



CHAPTER 2

Sounds of the body

Activity 1

Introduction to the sounds of the body

Brief Description of the exercise

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.

Theme

First approach with body sounds, experimentation, the contact – familiarization with the body.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Not required

Time

15' - 20' per step.

Instrumental and psycho educational objectives

- To understand of the basic principle of rhythm geometry, through repetition and consistency over time.
- To discover the variety of sounds which can be produced by the body, and promote the multisensory experience and ability.
- To improve motor coordination ability by combining and synchronizing movement with rhythm.
- To experience the importance of somatic/body synchronization / attunement with others, through maintaining a constant speed, during the exercise.
- To combine "body and soul coordination" - to integrate the body experience to a pleasant interpersonal activity/contact.
- To cultivate creativity and fantasy and develop self – expression skills through the familiarization with the body motion and the rhythm.
- To develop and reinforce the sense of belonging in a team.
- To acquire a sense of shared 'identity' within the group, provided by a playful character (sounds / movement / rhythm) and accompanied by an atmosphere of pleasure and "joy".
- To develop communicative-interpersonal and emotional skills, through body expression/ movement.



- To motivate all students but especially those who present difficulties/ vulnerabilities in following the team and in actively participating into the activity by becoming productive and communicative.
- To improve the way students experience their body image/ somatic reality with the aim to help them overcome any potential feeling of shame/ embarrassment they may have regarding the exposure of their self to an unknown non controllable rhythmic, musical action/ or shared with others play
- By being receptive, flexible and supporting the leaders (teachers, school professionals) they may provide the most vulnerable students an experience of joy securing the feeling of acceptance by their classmates.
- Teachers should care to ensure conditions of acceptance by building a “safe and comfortable space/framework” for the students who face difficulties with the motion and the expression through the body

Instructions - General

At first, the teacher introduces the students to the sounds of the body through experimentation and then there is a dialogue where the structure followed at first is “the clock with the student as the guide” and then the structure “guide – group” (see table A). Almost all the meters – shapes are presented using the last structure, with the sounds of the body.

Instructions - Steps

Step 1

The teacher shows a short sound example of body music that makes the students wonder what the source of the sounds being heard is. Then, he/she projects the corresponding video with body music and has a conversation with the students about the possibility of playing sounds and music with the body. The teacher asks the students to experiment with the sounds produced with the body (e.g. only from the hands, from the hands along with the body, from the legs, etc.) and choose the sound the like the most among these. In the structure “the clock with the student as the guide”, the teacher counts the meter–shape triangle twice to introduce the speed (to introduce the speed of the performance of the exercise). The group makes a clap and every student in the clock answers, playing twice the sound he/she has chosen (see triangle: application (Video 12A, 12B))

Step 2

The teacher presents below one by one the taps he/she is going to use and asks the students to observe them (deep bass sound with the legs, clap with sharp and loud sound etc.) and repeat (not in a flow). Afterwards, he/she explains that in the following dialogue, with the structure “guide – group” (see table A), the group should observe the pattern the teacher plays with the body and then the students should imitate him/her, at the same time, keeping the speed steady.

The teacher counts out loud two meters – shapes and asks the students to repeat after him. Later, he/he alternates the two meters – shapes, replacing every time his/ her turn comes one time with one beat. He/she starts by replacing “one” with a clap. The second time, he/she puts at “one” the sound of the right leg and at “two”, the clap and counts out loud at “three”. At the third time in this meter – shape he/she introduces one more clap at “three” (tapping the right leg – one, clap – two, clap –three). After some repetitions, the teacher alternates the sequence of the sounds, replacing



the second clap with the left foot (tapping the right leg – one, tapping the left leg – two, clap - three) (see triangle: application; Video 13A13B).

Step 3

We illustrate the meter – shape 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. Below, the instructor abstracts successively, one tapping each time and replaces it with a pause. Through the gradual deconstruction of the meter, 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 tapings. When the pattern reaches its initial form, the instructor gives a meter of pause with rhythmic recitation. At this point, if he/she estimates that the group can cope with successfully he/she recites the meter rhythmically more quickly and keeps on following the same format but in the new speed (see square: application 3; Video 14A,14B) .

Step 4

At this step, the meter – shape used is the pentagon. The teacher gives four variations, which are based on the combination of the sounds of the previous meters – shapes. Every combination is played four times so that the students can assimilate it. (See pentagon: application 4a; Video 15A,15B)

The teacher creates on the pentagon meter – shape a new dialogue that combines the rhythmic recitation, the pause of the whole meter and the sounds of the body. Every time the teacher chooses to play a pentagon meter – shape, with one of the ways mentioned above and asks the group to repeat (see pentagon: application 4b; Video 16A, 16B).

Step 5

At this step, the meter – shape used is the hexagon. So, we present six different sounds, successively, which are produced in a similar way. We tap the body with the palms at different points without force, 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 sides in a similar way and finally on the chest. So we have the hexagon pattern which will be played twice (right thigh - one, left thigh - two, right side - three, left side - four, the right side of the chest - five and left side of the chest – six). To better understand 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 (see hexagon: application 5; Video 17A, 17B).

Step 6

The teacher recites rhythmically the new meter – shape heptagon twice. Afterwards, he/ she “plays on the body” twice the meter – shape heptagon 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. Every variation is played four times so that it is consolidated by the students. Afterwards, there comes a combination of them (see heptagon: application 6a) (Video 18A, 18B) . .

The teacher creates on the heptagon meter - shape, a new dialogue which combines the rhythmic recitation, the pause of a whole meter and the sounds of the body. The heptagon pattern is played by the instructor in different ways. Every time the teacher chooses to play the heptagon pattern with



one of the different ways and asks the group to repeat (see heptagon: application 6b; Video 19A, 19B).

Step 7

The teacher recites, rhythmically, the new meter–shape octagon once. Later he/she “plays it on the body” and asks the group to repeat. The octagon 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. Every variation is played four times so that it is consolidated by the students. Afterwards, there comes a combination of them (see octagon: application 7; Video 20A, 20B).

Instructions - Applications

Application 1 (triangle)

Teacher: **One** – two – three, **one** – two – three (rhythmical recitation).

Group: clap (one)

Student 1: sound (two), sound (three)

Group: clap (one)

Student 2: sound (two), sound (three)

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Group: clap (one)

Last student: sound (two), sound (three)

Application 2 (triangle)

The teacher recites rhythmically twice every meter – shape triangle and later he/she “plays it on the body”, using the tapings presented in steps 1 and 2.

Teacher: **One** – two – three, **one** – two – three (rhythmical recitation)

Group answer: **One** – two – three, **one** – two – three (rhythmical recitation)

Teacher: **Clap** – two – three, **clap** – two – three

Group answer: **Clap** – two – three, **clap** – two – three

Teacher: **Right foot** – clap – three, **right foot** – clap – three

Group answer: **Right foot** – clap – three, **right foot** – clap – three

Teacher: **Right foot** – clap – clap, **right foot** – clap – clap

Group answer: **Right foot** – clap – clap, **right foot** – clap – clap

Teacher: **Right foot** – left foot – clap, **right foot** – left foot – clap

Group answer: **Right foot** – left foot – clap, **right foot** – left foot – clap

Teacher: **Right foot** – clap – clap, **right foot** – clap – clap

Right foot – **left foot** – clap, **right foot** – **left foot** – clap

Group answer: **Right foot** – clap – clap, **right foot** – clap – clap

Right foot – left foot – clap, **right foot** – left foot – clap

Application 3 (square)

Teacher: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four)

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

Teacher: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)

Group answer: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)



Teacher: **Right foot** (one) – clap (two) – pause (three) – pause (four)
Group answer: **Right foot** (one) – clap (two) – pause (three) – pause
Teacher: **Right foot** (one) – pause (two) – pause (three) – pause (four)
Group answer: **Right foot** (one) – pause (two) – pause (three) – pause (four)
Teacher: **Right foot** (one) – clap (two) – pause (three) – pause (four)
Group answer: **Right foot** (one) – clap (two) – pause (three) – pause (four)
Teacher: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)
Group answer: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)
Teacher: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four)
Group answer: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four)
Teacher: one meter – shape pause
Group answer: one meter – shape pause

Application 4 (pentagon)

Application 4a (pentagon)

Variation 1 (4 times repetition)

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

Variation 2 (4 times repetition)

Teacher: **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)

Variation 3 (4 times repetition)

Teacher: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five)
Group answer: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five)
Teacher: **Clap** (one) – right chest (two) – left chest (three) – right side (four) – left side (five)
Group answer: **Clap** (one) – right chest (two) – left chest (three) – right side (four) – left side (five).

Application 4b (pentagon)

Every time, the teacher chooses to play the meter – shape pentagon, with one of the following ways (combination of rhythmical recitation, pause, variations from former applications with sound of the body) and asks the group to repeat.

First way: **one** – two – three – four – five (rhythmical recitation).

Second way: **one** – two – three – four – five (rhythmical recitation with whispering, almost without sound, while showing with the fingers of the hand the flow of the rhythm – he/ she opens the thumb at “one”, the index finger at “two”, etc.).

Third way: **Right foot** (one) – left foot (two) – clap (three) – right thigh (four) – left thigh (five)

Fourth way: **Right foot** (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five)



Fifth way: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five)

Sixth way: **Right foot** (one) – right chest (two) – left chest (three) – right side (four) – left side (five).

Application 5 (hexagon)

The teacher introduces six new sounds of the body that occur by clapping successively, from the bottom to the top, on thighs, on ribs and on chest. He/ she “plays on the body” every meter – shape hexagon twice, using the tapings presented in step 3.

Teacher: Meter 1: **Right thigh (one)** – left thigh (two) – right side (three) – left side (four) – right chest (five) – left chest (six)

Meter 2: in the same way

Group answer: Meter 1: **Right thigh (one)** – left thigh (two) – right side (three) – left side (four) – right chest (five) – left chest (six)

Meter 2: in the same way

Application 6 (heptagon)

Application 6a (heptagon)

Variation 1 (4 times repetition):

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

Meter 2: in the same way

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

Meter 2: in the same way

Variation 2 (4 times repetition):

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

Meter 2: in the same way

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

Meter 2: in the same way

Variation 3 (combination of the former 2 variations) (4 times repetition):

Guide: **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 answer: same

Application 6b (Heptagon)

The teacher, like in the second application of the pentagon, chooses to play the meter – shape heptagon, in one of the following ways (combination of rhythmical recitation, pause, variations from former applications with sound of the body) and asks the group to repeat.



First way: one – two – three – four – five – six – seven (rhythmical recitation).

Second way: one – two – three – four – five – six – seven (rhythmical recitation with whispering, almost without sound, while showing with the fingers of the hand the flow of the rhythm – he/ she opens the thumb at “one”, the index finger at “two”, etc.).

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

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

Application 7 (Octagon)

Variation 1 (4 times repetition):

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

Group answer: same

Variation 2 (4 times repetition):

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

Group answer: same

Variation 3 (4 times repetition):

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

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

Group answer: same

Evaluation

In this activity the teacher evaluates the degree to which the student has familiarized with the concept of meter, while performing with the sounds of the body. It is important that the student understands the variety and the diversity of the quality of the sounds and the interest that comes of when these sounds are put into the meters – shapes. The discipline and the ease during the performance of the applications help the student conclude the effectiveness of the application above.

Tips, considerations

The quality of the sounds that comes of those moves/ tapings on the body depend on the way the tapings are formed. The body should be in its regular attitude, either in sitting place or stood up. The dancing dimension of the moves, without tension and extravagance helps the process to function in a better way. Any pressure to produce each sound is not desired. The group play of sounds can give the application a different dynamic. The teacher seeks throughout the activities, the best possible synchronization of body sounds with the basic pulse (beat).