

MUSIC TRAINS SUMMARY 2004 - 2008

Music Trains was founded in 2004 a) in response to research into the efficacy of modal music in the therapeutic setting b) to give musicians, dance and drama workers, teachers, play leaders, carers as well as children the opportunity to explore new ways of approaching music education; to explore cultural diversity c) to explore cultural diversity through, music, song and dance.

The core element in Music Trains has been the Carl Orff approach to music and movement education which takes a holistic, dynamic and creative approach begun by Carl Orff nearly 80 years ago.

The Carl Orff approach to music education or *Orff Schulwerk* asks for minimal expertise in music, dance, movement, body percussion, games, poetry, rhyme, unpitched percussion. Carl Orff's genius lies in his synthesis of art forms: 'Elemental music, never alone, always connected with movement, rhythm and speech'. Whether learning a two part choral arrangement, a multi-layered percussion piece or a performance with dance, drama and instruments, all students learnt everything. Each activity is seen from a different perspective, many different ways to sing, dance and play. Variations in form and improvisation on a theme are main features. Composition is included from the start. 'Let the children be their own composers' said Carl Orff for he recognised that creation is not only the highest level of thought but the most motivating as well.

The two organisations involved in the formation of Music Trains were Artlink Highland and Artsplay Highland. While Artlink Highland specialised in the accessing of the Arts to those with additional needs, Artsplay Highland concentrated on Arts Training for those working with children in the public sector.

Music Trains 2004

Workshop areas: Brora, Sutherland; Alness, Ross-shire; Inverness and Nairn in halls. Playgroups, Primary schools and a Special school.

Participants: Musicians, dance and drama workers, playleaders, carers and over 150 children.

***Doug Goodkin** gave introductory training in the Carl Orff approach to music/movement education.

Music Trains workshop participants were expected to collaborate with each other, to improvise and create simple pieces in both music and movement. Various songs were presented which were then backed by improvised percussion. Doug Goodkin introduced Orff first timers to body percussion, a completely new form of expression to many and an alternative way of introducing musical concepts such as canon and improvisation, which he frequently carried out without vocal direction. At the start of a workshop Doug regularly introduced participants to 'Hello' songs in polyphony, thereby encouraging vocals, harmonies, movement and body percussion. He also introduced workshop attendees to pentatonic scales. Doug is an expert in taking simple songs and turning them into intricate pieces of music. By interweaving basic musical skills he creates interesting sound mixes satisfying to all levels. Doug not only devised material only from traditional world music but also from the field of jazz. He thrilled participants with his one letter jazz exercises.

Workshops overall concentrated on giving confidence, new skills in music, movement and percussion, initiative, self-awareness, trust, group dynamics, leadership.

*Doug Goodkin is the director of the music programme at the San Francisco School, California, where he is in his 33rd year of working with children between 3 – 14. Besides teaching college students at the San Francisco Conservatory of Music he gives workshops world wide. He is author of five books on music education. Website: [HYPERLINK "http://www.douggoodkin.com"](http://www.douggoodkin.com)
www.douggoodkin.com.

MUSIC TRAINS 2005

Workshop areas: Inverness; Stornoway, Isle of Lewis; Findhorn, Morayshire; Dingwall, Ross-shire in Halls, Playgroups, Primary Schools, a Hospice, residential for the Elderly.

Tutors:

Nanna Hif Ingvadottir Tutor in the Orff approach to music education; Professor Barbara Crowe, Director of Music Therapy in Arizona State University; Professor Raymond MacDonald, Chair of Music Psychology etc.

Participants: teachers and special teachers, carers, artists, musicians, drama practitioners, dance artists, childcare workers, students and therapists, deaf children, young adults with emotional needs, cancer patients, drama students with learning difficulties, senior citizens, children in playgroups and Primary School.

Workshops covered all abilities – knowledge was unnecessary but a willingness to learn and participate in a group was essential. Workshops offered gains in music, movement skills, confidence, leadership, initiative, imagination, self-awareness and group dynamics. Training in the Orff approach worked at the introductory level. This included drawings which were turned into movement. Nanna Ingvadottir, using movement as her main skill took workshop participants through several fantasy pieces which included word rhythm, percussion and vocal harmonies. Songs were taken from world traditions

Professor Barbara Crowe. Music therapist's looked at practical music activities: to encourage communication (percussion games using question and answer); to stimulate and suppress behaviour (structured rhythmic exercises on drums); to release and express emotion (appropriate songs, relaxation to background music); as a form of psychotherapy for clients with psychological, mental and adjustment disorders (songs which encouraged reminiscence in the elderly) to stimulate and allow the use of imagination (music and imagery, drawing to music) to support the development of academic skills, (songs to learn and remember, cumulative story songs) to encourage and stimulate motor co-ordination and improve psychomotor disabilities (drumming, percussion improvisation, passing of egg shakers with the elderly, exercises to music, appropriate songs) ; to encourage social and interpersonal skills included practical activities to suit various clients needs, (drum circle activities, improvisation, co-operative music making as in song story building); to engage sensory channels, including hearing, vision, proprioception,(body position in space) kinaesthesia (movement sense) and haptics (touch with movement: particularly valuable was the introduction of paddle drums for deaf children, movement to music, call and response singing, stop/start musical activities, echo activities, discrimination of sound concepts, vocal stimulation.

Raymond MacDonald, music psychologist, introduced workshop attendees to the [Psychology of Music](#) including a number of implications relating to the observation that 'everyone is musical' and how negative attitudes to children struggling with music at an early age, can have far reaching effects. He also discussed various experiments he is currently involved with in the music research field, particularly, the effects of music on pain. He then introduced the group to free improvisation

using 'click and sustain' methods.

Tutor Details

Nanna Hlif Ingvadottir is trained in pedagogy from the Conservatory of Reykjavik in Iceland in 1995. She then taught music to children aged 3 – 16 at music school, both in the primary setting and also at a dance studio. In 2002 she finished her studies in Music and Movement at the Orff Institute in Salzburg. Her dance experience covers Flamenco, Afro and modern. She currently lives in Iceland and is Chairman of the Orff Society in Reykjavik.

Barbara Crowe: Professor Barbara Crowe has been Director of Music Therapy at Arizona State University since 1981. She holds a Bachelor degree (1973) and a Master's degree (1977) in music therapy from Michigan State University. She has done numerous presentations at music therapy and related field conferences and has a number of publications. She is President of the National Association for Music Therapy and co-authored new Standards for Education and Clinical training for the American Music Therapy Association. Her practical work includes work with emotionally disturbed children, deaf children, physical and learning difficulties of all ages and geriatric care.

Professor Raymond MacDonald leads the Glasgow Caledonian Music Psychology Research Group. After completing his PhD at the University of Glasgow, investigating therapeutic applications of music, he worked as Artistic Director for a music company, [HYPERLINK "http://www.sop.org.uk/"](http://www.sop.org.uk/) [Sounds of Progress](http://www.sop.org.uk/), specialising in working with people who have special needs. His ongoing research focuses on issues relating to improvisation, musical communication, music therapy, music education and musical identities. He is involved in running [HYPERLINK "http://www.polyphony.org.uk/"](http://www.polyphony.org.uk/) [Polyphony](http://www.polyphony.org.uk/) a lottery funded music project providing access to musical activities for individuals with mental health problems and is a Patron of [HYPERLINK "http://www.drakemusicscotland.org/"](http://www.drakemusicscotland.org/) [Drake Music Scotland](http://www.drakemusicscotland.org/). As a saxophonist and composer his recorded output can be heard on over 30 CDs and he performs internationally with some of the world's leading improvising musicians including Evan Parker, Keith Tippett, George Lewis and Barry Guy. He co-leads [HYPERLINK "http://www.bmacd5.com/pages/main.html"](http://www.bmacd5.com/pages/main.html) [The George Burt / Raymond MacDonald Quartet](http://www.bmacd5.com/pages/main.html) (*Leading Scottish contemporary jazz* -The Guardian) and is a founder member and key player in [HYPERLINK "http://www.glasgowimprovisersorchestra.com/index.html"](http://www.glasgowimprovisersorchestra.com/index.html) [The Glasgow Improvisers Orchestra](http://www.glasgowimprovisersorchestra.com/index.html)

Doug Goodkin – please see above.

Quotes: "Fantastic! More please..... A wonderful way to increase children's higher listening skills....".

Music Trains 2006

Workshop Venues: Inverness; Dingwall, Ross-shire in Halls, Playgroups, Nurseries

Music Tutors:

Participants: Musicians, music teachers, music therapists, dancers, drama workers, teachers, carers, special teachers, social workers, artists, students, school children.

Doug Goodkin – see above

Music Trains workshop participants were expected to collaborate with each other, to improvise and

create simple pieces in both music and movement. Various songs were presented which were then backed by improvised percussion. Doug Goodkin introduced Orff first timers to body percussion, a completely new form of expression to many and an alternative way of introducing musical concepts such as canon and improvisation, which he frequently carried out without vocal direction. At the start of a workshop Doug regularly introduced participants to 'Hello' songs in polyphony, thereby encouraging vocals, movement and body percussion.. He also introduced workshop attendees to pentatonic and modal scales used in Traditional Music.

Raymond MacDonald – see above

Raymond MacDonald, music psychologist, introduced workshop attendees to the Psychology of Music. He discussed ideas relating to how music communicates meaning. He also introduced the concept of musical identities. The practical aspects of the workshop focused on improvisation, on call and response techniques, hand signals and free playing.

Gamelan Naga Mas demonstrated performance traditions of Indonesia. The Gamelan is an ensemble of traditional Indonesian instruments made primarily of bronze or iron. Many of the instruments are tuned gongs and metallophones there are also various hand drums. Gamelan Naga Mas is a community based organisation providing traditional and new music.

Luminous Music presented a unique series of hands-on workshops that introduce world music concepts to everyone e.g. modes, improvisation, direction with drum signals. For the adult the instruments provide opportunities to explore ways in which world percussion music has influenced composers and musicians in fields of music as well as to give an alternative slant to working with percussion instruments in general. Adults from the Isobel Rhind Centre, Invergordon and children from St Duthus Special School also participated in Music Trains Gamelan workshops. This was a new and wonderful experience for them, a world of metallic sound. Within a short time they learnt how to play the instruments sufficiently to join in a short piece of music in response to drum signals given by the leader/conductor.

Lori Sunshine – Music Tutor working within the disabled sector

Lori looked at practical music activities: to encourage communication (percussion games using question and answer); to stimulate and suppress behaviour (structured rhythmic exercises on drums); to release and express emotion (appropriate songs, relaxation to background music); as a form of psychotherapy for clients with psychological, mental and adjustment disorders (songs which encouraged reminiscence in the elderly) to stimulate and allow the use of imagination (music and imagery, drawing to music) to support the development of academic skills, (songs to learn and remember, cumulative story songs) to encourage and stimulate motor co-ordination and improve psychomotor disabilities (drumming, percussion improvisation, passing of egg shakers with the elderly, exercises to music, appropriate songs) ; to encourage social and interpersonal skills included practical activities to suit various clients needs, (drum circle activities, improvisation, co-operative music making as in song story building); to engage sensory channels, including hearing, vision, proprioception, (body position in space) kinaesthesia (movement sense) and haptics (touch with movement: particularly valuable was the introduction of paddle drums for deaf children, movement to music, call and response singing, stop/start musical activities, echo activities, discrimination of sound concepts, vocal stimulation.

Christina Stewart a freelance traditional singer from the Scottish Highlands is rapidly gaining a name for her project work on the promotion of the singing of Lullabies. She looked at vocal warm ups, lullabies and songs for children in the Scottish Tradition. Many of her lullabies are recorded on her CD Kist O' dreams. Bill Taylor, international clarsach player accompanied her.

Steve Sharpe introduced African drumming techniques to the group.

Tutor Details

Steve Sharpe

has been studying the Music and Arts of West Africa for many years and has been teaching African drumming, as well as group percussion in the Highlands since 1999. He has facilitated drum circles in Scotland, England and the USA and is well-respected within the international Drum Circle. He has studied with Arthur Hall, group facilitator and keynote speaker from the USA as well as other teachers from America, Nigeria, Sierra Leone, The Gambia and Zimbabwe. He currently leads the F.A.L.C.O.L.N Project Drum Group, Inverness Community Percussion Group and teaches and facilitates for a wide range of organisations, corporations and schools.

Lori Sunshine

is a fully trained and experienced Music Therapist She has worked in a wide variety of settings over the past 20 years. Currently, she sees private clients and leads Music Therapy and Creative Arts groups in Moray-shire. She was trained and licensed in America in 1985 and has worked in hospital settings, hospices, schools, youth projects and for community services with adults, teenagers and children with special needs.

Gamelan Naga Mas

is a community based organisation providing workshops in traditional and new music, using a unique set of musical instruments known as the gamelan orchestra. They develop performances involving music, shadow puppets, dance and theatre. This set of instruments named the *Spirit of Hope* was bought from Indonesia to Glasgow as part of the year of Culture in 1990., and was purchased by the Strathclyde Regional Council and the Scottish Chamber Orchestra. These instruments were designed to provide music for the Shadow Puppet tradition known as Wayang Kulit.

Chrissie Stewart

is a traditional singer from the Scottish Highlands whose latest work has concentrated on passing on the tradition through seminars, classes, workshops and activity sessions for participants ranging in age from 3 years to 'third age'. She comes from a family of singers in Torridon, Skye and is an Honours graduate from Edinburgh university and the School of Scottish Studies where she studied Traditional Song. Until 1995 she was an Arts Officer for Highland Council; she now works freelance. Her current project 'kist o' dreams' aims to promote the singing of lullabies through providing resources such as the 'kist o' dreams' CD and HYPERLINK "http://www.kistodreams.org" www.kistodreams.org website and a programme of presentations and classes for community groups and parenting groups, as well as at music festivals and other events such as Glasgow's Celtic Connections and the Tartan Heart Festival at Belladrum.

Musis Trains 2007

Venue: The Stables, Cromarty, Ross-shire, Ardross Hall, Ardross, Ross-shire.

Tutors: Doug Goodkin for the Orff Element

Ardross Hall Traditional Music Day for those with Additional needs.

We put on workshops in step-dance and reels, traditional drumming, whistle and fiddle, story telling and song. Everyone came together at the end of the day to share some of what they had learnt. The day was very successful and some young people had a breakthrough. Attendees came from Special

schools and Centres.

Tutor Details

Caroline Reagh led workshops in reels and step-dance.

Caroline Reagh

was born in Montrose. For the past 12 years she has lived near Evanton. She began dancing ballet at the age of 6 until her family moved and she then took up highland dancing. Caroline trained as a P.E teacher at Dunfermline College of Physical Education in Edinburgh studying dance, aesthetics and theatre studies. She continued her formal dance training at Grant MacEwan Community College, Edmonton, Canada. Grants from the British Council and the Scottish Arts Council have taken her to study dance in places as far apart as Austria, Jamaica, Cape Breton Island and South Uist. She has worked and performed with other artists including actors, sculptors, painters, musicians and writers, was co-founder /director Point Blank Dance Theatre, chair Community Dance Scotland, Director Scottish Youth Dance Festival and Dance Artist in Residence Ross and Cromarty District Council. Her interest in step dance has taken her to Sabhal Mòr Ostaig in Skye, Ceolas, South Uist and Cape Breton in pursuit of good times and rattling feet.

Alpha Munro – Traditional instruments eg fiddle, pictish harp, whistle, percussion and storytelling

Alpha Munro

is a community musician/composer involved in all areas of music work from Under 5s to over 60s. She is passionate about music and the arts for children. Her main instrument is fiddle and for 20 years she has been involved with the Fèis movement above all Fèis Rois. She is creator of award winning youth group Kiltearn (Fèis Rois) Fiddlers. Alpha is a community arts performer and has been involved with many multi-arts collaborations for children. She is a co-founder of Music Trains, Fearainn Domhnuill Arts, Artlink Highland and Evanton Senior Citizens Music group. She has made several CDs with her Youth Group and her own CD Stars in the Wave. She has recently published A Beginners Fiddle Tutor published by Feasean Nan Gaidheal.

Assistants: Fiddle tutor -Irene Fraser; Whistle tutor - Hugh Marwick

Ali Burns – Traditional songs

Alison Burns is a songwriter, music facilitator, educator and community choir director. She writes songs for community and folk choirs as well as for schools - pre-school, primary and special needs. Her music has been heard throughout the UK: in theatre and in public art installations and in the repertoire of many community choirs. Inspiring audiences, workshop participants and critics alike, Alison's music "*shivers and crackles with delicious harmonies*". *The List*

Alison is a well-respected community musician with an outstanding record of workshop tutoring. She has worked with choirs and singing groups, within the arts and culture sector and in mainstream and special needs education. Her innovative instruments and creative music activities offer a powerful way for children to engage with voice and music.

In her **HYPERLINK "<http://www.aliburns.co.uk/index.asp?sec=35>" public workshops** Ali teaches either her own compositions or songs from various traditional song archives around Britain that she has researched and 'reconditioned' (finding or writing appropriate tunes, sometimes amalgamating versions to create one song or recreating incomplete songs by studying different versions or similar songs). She has published four **HYPERLINK "<http://www.aliburns.co.uk/index.asp?sec=34>" collections** of new songs and arrangements including a book of children's songs.

ORFF Workshops , The Stables, Cromarty, Ross-shire

Doug Goodkin led workshops at an Intermediate in the Carl Orff approach to Music Education.

Alpha Munro, Fiddle Tutor and Musician – Freelance and for Feis Rois.

Contact: alphamunro@aol.com