



## Online Workshopping – Some Thoughts and Resources

### INTRODUCTION

Having all our work go on-line has had a huge existential impact on all of our practice. Even the most experienced music leaders in the industry have found themselves having to re-tool and assess their practice. This is a collection of thoughts, resources, games and exercises which I have been gathering since the first lockdown. Some of them have been thoroughly road-tested and others are relatively fresh. These resources are by no means exhaustive but rather a starting point for further exploration of the field. If you spot any glaring omissions please do let me know and I'll amend the document - [redwoodjames@hotmail.com](mailto:redwoodjames@hotmail.com)

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## 1. ZOOM HOUSEKEEPING

Lots of sessions start with some kind of housekeeping – a chance to layout ground rules and support participants with tech set-up. Here are some topics you might want to include:

- **Session structure**– giving a sense of the overview of the session can be helpful to orient participants at least until a routine is established
- **Break** – in my experience anything over an hour benefits from even a short break to allow participants to reset and refresh
- **Audio On/Off** - [Mac shortcut = shift+cmd+A; PC shortcut = alt+A] – group size and make-up will change whether you want participants muted. Either way it may be worth checking that everyone is comfortable turning their audio on and off
- **Video On/Off** – [Mac shortcut = shift+cmd+V; PC shortcut = alt+A]
  - My preference is always to be able to see participants so that I can communicate better and tailor the session to their needs and I usually just explain that whilst making it clear that if participants need to have their video off (or to sit outside of the shot) it's fine with me. Some organisations have a clear policy one way or the other.
- **Chat + Communication Protocol** – it's useful to outline ways participants can communicate during the session using the Chat Function (check everyone knows how to access that) and/or by raising their hand (physically or digitally)
- **Zoom Sound Settings** – for the best sound, ask participants to turn on “Original Sound” (which means they'll be able to see “Turn Off Original Sound” on their screen); for the gold standard, in Audio Settings, turn off “Automatically adjust microphone”; and In “Advanced”, disable both persistent noise options

## 2. ZOOM ADMINISTRATION

I've been lucky enough to have colleagues to support me in the Zoom admin that inevitably crops up in on-line workshopping. Here are some things that brilliant administrators have done for me during Zoom sessions:

- Let in participants from the waiting room
- Set up breakout rooms; sent alert messages that the breakout session is about to end; and called participants back to the main space
- Moderate chat – I find it very hard to read the chat as well as talk to the group so it can be really helpful to have someone reply to messages in the chat. This might be the same person doing the Zoom Admin but could equally be another colleague
- Save chat/whiteboard/recordings – these can all function as valuable evaluation tools after the session. Plus you may well want to keep ideas/lyrics/notes generated.
- Offer visible support and encouragement – as I said, one of the big challenges of Zoom facilitation is knowing how the session is going so I find it vital to have a colleague nodding their head when I'm getting it right and raising an eyebrow or sending a private message when I'm not...

### 3. ZOOM TOOLS

These are just some of the tools available within Zoom. You need to be a host or co-host to set up most of these functions.

- Break-out Spaces – anyone who is a co-host can set up break-out groups. Groupings can be random or carefully selected. This allows participants to collaborate in smaller groups to allow a proper conversation, unmuted. You can set the break-out up so that people can return to the main space when they like. At the end of the session, a timer appears for participants, telling them they have 60 seconds before they are taken back to the main group.
- Quick break-out groups to play a game in a smaller group or to have a 1:1 conversation changes the pace of the workshop and allows the leader to use activities that won't work with the whole group together.
- Share Screen – allows you to show a document you're working on or play a film.
- Share Sound – found in 'Share Screen' and then in the 'Advanced Settings' tab. This allows you to share just your sound, which means that the group can still see each other. Be aware that you might have to adjust the volume level of the application you're using to play your audio. I use this setting a lot for groups to sing along with backing tracks, but you might also want to use background music whilst participants arrive at a session or to add atmosphere to an activity you're leading
- Rename – the host/co-host can rename participants (after asking permission, of course). Renaming can be used as an icebreaker (see later notes) but is also useful administratively (e.g. naming the delivery team to indicate different roles). You can also use renaming as a way for participants to express which breakout group they want to work in
- Whiteboard – found in 'Share Screen'. Participants will need to click on 'view options' which will be next to the green tab at the top of the screen saying 'James is sharing his screen'. Click 'Annotate' on the drop-down tab and you should have a toolbar with a "T" and a pencil etc. This allows you to annotate the whiteboard and create a shared group document. Only the person who set up the whiteboard can move text around to edit the layout of the document. Can be a useful way to gather ideas and write text collectively.
- Chat Function – this allows participants to comment on the session and communicate with each other even when muted. It also allows the leader to put in links they may want everyone to have. Messages can be sent to the whole group or privately to one person
- Polls – I've not used this function much but I believe that it's an easy way to gather very quick feedback, albeit in quite a broad-brush manner
  - Record - recording the session – this can be helpful if you want to capture the session as it happened. It can also inhibit participants and you should definitely make it clear that you're recording before hitting the red button.
  - Changing Thumbnail Order - in newer versions of Zoom, you can drag thumbnails

to change the order of participants. Note that Gallery View cannot be customised while 'Hide non-video participants' is active. As the Host, you can click 'View' to select 'Follow Host's Video Order' which forces participants to display your custom order (but the custom order will only apply to Gallery View and Active Speaker View for people using Desktop Client, Mobile App or Zoom Rooms). For more info, follow the link in Section 14.

#### 4. WORKSHOP APPROACHES

In this relatively new environment, here are some notes I've gathered from colleagues about approaches they take in successful Zoom projects.

- Planning and evaluation time at the start and end of sessions is vital. I try to have half an hour before and after a session so that I can brief colleagues on what we're doing, make sure all tech is working before hand and reflect on the session at the end. It's really important to leave space to feedback to team-mates and share the things that worked as well as anything challenging in the session not only to improve the project but also for the emotional well-being of the delivery team.
- Get everyone to make their mark ASAP – could be having time to say something about the week or play game like "Anyone Who" – a participant's first action can be quite intimidating so breaking down that barrier is important
- Set a routine so that regular groups have sense of familiarity
- Use activities like a YouTube screen-share to break up activity
- Sometimes unmute and let it be chaotic – e.g. for round of applause or just to generate some energy/atmosphere
- Switch from gallery to speaker view to break monotony
- Quizzes
- Change virtual background to change the vibe
- Zoom Group Order – in real life lots of games rely on the fact that you can very easily work your way round the circle, but in Zoom we're all looking at a different order of screens. Possible solutions include asking participants to remember the order of a game; or getting participants to pick who goes after them; or re-naming participants with a number so it's easy to remember the order
- Turn-taking games and exercises take much longer than in real life – to the extent that you may want to focus on other types of games unless working with a small group
- Use a Virtual Learning Environment e.g. <https://info.flipgrid.com/> for resources and even getting participants to record performances
- A practical tip from Abimaro G is to set up a WhatsApp group for the delivery team which is left open during a session so that project managers and music leaders can keep in touch (private Chat is also an option but means that only the two people involved will know what is being discussed).

## 5. ZOOM ICEBREAKERS

I've found that some of these exercises really only work with smaller groups (c.10-12 max) because of the time it takes to involve everyone. Where I'm working with larger numbers, I've started playing warm up games in breakout rooms which opens up the range of exercises I can use and also allows participants to get to know each other and other members of the delivery team. Activities with an asterisk indicate that they work better in smaller groups.

There are a few exercises which fall between the gaps, in which case I've added:  
[small-medium groups]

This is just to flag up that although this isn't a turn-taking exercise, it might need breakout rooms if you've got 2 or 3 screens full of participants

### **RE-NAMING** (Anon)

As the group are coming in or as a mid-session break the leader invites participants to rename themselves (click on the 3 dots in the top right of your Zoom image and click on "rename") by adding something to their name (e.g. your favourite cake - James (Eccles Cake)). This is a way of breaking the ice and starting conversations.

Note that participants on a phone or tablet may not have the option to re-name. Any co-host should be able to do it for them if they give permission.

### **EDGE OF BOX - A CELEBRATION OF USING ZOOM AS A MEDIUM**

Get participants to try and find the 'edge' of the box they're in on their computer screen. Try to make it look like you're pushing really hard, as if trying to break free.

#### - Rosie Bergonzi's Rhythmic Variation

Walk your hands along the bottom edge for 4 beats, then up the left side for 4, across the top for 4 and down the other edge for 4 (keeping in time with the leader). Then 2 beats each side, 1 beat each side and finish 'trapped' in your box.

#### - Rosie Bergonzi's Finger-Dance Variation

Try using the bottom edge of the box as your stage to dance 2 fingers across. Can you make it look like your fingers are dancing/jumping around your screen and onto objects in the shot?

### **EVERYONE POINT AT JAMES** (Anon)

Get everyone to point at the same person – the result will be that we all point in completely different directions. It's just a silly exercise, but I think it can sometimes be quite helpful to remind the group of the strange and artificial way we're communicating but in a fun and safe way.

### **THUMBOMETER** (James)

Get everyone to test out their 'Thumbometer' – double thumbs up = 100%; double thumbs down = 0%; there is a sliding scale in between. This allows the group to answer rapid-fire questions and offer up an answer non-verbally. I also use it a lot to check that people understand the task I'm setting or to get groups to make quick creative decisions.

You could, of course, use other scales to express preference like: numbers 1-10 using fingers; Hands up and down; getting as close to/far away from the camera as possible.

### **Sign Language Round of Applause**

The sign language round of applause (jazz hands) is a really direct and powerful way to share appreciation without having to unmute or write in the Chat Function.

### **Anyone Who...**

The leader starts by saying (e.g.) “Anyone who had toast for breakfast” – anyone who had toast for breakfast has to wave their hands vigorously. The leader then picks one of those hand-wavers to be the new leader. This new leader says “Anyone who...” and completes the sentence with anything they like (Anyone who went abroad last year/has an older brother/likes chocolate/knows how to ride a bike etc).

If you find that there are participants who are reluctant to take the lead, then all of the usual workshop tools are available (gentle encouragement, a reminder that you can pick ANYTHING at all, “these are just the rules of the game - it’s not personal etc). Other tools to make the exercise feel safer and more accessible are to suggest the new leader uses the Chat Function (less intimidating than unmuting) or turn their camera off/take themselves out of shot.

Note: it’s important to respect a clear “No” - rather than bullying a participant into participation, can you build up scaffolding to let them choose to say “yes” confidently?

#### - Alice Phelps Instrumental Variation

This is the same game except that instead of waving vigorously, participants play something on their instrument. This is a kind of musical scribbling exercise - a way to encourage participants to play their instrument unmuted - so I would suggest keeping it free and atonal.

#### - Alice Poppleton Camera Variation

This is basically the same as ‘Anyone who’ except that the leader says ‘Turn your camera on if...’ Obviously it is important to acknowledge that there are lots of valid reasons why people not want to or be able to turn on their cameras but this could be a really neat way to address nerves surrounding video.

### **SEND A WOOSH** (Rosie Bergonzi)

This is another way of acknowledging people on the screen. Send a woosh to someone by saying “wooshhhhhhh” and throwing energy towards them via your camera. The leader can direct a woosh at specific people (the project delivery team for instance) or the leader can get the group to send a woosh to someone who looks like they need it/ send a woosh to someone you’ve never met/ send a woosh to someone who plays your instrument etc.

### **DUTCH WHOOSHING** (Rosie Bergonzi)

(This is a variation of the real-world Clapping Game described below)

You select someone else, don’t tell them! You can whoosh left, right, up or down in any order and with or without repetition. If you happen to woosh the same direction as the person you picked you celebrate into the camera with ‘woo’ wiggly fingers.

Rosie suggests keeping the same person although as a variation you could instruct participants to pick a new person every time you get a match until you’ve matched with a set number of people (e.g. 10). Changing person would obviously make the game a bit more fiddly to explain.

## **CLAPPING GAME (REAL-WORLD GAME)**

Start this game in pairs. You always clap in between everything. So you start with a clap and then swish your hands either to your left or to your right or up in the air. Face your partner and when you get a matching action, you do a high ten with your partner (after your clap).

You can play this as a concentration game and see how fast you can get in your pair. As an extension, you can play it as an ice breaker. Start in your pairs. Once you get your first high ten, you leave your first partner and look for another. Once you get a high ten with them, you move on once more. Collect ten different partners and then sit down.

## **JOIN MY PARTY (Hazel Gould)**

The leader privately messages one of the participants telling them 'It's your party!'. That person starts to dance (however they like, perhaps with music via Share Sound?). The rest of the group look at their screen and if the person dancing is either to their left or right or above or below them, they also join in dancing. This spreads like wildfire until everyone is dancing and then you start the game again!

## **\*NAME AND A LIE**

Take turns to say your name and say one thing that is true about you. This can be something the group can see (I'm wearing blue trousers) or something the group can't see (I've got three brothers). Each person picks the participant who will go next. Once everyone has done this, you reverse the process, with people saying their name and something which is not true about themselves. Again, this can be a lie which is visible or invisible. And again, each person picks the participant who will go next until everyone has had a go.

## **\*PASS THE NAME**

Participants take turns to introduce themselves and then pick the person who's going to follow them until everyone has had a go. As an extension, you can get participants to offer extra information for instance 'what is your favourite food' so I would say 'My name is James and my favourite food is pizza'.

## **\*PASS THE BALL**

The leader starts by holding an imaginary ball. They pick a participant, call out that person's name and then 'throw' the ball to them. The participant then 'catches' the ball and picks another person to have a go until everyone has had a turn. Worth having everyone unmuted for this if possible to keep the exercise flowing.

## **\*PASS THE SOUND**

This is very similar to 'Pass the Ball' except that this time we're passing a sound from person to person. If using voices, model a few possible vocal sounds people might use before starting.

On instruments, start by having everyone play just one note and even get people to rehearse their note before starting. Could easily develop into 2/3 notes or even a whole musical phrase (depending on the size of group).

Worth having everyone unmuted for this if possible to keep the exercise flowing. Possibly also worth having (or developing) a set order to allow a more musical version of the exercise.



- \*James Wilson Variation

To add an extra challenge, get the person receiving the sound to 'catch' it matching the vocal sound they've just heard. For instance, Player 1 picks James W and throws a "meow" at him. James W catches it with the same "meow" sound and then picks Rosie B and throws her a new sound which she catches. And so on. It's important to say the name of the person before you throw and as you can imagine, this is a slightly more complicated version of the initial exercise.

**\*PASSING GIFT GAME**

The leader starts with a grain of sand and says "I'm passing a grain of sand to Person A" Person A says "Thanks for the grain of sand. I'm passing a ..... to Person B" and so on.

The idea is that each time the gift gets bigger. Could be themed/linked to project

**HAVE YOU EVER...? (Hazel Gould)**

The leader has 5 pre-planned questions. Participants start with all five fingers extended (but out of sight). If the participant's answer to the question is "yes" they leave the hand outstretched. If the answer is "no" then they have to fold a finger in.

For instance, the leader asks "Have you told a lie in the past week". I haven't told a lie in the last week, so I would need to fold in a finger, leaving four out-stretched (but still out of sight).

The process continues until all five questions have been answered, at which point everyone holds up their hands to show how many fingers remain. Some people will have all five fingers up because they answered yes to all 5 questions. Some will have no fingers up because they answered no and most will have some fingers up because they were a mix of yes and no.

**Here is an adult-friendly list:**

1. Have you told a lie in the past week?
2. Have you ever been skinny-dipping outdoors?
3. Have you broken any COVID rules at any point this year?
4. Have you ever quit learning a musical instrument?
5. Have you ever had an argument in the street?
6. Have you ever written a love letter?
7. Have you ever had a pet?
8. Have you ever done a runner from a restaurant?
9. Have you ever read the last page of a book (before you got there)?
10. Have you ever seen a shooting star?
11. Have you ever caught the eye of a good-looking stranger and held the gaze?
12. Have you ever performed a random act of kindness and never told a soul about it?

Some of these are obviously quite risqué but you could pick any questions as a way of getting participants to reveal something about themselves without feeling exposed by the process. Plus it's fun guessing which of the activities people might have done...

**This is a more child-friendly list:**

1. Have you told a lie in the past week?
2. Have you ever had a pet?
3. Have you ever read the last page of a book (before you got there)?
4. Have you ever done something naughty and blamed it on someone else?



5. Have you ever introduced yourself to a stranger using a fake name?
6. Have you ever eavesdropped on a conversation you knew you shouldn't be listening to?
7. Have you ever cheated at cards or in a board game and got away with it?
8. Have you ever eaten so many sweets that you felt sick?
9. Have you ever done roly-polys down a grassy hill?
10. Have you ever let a spider crawl on your hand?

## **CHAT WATERFALL**

In this exercise, you pose a question to the whole group and everyone puts their answer into their Chat box but **DOES NOT PRESS ENTER**. When everyone is ready (e.g. showing a thumbs-up) the leader counts down 3 - 2 - 1 and everyone presses enter at the same time and a cascade of text appears in the Chat.

This can help to overcome reticence participants might have about inputting their ideas to the Chat. It's also a really pleasing exercise you can play as a game, gathering the results when you save the Chat at the end of the session.

I've not tried it yet, but I don't see why you couldn't write a really fun chance-poem by getting everyone to write a line without pressing enter and then when the leader says 'go' you would take the resulting set of lines as the poem, created at least in part through chance.

## **6. KAZZUM GAMES HIGHLIGHTS**

These are some edited highlights from an incredible online resource:

<https://www.kazzum.org/news/gamejam>

### **MOVEMENT CHECK-IN (Kazzum)**

Copycat game where everyone begins by copying the movements of the leader. When finished, the leader picks a participant to become the role model. Repeat until everyone has had a go. With a bigger group or more reticent participants, you could invite people to volunteer to take a turn being the leader.

### **\*GUESS THE LEADER (Kazzum)**

This is just like the game Bandleader but the Detective closes eyes rather than leaving room and the workshop leader picks the leader by writing down their name and showing it to the camera. This can be played unmuted.

#### **- Bandleader**

This is a version of Follow the Leader, only in this game. In it, the leader chooses someone to leave the room – this person is the 'Detective'. Once the 'Detective' is outside, the music leader picks someone for the group to copy (the 'Bandleader'). When the 'Detective' comes back in, they have to stand in the middle of the circle and guess who is the 'Bandleader'. Make sure you don't all look at the leader and give the game away. The detective has three guesses to find the 'Bandleader'.

### **\*GUESS THE OBJECT (Kazzum)**

All participants get an object ready. Participants then take turns to hold up an object close to the camera, obscuring as much as possible. Players guess what the object is and the first person to get it right gets to take their turn.

### **HEADS OR TAILS (Kazzum)**

Players choose heads (hands on head) or tails (hand on shoulders). Leader tosses coin. If you get it right you remain in the game. If not, you're out (turn your video off or use an "out" sign like criss-crossing your arms across your screen). Repeat until you have a winner.

### **LEGS AND HANDS** (Kazzum) [small-medium groups]

Group members have to co-operate so that a specific number of body parts are visible (e.g. 5 arms and 2 legs etc). Use limited amount of time to keep it moving.

## **7. ZOOM GAMES AND EXERCISES**

### **DON'T CLAP THIS ONE BACK** (from John Barber)

Everyone is muted except for the leader. Leader claps a rhythm/body percussion pattern and group copies back. When the leader claps "don't clap this one back" (x x xxx or crotchet-crotchet-quaver-quaver-crotchet) the group has to make a big physical gesture (arm waving etc). Take it in turns for participants to be in charge.

### **JACK IN THE BOX** (from Raph Clarkson) [small-medium groups]

Participants find a way of coming in and out of screen (either by physically moving themselves or finding a way to cover up the camera etc). Nominate a leader and give them a number as a target (e.g. 8). When the leader thinks that that number of people are in the screen, they shout STOP and everyone freezes. If there are (e.g.) 8 people in the screen, the leader has completed the task. If not, carry on and try again!

#### - Rosie Bergonzi Variation

Use the game as an opportunity to start talking about pulse - move in and out of the screen in time to a beat (could be a group pulse provided by the leader or let participants pick their own). As an extension you could get participants to pick a number of beats to stay out of shot and a number of beats to stay in shot.

### **TREASURE HUNT** (from Jessie Grimes) [small-medium groups]

This is a race - first person back to the screen with (e.g. a shampoo bottle) is the winner. Could have an example of the object available to reinforce communication/clarity. This is just about getting people's blood circulating and generating a bit of energy. Perhaps to give it shape, you could say that it's the first person to win three rounds for instance.

### **\*SOUVENIR** (from James R)

A more genteel version of Treasure Hunt. Everyone brings an object that reminds them of somewhere special to them and we invite participants to unmute and take turns to hear about the objects.

### **SAM DOOK'S CURIOUS SOUNDS** [small-medium groups]

Search your home for something that makes an interesting sound. Take a photo and make an audio recording and the leader creates bingo board to link them up.

If you want to play the game without the initial gathering stages, Sam very kindly supplies the following 8 sounds for your delight and engagement:

<https://soundcloud.com/user-965826206/sets/curious-sounds>

### **\*SECRET SOUNDS** (from Jack Ross)

- Everyone turns their cameras off and goes and finds an object to make sound with.
- Hide the object out of site and turn cameras back on
- One at a time, take turns to switch off your camera and present the sound of your object.
- Rest of the group has to guess what your object is
- Anyone who gets it right gets huge imaginary points
- Next person has a go etc.

Note: can take up a lot of time (could be good, could be bad...)

### **YELP AND HIDE** (From Raph Clarkson)

\*\*\*Before playing this game, check that the layout of Zoom boxes changes for all participants when they switch their camera off and back on again. If the people you see on the four sides of your box don't change, this game won't work!\*\*\*

Everyone picks an attacker and a defender. Everyone switches off their camera and then switches it back on (you get to choose when to do it). Because of the Zoom algorithm, you should all find yourselves in a new position on the screen. If, when you switch your camera back on, your attacker is nearest, you have to yelp and hide (switch off camera). If your defender is nearest, do a quick victory pose and then switch off your camera and start again.

To provide a meta-structure to the game, you could elect a moderator who counts the number of yelps – e.g. 5 yelps and the game is done.

### **FRAN FROM BRENT'S RHYTHM BINGO**

Fran from Brent created Rhythm Bingo cards which she shares out with participants. The leader then picks out single bars which they clap or play and ask participants to tick off the relevant notated version on their card. Fran's excellent resources are in a separate folder. Please do credit Fran if you use them!

\* \* \*

These are some real-world games that might work online – I've not tried them all out over Zoom...

### **GRANDMOTHER'S FOOTSTEPS** (suggested by Alice Poppleton)

Find out how far away from their camera people can get. Then the leader closes their eyes and shouts 'freeze' as they open them (to make it really clear). If the leader sees anyone moving they have to go back to the start. Decide as a group what is the digital equivalent to reaching Grandma (hand covering camera?). As in real life, it might be challenging to get people to move slowly enough to get caught - it may well pay to promote yourself to supervisor to add a little structure to the game!

### **JEZ WILES' RENEGADE RHYTHM GAME**

This is a variation of copy-the-leader's-rhythmic-pattern. The only rule is that you're not allowed to copy the rhythmic pattern the leader plays you!

### **SWITCH**

The leader and group all start with their arms folded. The leader then starts a repeated action (eg patting head) but the group stay with their arms folded until the leader says "switch" when they move to the first action in the sequence (eg head). The leader then moves onto another action but

the group don't join until the leader again says "switch". The leader can get as many changes ahead as they like – the group always move through the same sequence that the leader has used. The leader's turn ends when they once more fold their arms. Ask for volunteers from the group to take a turn leading.

### **THE BEAN GAME**

The group becomes a variety of bean types: runner-; jumping-; chilli- (pretend to be cold); jelly- (wobbly body); kidney- (bent to the side); baked- (lying down); French- (ooh la la);...and the most important...FROZEN BEANS!

This is a great cardio-vascular warm up and gets the group stretching. Furthermore, it can help relax participants into their bodies by making the process fun (and ridiculous). It gets participants listening and responding to verbal cues and also introduces STOP and GO into the workshop allowing chaos to be controlled.

### **8, 4, 2, 1**

In this exercise participants tap their head, shoulders, knees, toes first 8 times, then 4, 2 and finally only once. This can also be introduced by running through the sequence without explanation. Once the sequence is learned, additional instructions can be added. Challenge the group to move from quiet to loud over the whole sequence (the 8's are whispered, 4's are quiet, 2's are moderately loud and the final time is very loud). Then get faster!

### **NORTH, SOUTH, EAST, WEST**

Decide which side of the room is North (this might be true north or an arbitrary direction). Ask the group to face north and then other points on the compass.

### **8,4,2,1 (JUMPING)**

The group jumps first 8 times facing first north, then east, then south, then west in the room. This is repeated 4, then 2, then 1 times and is capped off with a "Ha!"

### **RUBBER CHICKEN**

Shake your right hand 8 times, then left hand 8 times, then right leg 8 times and left leg 8 times. Then repeat the sequence, but only 4 times. Then 2 times and then 1, finishing by shouting out "Rubber Chicken" and shaking your whole body.

- Rosie Bergonzi's 'Edge of Box' Variation

Walk your hands along the bottom edge for 4 beats, then up the left side for 4, across the top for 4 and down the other edge for 4 (keeping in time with the leader). Then 2 beats each side, 1 beat each side and finish 'trapped' in your box.

### **BODY RHYTHM**

Stamp – stamp – knee – knee – chest – chest – clap – space (x4)

Teach the group this pattern (each action takes up a beat). Each cycle happens 4 times - the first cycle has the whole pattern, the second leaves a gap for the feet, the third leaves a gap for the feet and knees, the fourth leaves a gap for the feet, knees and chest and the fifth leaves a gap for feet, knees, chest and clap. Make sure everyone is counting in their heads for this cycle and then bring the group back in for a final cycle with everything back in.

### **FOLLOW THE LEADER/SPIDER**

The leader starts a series of actions which the group follows. Try patting your head, shoulders, belly, knees. Add any actions you're inspired to use. The idea of to get the group following you by watching rather than by telling them what to do.

Now start wagging the fingers on one hand with your fingers pointing down. Tell that group that this is a spider and ask if anyone knows what its name is. Get them to unmute and offer ideas. Now ask why it's only got 5 legs. Get the group to invent a reason for what happened to the 3 legs that are missing. Now turn your hand so that your fingers point up – the spider has passed out. Now use your other hand to create another spider and ask the group for a name for this spider and find out why the new spider has only got 5 legs (ask for a different reason). Now turn your second hand so that both spiders have passed out. Play around with having one spider alive and one dead. This really gets a group watching carefully, and is much easier to lead than to follow!

### **GIMME 1**

The leader calls:

Gimme 1 – Knee – Clap – Knee

Gimme 2 – Knee knee – clap – knee knee

Gimme 3 – Knee knee knee – clap - Knee knee knee – clap –

Knee knee knee

Break it down – [Chest – clap – chest chest clap] x3; chest –

sh sh sh

In real life, everyone switches places after break it down and the last person to find a place is the new leader. If playing this without enough space to switch places, or if playing with a really large group, at the end of “Break it down” the group fold arms and the leader picks the person who looks the most guilty-but-not-guilty. Alternatively, the leader can pick the fastest person to fold their arms to take over the leadership.

On-line you'll have to find a different way to pick the next leader. You could ask for volunteers or use the guilty-but-not-guilty method or perhaps you'll think of something else completely.

Once the game is up and running, ask the group to help you make up a pattern for “Gimme 4” – the only rule is that it can't start by hitting your knees...

### **GIMME 1 EASY VARIANT**

The leader calls:

Gimme 1 – 1 Clap

Gimme 2 – 2 claps

Gimme 3 – Clap - Knee – Clap

Break it down – knee drum roll + a low “whoa” which rises up  
as your hands go up in the air

Otherwise, the game is exactly the same as Gimme 1 (see above).

### **BRAIN GYM**

- Stick out your thumb on your right hand and your little finger on your left. Now try to switch so that you have your little finger on your right hand and your thumb on your left. How fast can you go?

- Pinch your nose with your right hand and put your left hand through the loop created and pinch your right ear. Now pinch your nose with your left hand and put your right hand through the loop created, and pinch your left ear. Repeat the pattern.
- Pat your head and rub your tummy. Rub your head and pat your tummy.
- Twiddle your thumbs – can you twiddle them in both directions?
- Put your hands knuckle to knuckle. Now cross over your arms and interlace your fingers. Tuck your hands in towards your chest. In real life, this can be used as the basis for a pair-game. In pairs, take it in turns to point to a finger, but without touching and see if the other person can move their finger. See how much easier it is when you touch the finger first.

**The following vocal warm ups work best if the group is muted:**

### **VOICE ROLLER COASTER** (Sheena Masson)

Find a film of a roller coaster (e.g. <https://www.youtube.com/watch?v=6fkN5acbxtc>) and watch the film (with no sound) but all participants unmuted and doing an “oooo” or “ngggg” sound to Mickey-Mouse the ups and downs.

### **MAGIC SPELL**

Shh shh shhh shh (over right shoulder)

Sss sss sss sss (over left shoulder)

F-t, F-t, F-t, F-t (casting spell – you create a perfect, tiny muffin. You pick it up and breathe in the wonderful smell...)

Mmmmm – ooo – ahhhh – oooo – mmmmm

Put a bit in your mouth – it’s hot, so you pant to cool it down. Now your swallow it down – follow the direction with your voice from high to low on an “ng” sound. When it hits your belly, you realise that it’s actually disgusting, so the sound goes back up high and you say “urghh”)

### **COPYCAT**

A range of voice warm ups all done as call and response. Start off with everyday sounds (oi! Eh? Ah... etc). This can get gradually closer to pitched singing – it can work well to send up a childish nah nah-nah nah nah. Try using imitation instruments with actions to get into pitched call and response.

### **BEE**

You have a bee in your mouth – your tongue moves and you hum. Now you have two (louder), then 4, then 8, then 16 (loudest). Now spit them out and should out “blah”!!

### **YAWN**

Do a moderately dramatic yawn. Give your yawn a rating between 1-10 (where 1 is not at all exaggerated and 10 is completely ridiculous) and get the group to copy. I usually start at about 3/10 then turn up the exaggeration to get the group to copy a 6/10 and then 8/10 and then a 9.5/10.

### **SNEEZE**

Ask the group to imagine they have a really itchy nose but they’re not allowed to itch it. This itch gradually turns into a really exaggerated sneeze which culminations in a loud, high-to-low “chooooooo” drawn in the air with your hands. Each time, make it a bit more exaggerated. To round it off, why not do a reverse sneeze, doing the sounds as if in a video being played backwards.

### **BREAKFAST/LUNCH SEARCH**

Draw five circles with your tongue on the inside of your left cheek. Now run your tongue round the outside, inside and underneath of your top teeth. Find any food? Munch away.

Repeat on your left cheek and lower teeth

### **STUCK OUT TONGUE**

Stick out your tongue and say your name and address as clearly as you can – really get your tongue and face to work hard!

### **WHISPER-SPEAK-SHOUT-SING**

In real life I play this starting with a huddle in the middle of the room. Get the groups to pick a word and whisper it. Now take a step out and speak it all together. One more step and now shout the word. One final step and really sing it (with a big physical gesture). Huddle back in and do the same process with another word.

Online you could try starting crouched in a ball for the whisper; crouch-standing for speaking; standing for shouting and making yourself as big as possible for the singing version.

## **8. ZOOM EXERCISES WITH SUPPORTING MUSICIANS**

### **LISTENING TO INSTRUMENTAL EXTRACTS**

I've found that one of the most powerful things supporting musicians can do is to perform music that they love to play. Hearing why the instrumentalist loves the piece gives participants a little window into the player's personality.

### **HEAR THIS, DO THAT (FROM JACK ROSS)**

- A player plays a sound on their instrument (long, short, birdsong, scratchy etc)
- The rest of us decide how the movement to that sound goes (nice to get up close to the camera with some of the moves; can also extend by having one sound mean you have to get yourself out of your screen)
- Collect a few of these sound/movement pairs
- A sound triggers the appropriate movement
- Silence = freeze

### **DM JAM**

This improvising exercise developed during Share Sound. Supporting musicians have a simple score which explores a single mode (we have tended to use Concert D Minor) with a short musical phrase per musician. This phrase is looped as many times as the player wants until the end on a long, held note which is the cue for the next player in the sequence to take over. Meanwhile, participants noodle in D minor response to what they're hearing. Possible musical actions include:

- Concert D drone
- Rhythmic improvisation using only concert D
- Texture/colour (percussive or pitched)
- Free-ranging improv.



This allows participants the chance to hear the professional musicians they're working with and to duet with them in a very safe way. We've also extended the exercise so that the material the musicians are playing uses material composed by the participants (see LMS Dm Pentatonic Jam document in folder).

## **SHAPELINE**

Shapeline is a term that Walter Thompson uses in Soundpainting and relates to the process of having musicians interpret the shapes the MD makes with their body.

If you are working in a team, pair up a participant with a player and have the player interpret the movements the participant makes.

You can also do the inverse and have the group interpret a player's music with their body.

A third version would have the whole group unmuted and interpreting the leader's movements. All three have their place and do quite a different job.

## **OFF-SCREEN INSTRUMENTS** (Alice Poppleton) [small-medium groups]

This is a bit like Sam Dook's Curious Sounds in that it's about identifying a sound without an accompanying image. Would need multiple players/instruments. Ask all your supporting musicians to take themselves out of shot. A player plays an instrument and the group has to guess which instrument just played - give them three guesses before the reveal.

## **9. ZOOM COMPOSITION (EXERCISES AND PIECES)**

Some of these are instant-piece exercises which I've enjoyed creating with all participants unmuted to give at least a sense of ensemble playing. As with elsewhere, I've added an asterisk for exercises which are likely to be more effective with smaller groups (or breakout sessions within larger groups).

### **MUSICAL SCRIBBLING**

I've sometimes found it helpful to encourage participants to 'scribble' musically as a way of freeing up the process of making sounds. I often get groups to mute and get playing, doing a mixture of music they know and also freely improvising, asking them to make sure they're playing ugly sounds as well as beautiful ones (over-pressuring/blowing etc). Once we've all had a good scribble with our sound muted, we all unmute and scribble all together at the same time. It's wonderful and chaotic and so much is going on that no-one needs to worry about feeling exposed. This can lead really nicely into other unmuted activities like Clockwork.

### **CLOCKWORK**

The leader uses their arms to create the arms of a clock (both arms pointing up to the sky is 12 o'clock, both hands pointing to the floor is 6 o'clock). Ask participants to pick a number between 1 and 12 and a single note which they should practice playing really staccato with their microphones off. The leader then moves their arms round as if they were a clock and participants make their sounds when the clock hand passes their allotted hour.

By keeping the sound short, all participants should be able to remain unmuted for the run (depending on numbers)

As an extension, ask participants to create a short gesture comprising between 2-5 notes which can be played quickly. This should replace the note the played the first time.

You could also experiment with adding in long notes to see what happens with the Zoom algorithm – long notes usually mean that no other sounds can be heard. Depending on numbers you could also ask participants to pick a second number between 1-12 and a different note/gesture so that that piece is more populated with sound events.

Some possible variations/applications are:

- Vary the speed at which the clock arms turn
- Take it in turns to lead
- Use only four points on the clock for simplicity

Perhaps you might have the group work in two halves so that one half is listening and the other half playing.

### **DRONE IMPROVISATION** (Alice Poppleton)

All participants set up a drone on their device (YouTube had loads for instance - <https://www.youtube.com/watch?v=ygo0ZimLfsQ>). The leader picks a set of notes or a mode and participants noodle with their microphones set to Mute. One at a time, the leader invites participants to unmute so that the rest of the group can hear them. Because everyone has their own drone playing, the piece has a sense of continuity or flow.

### **GIMME ONE**

Use the simple version of the game and set up a groove on the piano. Call out the numbers (1-3) or Break It Down to sit on top of the groove.

If working with instruments, decide on a mode for the group. Ask participants to mute and set up a groove in an appropriate key (e.g. if you're using C major pentatonic – C,D,E,G,A then you might play a chord sequence using C – A – F – F/G). Get participants to play the game using notes instead of claps. Give them a starting note (e.g. C) and do 1, 2 and 3 on just that note. As an extension teach them the whole mode and offer the option that they pick their own notes for 1, 2, 3 and Break It Down.

It's obviously not as fun as doing the same exercise live but groups I've done this with have really enjoyed it as a play-along exercise.

### **PLAY-ALONG PIECES**

One activity I've found to be really successful on some projects is to have the delivery team create pre-recorded resources so that everyone in the group (participants and team) can mute themselves and play along. Where I've done this, I've tried to make sure that the recordings (whether audio-only or video) have a really live feel - this is a substitute for a big group jam that you would do with everyone in the room and not a finessed recording project. Seeing a Zoom-call full of people all playing along to the same track can be a joyful experience.

### **REAL-TIME COMPOSITION/IMPROVISATION APPROACHES**

Here are some ideas about how to extend Gimme I as a way of structuring a group improvisation with physical gestures. Two schools dominate this approach - 'Conduction' as championed by

Butch Morris and 'Soundpainting' as championed by Walter Thompson. Both are fascinating and well worth starting to explore via the links at the end of the document.

These are some Soundpainting approaches taken from a 35 minute lesson by Walter Thompson - <https://www.youtube.com/watch?v=YJQf0MDsNaA> - I've described the gestures I think are most useful for the sort of collaborative music-making I'm involved with and added in italics any of my own suggestions.

As you'll see in the film, he divides his syntax into four groups of gesture - who, what, how and when:

#### Who?

- Whole Group (Arms in semi-circle above head)
- Specific Groups ("G" and a number)
- Individuals (index-finger point)

#### What?

- Long Note (double thumb-index in centre opening out horizontally)
- Pointillist texture (thumb-index spiky motion)
- Minimalist texture (back-to-back hands point to floor in almost-M shape)
- Imaginary Staff: Low pitches closer to floor; High pitches closer to ceiling
- Pitch up = closed-fingers point up; Pitch down = closed-fingers point down
- Scanning is same as Sweep (see below) but the player can play anything they like - this is a search function in Soundpainting - the MD can use it to find material to develop in the piece
- Point-to-point (index fingers point up and out) means MD can point at a specific player who is free to play anything they like. If the MD remains pointing, the player keeps playing. If the MD points at someone else, the first player stops
- Single/double/triple chord (RH 1/2/3 and show placing of chords)
- Gesture played in free time (1-5 shown LH and invitation with RH)

#### How?

- Quiet/Loud (RH Fist; LH sideways V as volume slider; elbow=quiet and fist=loud)
- Slow/Fast (LH Side-palm; RH side-palm as slider; elbow=slow and fist=fast)

#### When?

- Exact Entrance (Double side-palms thrown forwards from side of body )
- Exact Exit (Double hands swipe to side and end with a grab)
- Enter Progressively (finger-wiggle to have both hands meet in centre)
- Exit Progressively (start centre and finger-wiggle out L/R)
- Sweep - play when side-palm points at you (when finger points in your direction in Zoom)

## **FREE CANON**

Give everyone the same musical phrase and once people have learned it, ask everyone to unmute and play the phrase freely (slower, faster, pausing on a note at some point, with big gaps between repeats, with no gap between repeats etc).

This is likely to be quite chaotic but it should sound pretty good to anyone listening. Perhaps you might have the group work in two halves so that one half is listening and the other half playing.

One teacher I was working with said that she'd done this exercise with one or two phrases from Pachelbel's Canon and it worked really well. I'm sure there are other pieces of existing repertoire which could work equally well.

### **\*PASS THE PARCEL** (James Wilson)

In small/breakout groups, someone starts by playing a phrase or gesture and then picks someone else to go next. This happens until everyone has had a go. You might want to set up a harmonic framework (eg. everyone in D minor pentatonic) to keep everyone in the same musical world. Alternatively you might want to encourage much more free and expressive textural/atonal musical gestures.

### **\*MUSICAL CONVERSATIONS** (James Wilson)

As an extension of Pass the Parcel, try setting up conversations between musicians. So player 1 starts and plays a phrase or gesture using concert D minor. When they finish, player 2 plays in response to what they've just heard. Pass the conversation back and forth until it comes to a natural ending

### **\*MUSICAL WHISPERS** (Pete Davison)

A bit like Pass the Parcel. The leader begins by playing a short musical gesture. The aim of the game is for participants, one at a time, to copy the gesture as they hear it played by the person before them. Unless participants have perfect pitch, this is extremely unlikely to result in an exact copy. Instead, the game ends up being a really liberating way of getting people to play unmuted. As always, you could limit the range of possible notes by setting a mode but it might be fun to leave it harmonically-unanchored.

### **GRAPHIC SCORE** (Whiteboard)

Get the group to create a graphic score on the whiteboard (<https://support.zoom.us/hc/en-us/articles/205677665-Sharing-a-whiteboard>) and then find ways to realize the piece using sounds (vocal or instrumental)

### **COMPOSITION CONSEQUENCES 1** (from an idea by Jack Ross)

Someone starts off by offering the first note in a phrase. Player two plays that first note and then adds a second one. Player three keeps the first two notes and adds a third and so on. You could do this initially without any rhythmic values and then find a rhythm that you like or work on the rhythm as you go.

### **COMPOSITION CONSEQUENCES 2**

Working with a platform like Bandlab you could build up a piece layer by layer with players recording lines to sit on top of existing material. This might work best outside of the session.

### **CONCRETE STARTING POINT**

I heard about a project which began with the leader sending out physical postcards to participants

as a creative starting point so that there was a concrete object in the first instance, anchoring the process in the real world.

### **DRONE SONGWRITING** (from John Barber)

John Barber used drones/pads he has created on Logic and asks people to download them and work in breakout groups to make something that fits. Gives people confidence to sing lines and means all the material will end up in the same harmonic universe. You can then re-harmonise the tunes they've written to make it more interesting.

### **NUMERIC CHORD SEQUENCE** (from John Barber)

Get the group to pick a number between 1-12 and generate a chord progression from that (e.g. 1=C; 2=Db; 3=D etc). Can result in less obvious chord sequences and adds an element of chance into the compositional process.

### **INVISIBLE VOTING**

If you need to make a decision as a group, it can be helpful to ask the group to vote with their eyes closed. This means that people don't just follow their friends and choose what they really want. Get the group to close their eyes, give them the musical or word choice on offer and ask them to vote. Count em' up.

### **CAMERAS ON FOR YES - OFF FOR NO** (Hazel Gould)

I recently discovered the perils of just counting up votes manually. I asked the group to show 1 finger for option one and 2 fingers for option two and it was inconceivably complicated trying to count them up over two pages of Zoom tiles and grainy camera images. I was chatting it through with Hazel and she suggested having cameras on for (e.g.) option 1 and cameras off for option 2. That way you'll be able to look at the participant list and count the number of people with a red slash through their camera icon. Haven't tried it out yet, but it ought to work.

## **10. PERFORMANCE OUTCOMES**

Whilst performance outcomes are not the be-all and end-all of creative workshops, they're still a really important way of giving projects a sense of closure. Here are some ways of arriving at digital performances with associated thoughts and reflections.

### **RECORDING TO CLICK**

This has been the go-to approach and remains the most popular performance outcome for most groups. Leaders create parts for instrumentalists and singers which they rehearse and then participants go off and record their part on one device (phone/tablet/computer) whilst listening to a backing-track-with-click so they know when to play.

Some projects have remained audio-only but lots have asked participants to film their performance to be edited together. I've heard a few people saying that they're finding the format a bit repetitive, but my feeling is that it's still a really good way to get a sense that lots of people worked together to make a piece of music. Of course there are more inventive ways to edit the film together – mixing up performance footage with more conceptual material has worked really well in films I've seen.

### **BANDLAB/SOUNDTRAP**

These are online platforms which allow participants to work remotely on a shared piece. From what I've gathered, this is most effective with smaller groups and gives ownership and responsibility to performers that is not offered when recording to click.

### **SCREEN-SHARING LOGIC SESSION**

A colleague talked about setting up a Logic session with screen sharing, asking participants to send in short fragments which were edited live. This keeps a bit more control with the music leader but may help to keep the session flowing.

### **REAL-TIME SIBELIUS ARRANGEMENT (Alice Poppleton)**

Alice works with string quartets in a school at which she teaches and as part of her work, created an arrangement of a skeleton-score/lead-sheet she pre-prepared, getting students to offer suggestions which she added to Sibelius during the session so that they could see her operating the programme and bringing their ideas to life. Having made the arrangement, they then recorded their parts to a MIDI version to be shared at a virtual performance. It sounds like a really concrete way to experience the creative process which can be quite abstract over Zoom.

### **PODCAST OUTPUT**

Several people have raved about having a podcast as an output which obviously removes the pressure of participants having to film themselves not to mention saving time and budget on video editing. It also allows for participants to be involved in curating the final product, presenting links between items.

### **ZOOMIERE/YOUTUBE LAUNCH**

Once you've created your digital output you'll probably want to share it with friends and family. Obviously you can just email out links to the pieces but I think it's always worth creating space to present the work. Involving the whole team as well as participants is important. Perhaps participants might want to pre-record an introduction to a piece if presenting live feels challenging. The chat function is a really great tool for gathering feedback and reactions.

What about asking participants/performers to dress up for the occasion or to decorate the space they're in.

### **ZOOM JAM LIVE RECORDING**

This video was made early in the first lockdown and describes the ingenious way Tinderbox found to create performances which had a really exciting live feel (not for the tech-faint-hearted):

<https://www.facebook.com/watch/?v=697054554401633>

### **JOHN WEBB'S PIANO/TUBA PIECE**

The brilliant composer and music leader, John Webb, worked with tuba player and workshop leader Mike Poiser to create this beautiful piece:

[https://www.youtube.com/watch?v=BBL8c97nUtY&feature=emb\\_logo](https://www.youtube.com/watch?v=BBL8c97nUtY&feature=emb_logo)

## **11. ZOOM CHALLENGES**

It would be foolish to pretend that Zoom doesn't offer challenges and obstacles to effective group work. Some of this has been touched on elsewhere, but here is a list of some things I've found out about how I interact with the platform.

- **Everything takes longer than in real life** – doing anything which goes around the whole group with people taking turns takes so much longer in real life. Partly that's because in real life, as a leader, you can gently encourage people to move on but also because it just takes extra time to decide who is going to go next. In real life you can just work round the circle so there is a chance to let things flow.
- **Debrief is vital** – I now make sure that all sessions have even a short debrief to allow the delivery team to check-in about how the session was and whether there are things to change for next time. In real life a lot of this happened as you tidied up the room or packed up your bag to leave but because that isn't naturally there I think it's important to build it in to session planning.
- **You can't go with the flow!** My leadership style is quite flexible and I love being able to read the room and change what I had planned to go with something the group offers up. Unfortunately, because of the technical constraints, it's difficult to be impulsive – your colleagues need to know what you intend to do next and it's also much harder to read the room digitally.
- **'Zoom Panic' seems to be an actual thing** - that moment when things don't go quite as you'd planned and you get tunnel-vision and have to make a quick decision which may or may not end up being the right thing. I definitely don't have a magic solution, but perhaps it's good to know that 'Zoom Panic' has, at some point, happened to everyone who has ever led a Zoom session...
- **Home distractions.** All of your group (and you!) are in a setting in which they're comfortable. This is can be a real positive, but it can also mean that there are distractions available that wouldn't be there in real life. It's all too easy to find yourself checking email or reading a text, which I wouldn't dream of doing in a live setting.

## 12. SAFEGUARDING AND SELF-CARE

- Check permissions before taking photos or recording the session - possibly just use phone audio to keep records?
- Always let people know when you are taking a photograph so they can cover their screen/hide video if the need
- Most settings I've come across ask participants to be dressed in day-ware (i.e. not pyjamas or onesies) and to be in a room which isn't their bedroom
- Ensure that your background is a neutral space and does not feature anything provocative or culturally insensitive.
- Try to take a sensory break every 50-60 minutes and a visual break every 20 mins but looking away from the screen at something at least 20ft away for 20 seconds (Kazzum).
- When your call is over, give yourself a few minutes to transition out of the session before you engage with anyone or anything else. Use these moments to process your experience (Kazzum).



### 13. EVALUATION

Because it's so difficult to gauge how a session has been received, I've found it really useful when projects have included a short on-line evaluation questionnaire at the end of each session. Ideas get fed into planning for the next session and give a bit more nuance to the project. Here are some evaluation websites I've come across:

- Culture Counts - <https://culturecounts.cc/uk/>
- Survey Monkey - <https://www.surveymonkey.co.uk/>
- Wufoo - [www.wufoo.com](http://www.wufoo.com)

### 14. APPS/PLATFORMS

I've not actually used any of these Apps/Platforms but somewhere along the line these are tools people have recommended:

- Mentimeter (word cloud/polls etc) - <https://www.mentimeter.com/features/word-cloud>
- Jamkazam (latency-free collaboration) - <https://jamkazam.com/>
- Jammr (on-line jamming) - <https://jammr.net/>
- Soundtrap (shared music recording and sequencing) - [https://www.soundtrap.com/musicmakers?gclid=Cj0KCQiA0fr\\_BRDaARIsAABw4EsXErgv2NiCoEuNsHAi84OrrjLjw2r\\_JQ94luFj6jWZf5r2d5XVBzAaAq79EALw\\_wcB](https://www.soundtrap.com/musicmakers?gclid=Cj0KCQiA0fr_BRDaARIsAABw4EsXErgv2NiCoEuNsHAi84OrrjLjw2r_JQ94luFj6jWZf5r2d5XVBzAaAq79EALw_wcB)
- BANDLAB (like Garageband but shared platform) – one colleague thought that BANDLAB Education was best - <https://www.bandlab.com/>
- Kahoot (online quiz programme) – how-to film: <https://www.youtube.com/watch?v=V4FQ-j9lwaA>
- Acapella for multi-tracking remotely – free version does up to 30 seconds - <https://apps.apple.com/us/app/acapella-from-picplaypost/id924635678>
- Audio Movers plug-in (chamber orchestra Sinfonia Viva use this for no-latency live broadcast on Zoom)
- Ecamm comes highly recommended by the wonder that is Sam Chaplin (composer, choir leader and all-round good person). He says - “it's a production tool that goes into Zoom as a 'virtual camera' and it gives a few more options... i.e. making backing track videos of rounds with me singing the different parts at different times whilst having a live screen in the screen singing the first part and interacting and directing... kind of hybrid live and prerecorded in the same screen (and it has sound effects like 'applause!')”:
- <https://www.ecamm.com/>

### 15. USEFUL WEBINKS:

Link to Zoom Shortcuts:

<https://support.zoom.us/hc/en-us/articles/205683899-Hot-Keys-and-Keyboard-Shortcuts-for-Zoom>

How-to Zoom Guide:

<https://tinderboxcollective.org/guide-to-online-music-and-youth-work-using-zoom/#Key-Zoom-Features>

Customise Thumbnail Layout:

[https://support.zoom.us/hc/en-us/articles/201362323-How-Do-I-Change-The-Video-Layout-?mobile\\_site=true#h\\_01EJ7EVXH61CK63G23CJFBOY3C](https://support.zoom.us/hc/en-us/articles/201362323-How-Do-I-Change-The-Video-Layout-?mobile_site=true#h_01EJ7EVXH61CK63G23CJFBOY3C)

Triborough Document:

<https://www.triboroughmusichub.org/school-services/music-education-recovery-curriculum/>

East London music organization Kazzum has a fantastic collection of theatre/music/dance/art games and exercises:

<https://www.kazzum.org/news/gamejam>

Junk Orchestra – YouTube how-to-make-your-own-percussion:

<https://www.youtube.com/watch?v=ck8HlhHPLfQ>

GoogleMeet reportedly has the best automatic captions (still not great) of all the platforms:

<https://meet.google.com/>

This is New Ground is an inclusive arts organisation based in Hammersmith and Fulham and Sam Dook shared these links to research they did and resources they gathered with an ACE Emergency Fund Grant:

<https://thisnewground.com/bridge-project-research-findings>

<https://thisnewground.com/downloadable-resources/#musicmaking>

Conduction

3-minute taster of Butch Morris' approach:

<https://www.bbc.co.uk/news/av/magazine-15715308>

8-minute documentary from 1980s (worth watching just for the fashion):

<https://www.youtube.com/watch?v=GhXnA7gj6j4>

12-minute film with Butch Morris talking about his approach to Conduction - includes a bit more detail about specific 'directives' in the Lexicon:

<https://www.youtube.com/watch?v=IFdHksQedA8>

Soundpainting Website:

<http://www.soundpainting.com/>

Soundpainting

4-minute introduction to Soundpainting with Walter Thompson

<https://www.youtube.com/watch?v=xBuyaDuNlIk>

35-minute detailed lesson

<https://www.youtube.com/watch?v=YJQf0MDsNaA>

First 8 minutes are detailed illustration of wide range of gestures with word description:

[https://www.youtube.com/watch?v=hp\\_AxCgtDIM](https://www.youtube.com/watch?v=hp_AxCgtDIM)

Peter Wiegold

A slightly less prescriptive approach to directed improv and a really interesting film introducing Peter's specific approach:

[https://www.youtube.com/watch?v=C7P\\_zpqdTAAQ](https://www.youtube.com/watch?v=C7P_zpqdTAAQ)

OAE Together Song

This was written during lock-down using ideas emailed to me by participant groups we've worked with all over the country on the Orchestra of the Age of Enlightenment's 'Our Band' project. I created parts in Sibelius and extracted a MIDI version with click track and the performers recorded remotely:

[https://www.youtube.com/watch?v=tugXHk-\\_XE4](https://www.youtube.com/watch?v=tugXHk-_XE4)

## 16. APPENDIX - LEADERS ONLINE - GROUP TOGETHER IN REAL LIFE

In some ways, this is the worst of all worlds! With the delivery team in boxes and the participants together in real life, lots of the Zoom-specific activities cease to work because they are specifically conceived-of to work when everyone is equally trapped in a Zoom-box. Here are some points to consider when working in this set-up:

- It is vital to build a strong relationship with the teacher/leader who will be in the room with the participant group. In effect you need them to be your surrogate, picking participants to respond/lead/sing/play and doing most of your classroom management.
- This means building in planning time to relay your vision to them and shape the project to suit their skills and strengths.
- TECH - I have struggled with feedback when the group are listening to me via their speaker system and also unmuted (the sound of my voice comes back through their microphone and feeds-back). I have yet to solve this one so please do let me know if you can think of a work-around.

As part of The Alliance for a Musically Inclusive England, Our Future Music is delivered by the Southern Music Hub Alliance, and supported by Youth Music.

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