their developmental stage and needs: learning through 'playing'
- Children had a positive experience of a rich variety of music-making in both groups; both were learning about basic music concepts and ideas. Music will become part of their communication toolbox and their expressive and artistic outlet.
- Children were active throughout sessions, engaging, involved and challenged
- Children can express themselves personally, the way they can and are comfortable with at that stage.
- The constant challenge to contribute ideas and explore new ideas helps to build imagination, creativity and a sense of personal freedom. This becomes a way of learning they expect and anticipate.
- A sense of achievement in making music builds motivation to learn and to be creative.

6.5 ADDITIONAL AIMS ACHIEVED BY GROUP 1

- This group responded in a more focused way to singing activities
- Their main social achievement was through integrating into the group
- The children felt very safe from the beginning in the familiar contained space

6.6 ADDITIONAL AIMS ACHIEVED BY GROUP 2

- When making music through movement, music making is not only easily accessible, but immediate, personal and available at all times.
- The children can use the body in a multitude of ways to produce sounds, rhythms and melodies and 'make music'. They can do this almost throughout a session; there is little to no 'waiting for turns' involved.
- Group 2 had a rich experience of developing movement skills, body and spatial awareness, as well as absorbing music concepts through those physical activities
- Children can move independently. Independence is necessary and obvious when moving in the space in order to build confidence and self-assurance
- They acquired skills through the movement, which go far beyond the immediate learning of movement to music: balancing, inhibition and incitation and co-ordination are at the basis of all activities, as well as building up skills in dexterity, muscle strength and good posture
- Socially they were challenged to interact spontaneously in their own personal space, with a partner, within the team of the group, mixing them again and again, helping integration and tolerance and respect

- Individual children can shine through giving ideas and become leaders for a task, often re-constructing the dynamics of the group
- Diversity of activity helps to expand concentration and attention spans and expands the breadth of learning outcomes. Contrasting activities: a) move in space b) sit still and concentrate on listening or singing, playing instruments. When not able to focus any longer while sitting, move again.

7.0 CHALLENGES AND LESSONS LEARNT

- Filming needs to be handled by 'another' person than the music leader. It is difficult to both teach and film.
- The camera cannot be static for the movement sessions. The lens needs to be able to follow the moving children.
- Group 1: Sessions in a very confined space are difficult to do for more than 20 minutes. Children need to have more space and have an opportunity to move.
- Group 2: There needs to be a cosy area in the movement space for children to safely come back to, in order to help them focus and concentrate during singing and music making (mats, carpet)
- Instruments the leader plays need to be of good quality and range. The accordion broke, the guitar was too small and made us sing in too high-range the cymbal had a terrible sound (later replaced by a gong). A piano or keyboard would be great.
- The instruments the children played, e.g. home made rhythm sticks had a unsatisfactory sound and were not inviting for music making. They were replaced by borrowed clave sticks
- The support of staff with practical logistics was essential

Comments of the teacher:

*The sessions encouraged me to do more music, seeing the powerful response the children gave
I feel encouraged to use the hall space more often for movement, with a better idea of how to manage sessions.*

Our 'Rightmove dance' project is very successful and well received by the children, because it involves a lot of movement. However tummy time and spontaneous movement is only possible to be enjoyed by the children during very restricted times and only in certain places, as the floor does not invite it and the space is just not available. It was therefore most appropriate to include movement wherever possible for teaching.

I am not musical, but we do sing songs with actions a lot during the school day. It was great to see other musical activities than singing, which we can try again. Please come back anytime!

Comment of the teaching assistant:

It was amazing to see how long the children were engaged and how much they enjoyed the movement... It also inspired me to go to the hall with the children a lot more for a variety of activities, including music. I got a lot of ideas from it.



APPENDIX ONE

AP1 1.0 INDICATOR CATEGORIES

The findings were considered using a number of indicators. Core indicators marked * were given particular attention during observation.

Music topics*	Instruments and props*
Vocal skills and singing	Concentration, focus, attention span*
Listening skills*	Expression, creativity, imagination*
Movement and gestures*	Social skills: communication, relating
Spatial awareness	Security, safety
Body awareness	Emotion, confidence*
Dalcroze aims	

AP1 1.1 MUSIC TOPICS*

Group 1

- Musical content was a core focus, easy for the children to identify and to become aware of
- The possibilities of involving all children in music making at the same time was harder when in small space

Group 2

- To plan a well balanced session with contrasting activities of high and low focus was easy, as the movement provided a multitude of possibilities to engage the children
- The quality of focus for the musical content was not as great, as the children tended to be focused on the movement
- The children were developing many more skills due to the two main areas of learning

AP1 1.2 VOCAL SKILLS AND SINGING

Group 1

- Singing and vocalising was a core activity during every session
- Vocalising included pitched and unpitched sounds, with a great, creative variety and energy
- The sound box proved to be a good tool to encourage the voice and awareness of expression and pitch.

Group 2

- The voice is a great tool to use in combination with movement, as it can be done simultaneously and provide a huge palette of sounds. It is however hard to move and sing
- The children need to be encouraged to produce sounds: on one hand in many playful free ways, on the other hand with careful listening and pitch matching
- The space did not lend itself well to singing, as it was not intimate enough and 'boomy'
- The children were pre-occupied by the desire to move

AP1 1.3 LISTENING SKILLS*

Group 1

- The group was able to experience music and sounds in a very intimate and safe atmosphere, which led to high focus and concentrated listening
- The group was very receptive to listening when given an attractive context which involved them emotionally or through an instrument or prop
- Pitch was appropriate to explore at a rudimentary level. Pitch matching was very basic and would need a lot more attention

Group 2

- Listening while in a big space was very much more demanding, as children were pre-occupied with their movement and the management of space and other children
- They needed to be introduced to concepts while keeping eye contact and in close proximity
- Listening to the beat and match the walking steps in time, as well as responding to changes of tempo, seemed to be either ignored at first or not consciously followed. It needed to be introduced gradually and carefully with many reminders
- After six sessions, the children started to focus much more and respond to signals quickly and correctly

AP1 1.4 MOVEMENT/ GESTURES* (including dexterity, co-ordination)

Group 1

- The group was keen to use gestures. Space was very restricting for anything other than hand movements. They did use facial expressions and co-ordination for the playing of the instruments, especially the gong and little cymbals, but also the claves sticks.

Quotes from Music leader's log:

"Constant semi explosion into movement, all waiting for a chance. Lots of wriggling going on, causing me to say 'sit on your bottom'"

"Children could barely hold back from getting up and move (sic). All came constantly closer to the centre and to me."

Group 2

- Doing loco motor movements showed a very rudimentary insight into the children's developmental skills. Managing the body in the space and with others, and controlling movement in the different tasks showed the children's stages of development, potentially giving an insight into their ability in physical co-ordination and dexterity, emotional maturity and mental understanding.
- The children loved to move in the space. Initially movement seemed to mainly represent a release of energy and exuberant fun, but when challenged to listen and to match music and movement, the children started to take the challenge very seriously and during the end of the project gave it 100% attention.
- Responding to aural signals was fun and perceived as a game, although it was a demanding high alert exercise in attention and listening
- Movements such as stopping and starting, balancing and rolling were all spontaneously emerging from the children, but had been planned as skills to be practiced and focused on
- Children were very expressive and inventive, unstoppable in giving ideas and wanting to show the group. This was a great step towards confidence and self-awareness.

AP1 1.5 SPATIAL AWARENESS

Group 1

- Spatial awareness is difficult to explore in this restricted space
- Children find it difficult to have a sense of personal space and respect others, when room is so restrictive

Group 2

- Cosy corner needed for secure safe place, especially at the beginning
- Empty hall space with boundaries was explored and used fully
- Spatial awareness was built through many aspects of the movement in the space

AP1 1.6 BODY AWARENESS

Group 1

- Body awareness is a most appropriate topic and contributed towards creative exploration of self in both groups
- Vocabulary around body and movement was expanded
- Games around body awareness linked very naturally with musical awareness
- Skills connected to body awareness are directly linked with language, language development is helped with music/singing, so offering a great opportunity to develop a combination of all three
- Activities around body awareness link well with 'brain gym' (using movements across the middle line, right and left)

Group 2

- If activities happen in a big space and through whole body movement, the learning is wider, with massively increased possibilities
- Body vocabulary and language was developed in spatial awareness, movement, dynamics and expression
- Activities around body awareness linked well with 'brain gym' (using movements across the middle line, right and left), here extended to understanding of different levels, directions, energy and time
- The task of finding movement ideas was a source of amazing enthusiasm and engagement for this group and could have filled all our sessions exclusively

AP1 1.7 DALCROZE AIMS

Group 1

- It was of course not possible to apply whole body movement with the group in the small space
- The use of gestures tried to compensate for the movement in space
- It was noticeable that the children were getting very restless after the first ten minutes and needed a change in activity
- The lack of possibilities to move had to be compensated by the use of a tactile object, e.g. an instrument or prop
- It was tempting to use a lot of language rather than music to relate and connect with the children
- This group was not able to focus for as long. At times there was a sense of explosive urge to move in the small space for some of the children
- A few children seemed very happy to sit down for the whole session, although unengaged rather inactive and reluctant in their attitude to take part

Group 2

- Movement exercises were all developed and mastered by the majority of the group, i.e. walking, jogging, running, jumping
- Some skills were introduced and would need more attention, i.e. galloping, skipping, hopping, striding
- A focus on the topic of 'balancing' was a source of much invention and creative movement
- Children understood or made attempts to understand the link between music and movement, by playing for each others movement on instruments
- The children developed physical control and strength in posture and agility
- All engaged in intense listening through the challenge of responding to changes in the music, a game the children could not get enough of

AP1 1.8 INSTRUMENTS AND PROPS*

Group 1

There was a rich list of beneficial learning aspects through the use of (only small!) musical instruments:

- Focus is very much on musical aims. Instruments represent music (although of course are not 'music' themselves): The children are actually *playing music*
- Instruments help listening skills: differentiating, ordering, naming, associating, representing
- Instruments are great to help children explore sounds freely and experience different sounds
- Instruments help to experience a sense of pulse and tempo
- Instruments help to regulate self control (waiting and initiating appropriately)
- Instruments have a tactile quality which challenges not only aural development, but also satisfies sensory needs appropriately
- Instruments help with co-ordination and dexterity
- Instruments can help to discuss cultural contexts and styles (gong and claves: Chinese New Year)
- Instruments played music together gives a sense of inclusion to all children
- Instruments can help with respecting and tolerating turn taking skills

Group 2

- The teaching aim was grasped well, as it had been experienced through movement before using instruments
- It is easier to focus the attention for instrumental activities if sitting in a contained safe area with adult sitting with them modelling the action
- There seems to be less need to use instruments and tactile activities when movement has been used, as the movement is also a sensory activity

AP1 1.9 Concentration, focus. Attention span*

Group 1

- Hard to concentrate for long when static in one place; needed tactile distraction to keep focusing
- Great focus for first activity, then lost concentration

Group 2

- Group had a long attention span and could engage for a long time. This was partly due to the varied activities, including movement
- The movement was producing internal rhythm, beat and dynamics, which the child is listening to, helping focus, and increasing attention span

AP1 1.10 Expression, creativity, imagination*

Group 1

- Giving a chance to express themselves is a key part of any session
- It is possible to do this in both learning environments, but the possibilities if able to move in the space are great
- Vocal expression was achieved by using the prop (a box, called sound box) which encouraged the children to take the risk of creative their own sounds and expression
- The group was very inventive with finding sounds (loud and soft) in the space and on their bodies

Group 2

- There was a vast variety of movement related to each topic and theme, which inspired the children to be creative and imaginative
- The possibilities of self expression and imagination with the combination of music and movement seemed limitless
- The children were unstoppable in contributing ideas
- They were particularly creative when given total freedom to be a moving snowflake

AP1 1.11 SOCIAL SKILLS: COMMUNICATION, RELATING

Quotes from Music leader's log:

"All children are very at ease with each other and mix well, boys and girls, friends and non- friends. They are much more independent now and confident in using the space. Their movement is spontaneous and full of ideas. "

Group 1

- Children were learning to tolerate each other and wait their turn, but found it difficult
- The close proximity didn't allow much room for personal space
- It was easy to obtain eye contact with the music leader
- One or two children found it difficult to communicate and make eye contact, and were generally reluctant to take part in activities
- One boy did not take part until the final session; one girl 'mothered' him and helped him with all activities, sometimes even leading his hand

Group 2

- Social interactions were easier and natural when given personal space
- Team work was great
- Group very cohesive and supportive of each other
- During movement time, it was hard to have direct eye contact with the music leader. Music provided the 'holding' and boundaries.

AP1 1.12 SECURITY, SAFETY

Group 1

- It was easy to give the feeling of safety in the familiar classroom environment
- The teacher was also present, although only in the background
- The space however was not safe for any sort of gross motor movement, nor for any loud sounds

Group 2

- The children were remarkably resilient to the situation and were soon able to use the empty and 'boomy' space of the dining hall
- They were able to draw from each other, and the presence of Early Years Practitioner who sat watching
- This space was very safe for movement, as there was no furniture or hindrances
- Acoustically, the space was 'boomy' and unattractive

AP1 1.13 EMOTION, CONFIDENCE*

Group 1

- Children found it easy to engage when involved through a transitional object, helping them to make sound and music more 'concrete' /tactile/ visual.
- A song, story or prop combined with music appealed to their emotional world and represented something they can identify with
- Before the sessions started: Many children showed behaviour of baby age; many used a lot of sensory stimulation, often including mouth or face and hands/fingers , e.g. sucking of thumbs. Again a prop or instrument to hold helps them, and in turn extends concentration and focus

Group 2

- Movement is a very sensory experience and replaces other sensory stimuli
- Free spontaneous movement helped to build confidence and build identity
- Children were able to use a rich movement vocabulary in a very expressive and independent way
- Music, in particular a regular beat, 'holds' the children and gives them a sense of security, control, order and purpose
- Loco motor movement are a basic need and very familiar and constant activity to young children: they need to master them before they can master fine motor control. Music and beat represented in those movements can encourage, stimulate and affirm them

APPENDIX TWO

AP2 1.0 LESSON PLANNING

Key findings and considerations during planning of lessons:

- It was striking how much the environment and the space influenced the style of teaching and the amount and style of movement the children could enjoy. I also found myself having to adapt the sessions to the spaces when preparing the sessions.
- Sessions needed to contain a variety of sensory activities, using gestures and props with Group 1
- It was much harder to keep Group 1 engaged, but it was much easier to keep them controlled as they were in a confined space.
- There were always too many things to incorporate into planning for Group 2

AP2 1.1 Example Lesson Plan

The example of the lesson plan shows the common music topics chosen to be explored with both groups using different means, and the additional aims for movement and space.

The musical topics were to cover basic musical concepts appropriate to the age group fitting in with what they were familiar with and could understand. Each session included about five focus activities.

You can see the common musical aims to both groups with additional movement aims for Group 2.

Topics	Musical aims	Movement aims Group 2	Group 1	Group 2
Welcome Getting ready	Listening Waiting Say yes in rhythmic gap Sounds: loud and soft singing	Listening Waiting Inventing ways of moving Possibly in space	1) Song 'I would like to say hello to you' Song: Are you ready for music? Find gestures with hands , feet	1) Song: I would like Song: Are you ready? : Child's movements to copy
Song known Setting theme	Trad song Dynamics: loud soft + Crescendo Movement: control, co-ordination, expression counting backwards from 5 and waiting	Movement: Rockets: lifting up from crouching jumping in the air counting bw and waiting co-ordination strengthening of muscles playing instruments	2) 'Zoom Zoom Zoom' (known song to all?) Cymbal: Loud sound on 5! Start quietly	3) Song: Zoom, zoom, zoom introduce crescendo Rockets: jumping Bali bells and Cymbal play along and play crescendo!
Instruments Props	Timbre of different metal instruments loud quiet long sound	Listening and responding to music (accordion /drum) Locomotor stop start walk, jog sit down , stand up use space well	3) Compare cymbals and Bali bells Play only for 'Blast off' play also crescendo 54321	2) Movement in space: • Walk quietly and loudly • Walking fast and slowly • Stop and start • Stand up /sit down
Mvt Gestures	Contrast loud quiet sounds to compare Gestures	Movement in space Co-ordination/dexterity: crawling on 4 legs swimming on tummy tip toe sliding stamping	4) Book 'Loud and Soft' Hand gestures for different movements Sounds contrasting Vocalise	5) Book 'loud and soft' • Imitate, fish swimming, dog walking • dog barking and walking • different shoes: slippers, high heels, boots

	high/low > stretch, bend	Forming circle and walking sideways stamp 123, stretch/bend Group together	5) Prep for dance : circle, stamp 3, stretch, bend Dance 123 with song	4) Dance 123 in circle High - low try two directions of circle next week
Dance	Pitch: high low (octave) sort and compare sound	Relate to dance: high low	6) Bells (red) to compare: high low (octave) c- c'	6) high low : with two bells compare – respond to sound by stretching or bending
Goodbye closure	Ending with debrief of session	wave, articulate what we did!	7) Bye bye song and debrief of session	7) Bye bye song , sitting down