

## CHAPTER 2 Activity 1

### Subject: Sounds of the Body

Since the children have understood the meaning of the meter and the time through the above team games, in this unit we replace numbering with sounds which are produced while tapping our body. These exercises can be performed by the students while they are sitting or standing.

Title Introduction to the Body Sounds	
<i>Description of the exercise</i>	We look for the sounds of the body, giving to the children the chance through sound examples and certain instructions to recognize and realize their body as a musical instrument through a palette of different sounds which they can produce relatively easily.
<i>Theme</i>	First approach with body sounds, experimentation, the contact- familiarisation with the body
<i>Group size</i>	Whole-class activity / small-group activity
<i>Age range</i>	Students in primary education. According to the age the difficulty varies. We include patterns gradually, according to the group's ability to assimilate information.
<i>Complexity</i>	Level 1. Provided sufficient space for activities in a circular arrangement. Previous experience required: Chapter 1, Activity 1-5

<b>Time</b>	15' - 20'
<b>Objectives</b>	<ul style="list-style-type: none"> <li>— To experience the importance of synchronization/ attunement with others, through maintaining a constant speed, during the exercise</li> <li>— To improve motor coordination ability by combining and synchronizing movement with rhythm</li> <li>— To understand of the basic principle of rhythm geometry, through repetition and consistency over time</li> <li>— To discover the variety of sounds which can produced by the body</li> <li>— To cultivate creativity and fantasy</li> <li>— To develop and reinforce the sense of belonging in a team</li> <li>— To acquire and develop self-expression skills</li> <li>— To acquire a sense of shared 'identity' within the group, provided by a playful character (sounds / movement / rhythm) and accompanied by a climate of pleasure and "joy"</li> <li>— To develop communicative-interpersonal and emotional skills</li> <li>— To motivate all students but especially those who present difficulties in following the team and in actively participating into the activity by becoming productive and communicative</li> <li>— To get familiar with 'oneself' and the relation with the others</li> </ul>
<b>Materials</b>	No needed
<b>Preparation</b>	Attendance of a sample video for the better understanding of the practice.
<b>Instructions</b>	The following steps can be executed successively without interim explanations or interruptions. The instructor asks the members of the group to observe attentively what they do each time and then repeat their movements with the instructor keeping a steady speed.

### Step 1:

The presentation of the sounds starts with a very familiar procedure of producing sounds, clapping. The instructor counts out loudly **two meter-patterns** and asks students to repeat with him. Then the instructor varies/changes the two patterns replacing each time “**one**” with a clap.

### Step 2:

Clapping is enriched with the tapping of the left and right leg on the floor, so that a deep sound is produced. We ask the pupils to observe the differences of the new sounds. The instructor plays the two meter – patterns, placing at **one** the sound of the right leg and at “**two**” a clap. At “**three**” he/she counts loud.

### Step 3:

On the above pattern, the instructor adds one more clap at “**three**”. So that we have: foot stomping at “**one**”, clapping at “**two**” and “**three**” (see video). We repeat it four times and then we differentiate the sequence of the sounds, replacing the second clap with the left leg. So we have: right foot stomping at “one”, left foot stomping at “two” and clapping at “three”.

### Step 4:

At this step, we present six different sounds, successively, which are produced in a similar way. We tap the body with the palms at different points without intense, always with the same flow: right hand- right side of the body and left hand- left side of the body. We start tapping the palms on the body alternatively (right palm on the right thigh and left palm on the left thigh) and then on the ribs in a similar way and finally on the chest (see video). So we have the hexagon pattern which will be played twice like this: at “**one**” we tap on right thigh, at “**two**” on the left thigh, at “**three**” on the right ribs, at “**four**” on the left ribs, at “**five**” on the right side of the chest and at “**six**” on the left side of the chest. To understand better the sound palette and to enrich the above activity, the sounds can be played upwards to downwards, starting from the right side of the chest and ending to the left thigh.

### Step 5:

We illustrate the pattern square, combining the sounds of the three first steps. The meaning of constructing and deconstructing with the help of pause and abstraction, give a different dimension to the composition.

**Παρακάτω**, the instructor abstracts successively, one tapping each time and replaces it with a pause.

Through the gradual deconstruction of the metre, it ends up to the **fourth pattern with only the first tapping to be performed**. The reconstruction of the pattern starts after that, through the successive addition of tappings. When the pattern reaches its initial form, the instructor gives a metre of pause with rhythmic recitation. At this point, if he/she estimates that the group can cope with successfully he/she recites the metre rhythmically more quickly and keeps on following the same format but in the new speed.

### Step 6:

#### Part A

At this step the pattern is **the pentagon**. The instructor gives two variations, which are based on the combination of the sounds of the previous patterns. Each combination is played four times so that the students can assimilate it. A combination of them follows.

#### Part B

The instructor creates on the pentagon pattern a new dialogue which combines the rhythmic recitation, the pause of the whole metre and the sounds of the body. Each time the instructor chooses to play a pentagon pattern, with one of the above mentioned ways and asks the group to repeat.

### Step 7:

#### Part A

The instructor recites once rhythmically the new metre-pattern heptagon. Then plays it “on the body” and asks the group to repeat. The heptagon is played on the body in two variations, the first with a flow from bottom to top and the second from top to the bottom. Each flow is played four times so that it is consolidated by the pupils. Afterwards, we combine them.

## Part B

The instructor creates on the heptagon pattern, a new dialogue which combines the rhythmic recitation, the pause of a whole metre and the sounds of the body. The heptagon pattern is played by the instructor in different ways.

Each time the instructor chooses to play the heptagon pattern with one of the different ways and asks the group to repeat.

### *Applications*

#### *Application 1 ( triangle)*

The instructor recites rhythmically each metre twice - triangle pattern, and then plays it on the body, using the taps presented in steps 1 and 2 .

Instructor: **One** –two-three, **one** –two-three ( rhythmic recitation )

Group: **One** –two-three, **one** –two-three ( rhythmic recitation )

Instructor: **Clap** -two – three, **Clap** - two -three

Group: **Clap** -two – three, **Clap** - two -three

Instructor: **Right leg**- clap-three, **right leg**-clap-three

Group: **Right leg**- clap-three, **right leg**-clap-three

Instructor: **Right leg** -clap – clap , **right leg** - clap – clap

Group: **Right leg** -clap – clap , **right leg** - clap – clap

Instructor: **Right leg**–left leg – clap , **Right leg**–left leg – clap

Group: **Right leg**–left leg – clap, **Right leg**–left leg – clap

Instructor: **Right leg** – left leg-clap, **Right leg** – left leg-clap

Group: **Right leg**–left leg – clap, **Right leg**–left leg – clap

### ***Application 2:***

The instructor introduces six new body sounds which are produced by tapping the hand successively, starting from the on legs, going up to the ribs and the sternum. He plays on the body, twice each hexagon pattern using the taps presented in step 3.

Instructor:

1<sup>st</sup> metre : **Right leg (one)**- left thigh (two)-right rib (tree) left rib (four) –right side of chest (five) left side of the chest (six)

2<sup>nd</sup> metre: the same

Group:

1<sup>st</sup> metre **Right leg (one)**- left thigh (two)-right rib (tree) left rib (four) –right side of chest (five) left side of the chest (six)

2<sup>nd</sup> metre: the same

### ***Application 3 (square)***

Instructor: **Right leg (one)**- clap (two) – right thigh (three)-left thigh (four)

Group: **Right leg (one)**- clap (two) – right thigh (three)-left thigh (four)

Instructor: **Right leg (one)**–clap (two) - right thigh (three) – pause (four)

Group: **Right leg (one)**–clap (two) - right thigh (three) – pause (four)

Instructor: **Right leg (one)**–clap (two) – pause (three)–pause (four)

Group: **Right leg (one)**–clap (two) – pause (three)–pause (four)

Instructor: **Right leg (one)**–pause (two) – pause (three)–pause (four)

Group: **Right leg (one)**–pause (two) – pause (three)–pause (four)

Instructor: **Right leg (one)** clap (two) - pause (three) – pause (four)

Group: **Right leg (one)** clap (two)- pause (three) – pause (four)

Instructor: **Right leg** (one) clap ( two)- right thigh (three)- pause (four)

Group: **Right leg** (one) clap (two)- right thigh (three)- pause (four)

Instructor: **Right leg** (one) clap ( two)- right thigh (three) – left thigh (four)

Group: **Right leg** (one) clap (two)- right thigh (three) – left thigh (four)

Instructor: one metre-pattern pause

Group: one metre-pattern pause

#### ***Application 4 (pentagon)***

##### ***Part A.***

##### **1<sup>st</sup> Variation (repeated 4 times)**

Leader: Right foot (one) –clap (two) – clap (three) – clap Right thigh (four) –left thigh (five)

Group answer: Right foot (one) –clap (two) – clap (three) – clap Right thigh (four) –left thigh (five)

##### **2<sup>nd</sup> Variation (repeated 4 times)**

Leader: Right foot (one)-left foot (two)- clap (three) – Right thigh (four) – left thigh (five)

Group answer: Right foot (one)-left foot (two)- clap (three) – Right thigh (four) – left thigh (five)

##### **3<sup>rd</sup> Variation (repeated 4 times)**

Leader: Right foot (one) – clap (two) – clap (three) – Right thigh (four)- left thigh (five)

Right foot (one) – left foot (two) – clap (three) –Right thigh (four) – left thigh (five)

Group answer: Right foot (one) – clap (two) – clap (three) – Right thigh (four)- left thigh (five)

Right foot (one) – left foot (two) – clap (three) –Right thigh (four) – left thigh (five)

### **Part B**

The bar –pentagon pattern, can be “played” from the leader-teacher in the following styles:

1<sup>st</sup> style: one –two- three- four- five- (rhythmically recited)

2<sup>nd</sup> style: one –two- three- four- five- (rhythmically recited by whispering, in essence void of sound, while counting the pattern the flow of the bar with his fingers: thumb (one), pointer (two) etc.)

3<sup>rd</sup> style: Right foot (one) – left foot (two) – clap (three) right thigh (four) – left thigh (five)

4<sup>th</sup> style: Right foot (one) – clap (two) – clap (three) – right thigh (four) left thigh (five)

Each time the teacher chooses to play a bar-pattern in a pentagon shape, by one of the styles and asks the group to repeat the bar.

### **Application 5 (heptagon)**

#### **Part A**

1<sup>st</sup> Variation (repeated 4 times)

Leader: Right foot (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven)

Group: Repeats the same pattern

2<sup>nd</sup> Variation (repeated 4 times)

Leader: Clap (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven)

Group: Repeats the same pattern

3<sup>rd</sup> Variation (applied 4 times)

Leader: Right foot (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven)

Clap (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven)

Group: Repeats the same pattern



	<p><b>Part B</b></p> <p>The teacher creates on the bar- heptagon pattern, a new dialogue which combines recitation, silence of the entire bar- pattern and the sound the body makes. The bar-heptagon pattern can be “played” from the teacher in the following ways:</p> <p>1<sup>st</sup> style: 1<sup>st</sup> style: one –two- three- four- five- (rhythmically recited)</p> <p>2<sup>nd</sup> style: one –two- three- four- five- (rhythmically recited by whispering, in essence void of sound, while counting the pattern the flow of the bar with his fingers: thumb (one), pointer (two) etc.)</p> <p>3<sup>rd</sup> style: Right foot (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) right chest (six) left chest (seven)</p> <p>4<sup>th</sup> style: Clap (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) left thigh (seven)</p> <p>Each time, the teacher chooses to play a bar- heptagon pattern with one of the above styles, and asks the group to repeat the pattern.</p>
<b>Debriefing and evaluation</b>	<p>With this activity the teacher will assess to what degree the student has become accustomed to the meaning of a musical bar, while creating the sounds on his body. It is important the student understands the difference in the quality of the sound made and the interest that arises when the sounds are placed in the musical bars – patterns. The consistency and ease during the application of the patterns help the teacher conclude the efficiency of the above activity.</p>
<b>Tips, considerations and safety</b>	<p>The quality of the sounds produced by movements/strokes from and on the body depends on the way these actions are made. The body needs to be in a natural standing or seated position. The dancing dimension in the movements, without tension and over exaggeration helps the process function at its best. No force in movements is necessary in order to produce each sound. The group performance of the sounds can give the application a different dynamic.</p>