



Rhythm4Inclusion

2rst Webinar

The music course

19/3/2021

Outline

- Main Structure (3 Chapters)
- The structure of dialogues
- Very important Instructions for successful teaching
- The activities of the second chapter

Main Structure

- **Chapter 1 (Six Activities): The dialogue through the rhythmical recitation**
 - **Chapter 2 (Three Activities): Sounds of the body**
 - **Chapter 3 (Six Activities): Singing the rhythm with konnakol syllables**
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- **!! Most of the activities are built in stages and presuppose the execution of the former ones.**

CHAPTER 1: The dialogue through the rhythmical recitation

Chapter 1

- is introductory
- lays the foundation for the next two chapters.

CHAPTER 1: The dialogue through the rhythmical recitation

It helps students

- comprehend the concept of meter and its characteristics through connecting it to the shapes
- to use rhythmical recitation
- to interpret the question- answer cards (negation, question and affirmation)

CHAPTER 1: The dialogue through the rhythmical recitation

It helps students

- understand the concept of speed
- learn how to make a dialogue
- realize how important the role of a person is in the team

The structure of dialogues

It appears in Table A (see introductory instruction)

➤ “guide – group”

➤ “guide – subgroups”

➤ “the clock”

➤ “the clock with the student as the guide”

!!!!!! It will be mentioned in every chapter!!

The structure of dialogues: “guide – group”

➤ “guide – group”

- The teacher takes the role of the ‘guide’ of the group, performing the meter - shape (one or more), with rhythmical recitation/konnakol/ bodymusic ->
- the group answers.

The structure of dialogues: “guide – subgroups”

➤ “guide – subgroups”

- The teacher divides the group into two equal subgroups and places them one opposite of the other the on the left and the other on the right side.
- Afterwards, the subgroups are given names, for example «A» is called the subgroup on the right side of the teacher and «B» the one on the left.
- The teacher takes the role of the ‘leader’ of the subgroups, performing the meter – shape (one or more) with rhythmical recitation/konnakol/ bodymusic –
- subgroup «A» answers- subgroup «B» answers

The structure of dialogues: “the clock”

➤ “the clock”

- The teacher takes the role of the ‘guide’ of the group, performing the meter – shape (one or more) with rhythmical recitation/konnakol/ bodymusic ->
- Every student in the group circle (circular layout) answers by repeating successively from the left to the right until the recitation of the last student.

The structure of dialogues: “the clock with the student as the guide”

➤ “the clock with the student as the guide”

- Every student in the group circle (circular layout) takes the role of the guide of the group, performing the meter – shape (one or more) with rhythmical recitation/konnakol/ bodymusic ->
- The group answers
- The dialogue is continued between the student and the group alternately, until the end of the recitation of the last student of the group.

Important Instructions for successful teaching

The teacher

- faces the difficulties.
- prevents any traps before the activity.
- encourages students work in subgroups with reciprocal alternation of roles (one student performs and the other corrects).
- interferes himself in a discreet way.
- gives clear instruction, step by step
- always takes care of the level of the previous knowledge of the students

CHAPTER 2: Sounds of the body

➤ Chapter 2 includes three Activities.

➤ In chapter 2, students

- learn how to replace numbering with body sounds
- play all the given patterns of the meters – shapes with body sounds
- create their own pattern with body sounds

Activity 2.1: Introduction to the sounds of the body

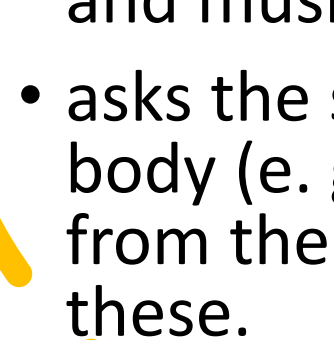
- In the first activity, children produce body sounds through experimentation recognize and realize their body as a musical instrument
- Structure of the dialogue (see table A):
 - “the clock with the student as the guide”
 - “guide – group”
- Almost all the meters – shapes are presented using sounds of the body.



Activity 2.1: Introduction to the sounds of the body

Step 1 (1rst part) (not in Video 12A,12B)

The teacher

- shows a short sound example of body music that makes the students wonder what the source of the sounds being heard is
 - projects the corresponding video with body music and
 - discusses with the students about the possibility of playing sounds and music with the body and
 - 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.
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Activity 2.1: Introduction to the sounds of the body

Step 1 (2nd part) (12A,12B)


- The teacher, in the structure “the clock with the student as the guide”,
 - counts the meter – shape triangle twice to introduce the speed (to introduce the speed of the performance of the exercise).
- The group
 - Repeats
 - makes a clap (“one”), and
- every student in the clock answers, is playing twice the chosen sound (“two- three”).




Activity 2.1: Introduction to the sounds of the body

Step 2(1rst part, not in Video 13A,13B):

The teacher


- presents below one by one the taps 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).
- 



Activity 2.1: Introduction to the sounds of the body

Step 2(2rst part, Video 13A,13B)

The teacher, in the structure “guide – group” (see table A),

- counts out loud two meters – shapes and
 - asks the students to repeat after her.
 - alternates the two meters – shapes, replacing every time her turn comes one time with one beat and
 - asks the group to repeat.
- 

Activity 2.1: Introduction to the sounds of the body

Step 2(2rst part, Video 13A,13B)

➤The teacher replaces

- At the first time: “one” with a clap (counts out loud at “two”- “three”).
- At the second time, “one” with the sound of the right leg and “two” with a clap (counts out loud at “three”).
- At the third time, “three” with a clap (right leg – one, clap – two, clap – three).

➤Afterwards(or after some repetitions), the teacher

- replaces the second clap with the left foot and

(right leg – “one”, left leg – “two”, clap – “three”)

- asks the group to repeat.

- Combines the previous two alternations and asks the group to repeat

Activity 2.1: Introduction to the sounds of the body

Step 3(Video 14A,14B)

The teacher, in the structure “guide – group” (see table A),

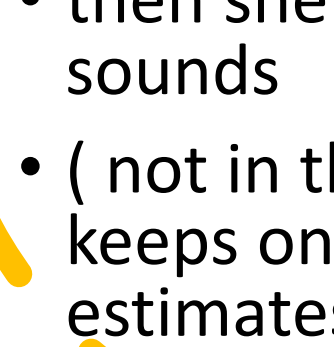
- Recites twice the meter- shape square and
- Asks the group to repeat
- illustrates the meter – shape square twice, using body sounds:
Right foot (one) – clap (two) – right thigh (three) – left thigh (four) and
- asks the group to repeat.
- abstracts successively, one tapping each time and replaces it with a pause (it ends up to the fourth pattern with only the first tapping to be performed)



Activity 2.1: Introduction to the sounds of the body

Step 3(Video 14A,14B)

The teacher

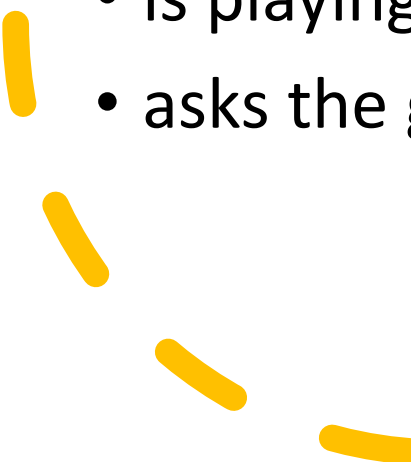
- starts the reconstruction of the pattern, through the successive addition of tapings
 - gives two meters of pause with rhythmic recitation, when the pattern reaches its initial form.
 - then she plays again the meter – shape square twice, using body sounds
 - (not in the video) recites the meter rhythmically more quickly and keeps on following the same format but in the new speed, if she estimates that the group can cope with successfully
- 



Activity 2.1: Introduction to the sounds of the body

Step 4(Video 15A,15B)

The teacher, in the structure “guide – group” (see table A),

- Recites rhythmically twice the meter – shape pentagon.
 - The group repeats
 - gives four variations of the meter – shape pentagon.
 - is playing each variation two times(instead of four) and
 - asks the group to repeat.
- 

Activity 2.1: Introduction to the sounds of the body

Step 4(Video 15A,15B)

Variations

Variation 1: Right foot (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five)

Variation 2: Right foot (one) – left foot (two) – clap (three) – right thigh (four) – left thigh (five)

Variation 3: Right foot (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five)

Variation 4: Clap (one) – right chest (two) – left chest (three) – right side (four) – left side (five)

Activity 2.1: Introduction to the sounds of the body

Step 4(Video 16A,16B)

The teacher, in the structure “guide – group” (see table A),

- 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.
- In the beginning, she recites once the meter- shape pentagon and asks the group to repeat
- every time she chooses to play once a pentagon meter – shape, with one of the ways mentioned above and
- asks the group to repeat.
- If she estimates that the group can cope with successfully, she repeats the same format but in a faster speed



Activity 2.1: Introduction to the sounds of the body

Step 5(Video 17A,17B)

The teacher,

- presents six different sounds.

Then, in the structure “guide – group” (see table A),

- Recites rhythmically twice the meter – shape hexagon
- The group repeats
- is playing twice the hexagon
(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).
- (not in the video) is playing twice the hexagon upwards to downwards,
starting from the right side of the chest and ending to the left thigh.

Activity 2.1: Introduction to the sounds of the body

Step 6(Video 18A,18B)

The teacher, in the structure “guide – group” (see table A),

- plays heptagon on the body in two variations,
 - the first from bottom to top
Right foot (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven)
 - the second from top to the bottom
Clap (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven)
- Plays every variation once and the group answers , in two cycles
- Afterwards, there comes a combination of them
- Begins a faster dialogue, in the same format

Activity 2.1: Introduction to the sounds of the body

Step 6(Video 19A,19B)

The teacher, in the structure “guide – group” (see table A),

- creates on the heptagon meter - shape, a new dialogue which
 - combines the rhythmical recitation,
 - the pause of a whole meter and
 - the sounds of the body.
- In the beginning, recites twice the meter- shape heptagon and asks the group to repeat
- chooses every time to play once the heptagon pattern with one of the different ways (see next page) and
- asks the group to repeat
- Begins a faster dialogue, in the same format

Activity 2.1: Introduction to the sounds of the body

Step 6 (Video 19A,19B)

➤ Different ways to play the heptagon

- **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 – 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).

Activity 2.1: Introduction to the sounds of the body

Step 7(Video 20A,20B)

The teacher, in the structure “guide – group” (see table A), is playing

- the octagon on the body in two variations,
 - the first with a flow from bottom to top
Right foot (one) – left foot (two) – right thigh (three) – left thigh (four) – right side (five) – left side (six) – right chest (seven) – left chest (eight).
 - the second from top to the bottom.
Right chest (one) – left chest (two) – right side (three) – left side (four) – right thigh (five) – left thigh (six) – right foot (seven) – left foot (eight).
- In the beginning, recites once the meter- shape octagon and asks the group to repeat
- every variation twice (or four times)
- afterwards, a combination of the two previous variations

Activity 2.2: Familiarization with the sounds of the body

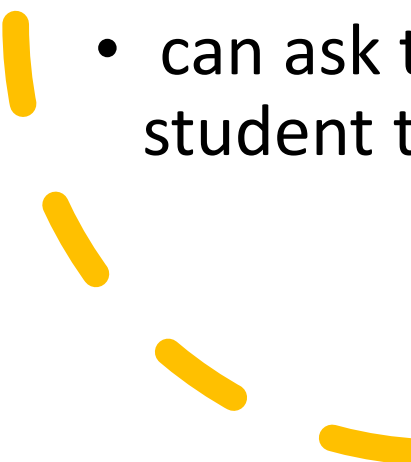
- In the first activity, children are playing:
 - patterns of different meters – shapes,
 - at different speed levels.
- Structure of the dialogue (see table A):
 - “guide – group”
- Type of cards: cards of meters- shapes



Activity 2.2: Familiarization with the sounds of the body

Step 1(Video 21A,21B)

The teacher (not in the video)

- places the cards in order, in the shape of a climax, starting from the triangle to the octagon and
 - explains to the students the logic of their placement or asks them to discover it (every time there comes a new meter, if the unit is added).
 - can ask the help of the students (she places the triangle and asks a student to place the next appropriate card etc.).
- 

Activity 2.2: Familiarization with the sounds of the body

Step 1(Video 21A,21B)

The teacher





- counts out loud the meter – shape triangle twice and asks the group to repeat in order to achieve the synchronization
- “plays on the body” the meter – shape triangle twice and
- asks the group to observe in detail what she does and then to imitate her moves, keeping the speed steady (the teacher repeats along with the group, if necessary).
- Every time her turn comes, she changes the meter – shape, from the triangle (3) to the square (4) until the meter – shape octagon (8).



Activity 2.2: Familiarization with the sounds of the body

Step 2(Video 22A,22B)

The teacher, after the previous dialogue is done with success,

- shows on the board the course of the cards vice versa, from the top to the bottom
 - follows the reverse course of meters – shapes (from 8 – octagon, to 7 – heptagon, to 6 – hexagon etc.)
 - counts out loud the meter – shape octagon twice and asks the group to repeat in order to achieve the synchronization
 - recites twice each meter – shape, from the octagon (8) to the heptagon (7) until the meter – shape triangle (3).
 - The group repeats
- 
- 
- 
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Activity 2.2: Familiarization with the sounds of the body


Step 3 (Video 23A,23B)

The teacher, as long as this step is accomplished successfully,

- combines the previous two steps, from the triangle to the octagon and vice versa, which is considered as a circle.
- shows the course followed by the interpretation of the cards.
- This time, the dialogue takes place in every meter – shape.
- counts out loud the meter – shape triangle once and asks the group to repeat
- Every time she introduces from the beginning the triangle from the new circle to start, she increases the speed (two levels at least)

Activity 2.3: The student – guide creates its own patterns.

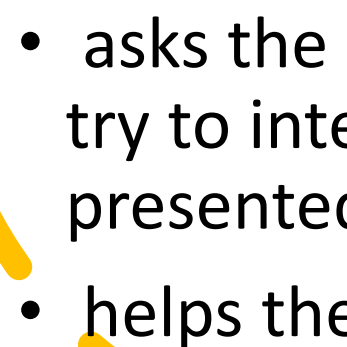
- In the third activity, children
 - create and play their own pattern with sounds of the body, corresponding to the given meter – shape.
- Structure of the dialogue (see table A):
 - “the clock”
 - “the clock with the student as the guide”
 - “guide – group”
- Type of cards: cards of meters- shapes




Activity 2.3: The student – guide creates its own patterns.

Step 1(Video 24A,24B)

The teacher(not in the video)

- presents – reminds the variety of the sounds of the body.
 - gives to every student one (or two) cards – shapes in chance (when the turn of the student comes again after the completion of the circle, the second card can be used).
 - asks the students to see their cards, to place them on the floor and try to interpret them using the patterns with the sounds of the body presented in the previous activities.
 - helps them to remember the patterns, if needed.
- 



Activity 2.3: The student – guide creates its own patterns.

Step 1(Video 24A,24B)

➤The teacher


- gives the pulse – beat, reciting rhythmically the meter – shape of the first student (in the video it is the pentagon).

➤Every student in the circle individually,

- takes the “role of the guide” successively and

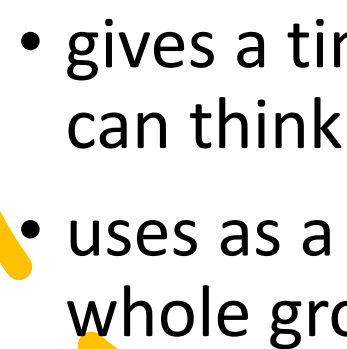
- plays on the body the pattern of the meter – shape of the card in front of it twice.


➤The group repeats.



Activity 2.3: The student – guide creates its own patterns.

Step 2(Video 25A,25B):

- At this step, the student “plays” on the body its own pattern and the group “mirrors” it.
 - The teacher (not in the video)
 - proposes a meter – shape, for example the triangle, on which the students should create their own pattern, with sounds of the body.
 - gives a timeframe of approximately 5 minutes, so that the students can think about it.
 - uses as a fixed starting point of the meter – shape, the clap, for the whole group.
- 



Activity 2.3: The student – guide creates its own patterns.

Step 2(Video 25A,25B)

➤The teacher


- recites rhythmically two meters – shapes
- Every student individually in the circle, plays two meters – shapes with its own pattern.

➤The group

- Is mirroring student's pattern and then
- recites rhythmically two more meters – shapes.

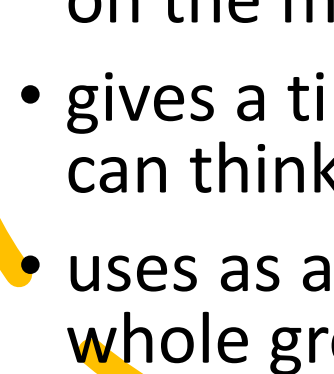
➤The dialogue continues, until the last student of the circle completes its turn.






Activity 2.3: The student – guide creates its own patterns.

Step 3(Video 26A,26B)

- The second step can be enriched with the use of cards of different meters – shapes (the rest is exactly the same)
 - The teacher (not in the video)
 - gives to the students of the group a card – shape and
 - asks them to create their own scenario, with the sounds of the body, on the meter – shape of their card.
 - gives a timeframe of approximately 5 minutes, so that the students can think about it.
 - uses as a fixed starting point of the meter – shape, the clap, for the whole group.
- 



Activity 2.3: The student – guide creates its own patterns.

Step 3(Video 26A,26B)

➤The teacher

- recites rhythmically two meters – shapes, to define the performance speed of the activity and coordinate the group.

➤Every student individually in the circle takes successively the “role of the guide” and plays two meters – shapes with his/ her own pattern.

➤The group

- should answer in the exact same way, mirroring its pattern in the flow of the rhythm and then

- it recites rhythmically the two former meters – shapes.

➤The dialogue continues, until the last student of the circle completes its turn.



Thank you
for your attention!