

Hey You, Make That Sound!

by Bethany Ellen

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Look for this symbol to direct you to the correct digital resource video!

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The digital resource is designed to support your understanding of a particular teaching process or to be used directly with the students as a demonstration of an activity. These are additional materials to assist your teaching in the classroom. No permission is granted to share these videos outside of the educational environment with students.

Stamp, Clap, Clap

Activity One


Bethany Ellen

A-section




Stamp, clap, clap, stamp then clap then click. Stamp, clap, clap, stomp! (*rest a bit*) Stamp, clap, clap,

6 *fine* **B-section**




stamp then clap then click. Stamp, clap, clap, stomp! (*rest a bit*) Tap your knees a bit, tap your knees a bit,

11



tap your knees a bit, stamp, clap, click. Tap your knees a bit,

14



tap your knees a bit, tap your knees a bit, stomp! (*here we go!*)

Music is full of sensory opportunities. Activating the body into musical action provides a person with a deep rhythmic code that can support them to generate artistic works. Once the body has responded to the stimulus through movement, it has more ability to work creatively with the material.

Telling the body which movement to make re-enforces the pattern in the body and mind. Music is full of patterns and sequences that return, alter and transform. When working with body percussion, it should feel like a natural way to move and express music. If the student can move the piece then they are more likely to be able to play the piece with instruments.

'Stamp, Clap, Clap' highlights the basic body percussion movements – stamp, patsch, clap and snap. It is a musical example that can support the teacher and learner to work with the initial elements of body percussion. The A-section sets up the 3/4 meter and moves through low to high body percussion sounds. It clearly states the movements that are required at each stage. The B-section gives space for creative movements to emerge and form the foundation of a dance-like sequence. The invitation to be part of the musical journey is important to place throughout the student's learning.

Do the speech pattern in canon after one bar.

Body Break

Bethany Ellen

Speech 1
Let's have a bod - y break. Make it cool, make it great!

Speech 2
Let's have a bod - y break.

3
Let's have a bod - y break. Don't be late!

Make it cool, make it great! Let's have a bod - y break. Don't be late!

Introduce instruments – incorporating new sounds



Explore different ways to give the rhythm body percussion sounds using – stamp, patsch, clap and snap. It could be as simple as snapping bar one, clapping bar two, patsching bar three, and stamping bar four. This then becomes an A-section for students to use as a platform to introduce instruments.

Body Break

Bethany Ellen

Snap $\frac{4}{4}$

Clap $\frac{4}{4}$

Patsch $\frac{4}{4}$

Stamp $\frac{4}{4}$

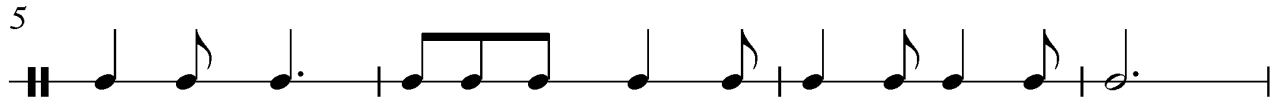
Often snapping correlates with higher non-melodic instruments such as finger-cymbals. Clapping and patsching are often middle sounding instruments like claves or guiros. Finally, the lower non-melodic instruments equate to drums. However, during the exploration phrase with instruments, the creative magic really begins to happen. Allow students the opportunity to expand their knowledge of timbres and textures to produce unique artistic works.

The Chase

Bethany Ellen



Chase the vi-rus a - way___ In the most un-us - u - al way.



Wash your hands, co-ver your mouth, and hope a-way it stays.



Stay two me-ters a - part. ___ And keep your things to your-self.



Wash your hands, co-ver your mouth, and hope a-way it stays.

Say the first part of the rhyme to the students. Then invite students to echo the first line whilst doing a body movement. The actions for Line 1 to 4 are designed to be in time with the rhythm of the rhyme.

Line 1 – Chase the virus away.

swish the virus down the arm in a sweeping motion

Line 2 – In the most unusual way.

put a hand to the chin in a thinking pose and tap finger on the cheek

Line 3 - Wash your hands,

flick the palm of the hands past each other

cover your mouth,

place the arms in a dab pose and click fingers

Line 4 - and hope away it stays.

hands together in a prayer pose and tap the finger-tips

Take That!

Activity Six

Bethany Ellen

R L R L

Hey you, take that!
Feel the music in your body
Make any pattern that you feel is really groovy
Hey you, make that sound!

'Hey you, take that!'

There are many situations where the learner needs to take the songs and material that is offered by the teacher. However, if the purpose of the education is to empower creative work from the student, then the material becomes a springboard to a variety of artwork. Taking the stimulus material is momentary as it is changed and altered by the group.

'Feel the music in your body'

Throughout the process, the student should have the opportunity to work musically in many different ways. This will allow the music to connect with the students via all the senses. Once they have established connection with the material then they have many skills to create.

'Make any pattern that you feel is really groovy'

It is important that the students themselves like the music that they make and create. Often a student will check if I liked the results of their music making, and of course I comment on many things that I enjoyed about their work. Fundamentally, the learners must be pleased with their own efforts.

'Hey you, make that sound!'

At the core of learning music is the act of doing the music. The students are the ones that are the active participants. The more the teacher moves into the background, the more the student can bring their musical creations to life. Inspire your students to make music.