



Music as Psychosocial Intervention for Children and Communities Affected by War

Activity Resource Manual

By

Brian Cope BMus (Hons)

Contents

1. Pass the Clap
2. Pass the Clap (with pulse)
3. Boom Chika Boom
4. Rhythmic Name Game
5. Ding or Dong
6. Hands Up!
7. Tracking Down
8. Which Instrument is Missing?
9. Duets, Trios and Quartets
10. Sound Groups
11. Guiding Music
12. Sound Exploration
13. Hunt the???
14. Copying Rhythms
15. Imitation Game
16. Remembering Sounds
17. Solo Time
18. Name Game
19. Circle the Drum!
20. Musical Amplification
21. Conductor
22. Clap and Tap
23. Come and Get It
24. Sending Messages
25. All Change
26. Farewell Symphony
27. Dance and Change
28. Heavy or Sticky
29. Fantasy Instruments
30. Listen and Walk
31. I Like . . .
32. Catch My Eye
33. Tap-a-Back
34. Pass the Pulse
35. Please Interrupt
36. Up and Down
37. Sleeping Music
38. Sleeping Tambourine
39. Mirror Image
40. Game of Rhythm
41. Evolving Rhythms
42. Horseshoe Rhythms
43. Who's the Chief?
44. One, Two, Three
45. Rhythmsearch

Pass the clap

PRINCIPAL AIM	To bring focus to the group
FURTHER AIMS	<ul style="list-style-type: none">• To speed up reactions• To increase levels of concentration
EQUIPMENT	None
NUMBERS	Any
BASIC MODEL	Position everyone in a circle standing up. Explain that you are going to pass a single clap around the circle in a clockwise direction and that each person takes it in turn to clap once. Once it has gone round a few times, stop and change direction. Once this has gone round a few times, stop and explain that you can now alter the direction the clap travels by clearly passing it in a particular direction. Once this has been going for a while, stop and explain that it is now possible to pass it across the circle.
OBSERVATIONS	<ul style="list-style-type: none">• Notice levels of response• Notice how people interact with each other• Levels of relaxation, etc
VARIATIONS	<ul style="list-style-type: none">• See all other passing activities

Pass the clap (with a pulse)

PRINCIPAL AIM	To develop a sense of pulse within the group
FURTHER AIMS	<ul style="list-style-type: none">• To increase levels of group cohesion• To create a sense of equality within the group• To increase levels of concentration
EQUIPMENT	None
NUMBERS	Any
BASIC MODEL	Position everyone in a circle standing up. Explain that you are going to pass a single clap around the circle in a clockwise direction and that each person takes it in turn to clap once. Once it has gone round a few times, stop and ask them to comment on how the clap was moving around the circle? Was it speeding up and slowing down or was it moving at a regular tempo? Explain that we are now going to try it again but this time we are going to try and make the pulse go at a constant speed without speeding up or slowing down. Try it a few times with regular discussion so that the participants begin to take ownership of the pulse by regulating it as a group.
OBSERVATIONS	<ul style="list-style-type: none">• Notice how the group deal with sharing the problem of trying to regulate the pulse
VARIATIONS	<ul style="list-style-type: none">• This can be done with percussion instruments and Boomwackers• Once the group have mastered this activity, try adding two half-beats every 3rd and 4th beat.

Boom Chika Boom (Call and Response)

PRINCIPAL AIM To warm-up body and voice

FURTHER AIMS

- To develop sense of rhythm
- To encourage group co-operation

EQUIPMENT None

NUMBERS Any.

BASIC MODEL The group stands in a circle. The group repeats everything the facilitator says and does.

Facilitator

Boom Chika Boom

Boom Chika Boom

Boom Chika Rocka Chika Rocka Chika Boom

Ah Ha

Hey Hey

One more time

1. Stamping

2. Stamping and Clapping
Clapping

3. Holding noses

Group

Boom Chika Boom

" "

" "

Ah Ha

Hey Hey

One more time

Stamping

Stamping and

Holding noses

Once you get to 'stamping' go back and start at the beginning. Next is 'stamping and clapping' and so on. Make up whatever you like.

OBSERVATIONS

- This is a very good exercise for developing rhythm while having fun. Try to do the stamping and clapping alternately, stamping on the beat and clapping on the offbeat. Practice it slowly – everyone can do it with practice.

VARIATIONS

- Try getting louder, quieter, slower, faster etc

Rhythmic Name Game

PRINCIPAL AIM	To use names as the basis for developing rhythm
FURTHER AIMS	<ul style="list-style-type: none">• To learn each others' names• To create equality within the group• To encourage improvisation
EQUIPMENT	None
NUMBERS	Any.
BASIC MODEL	<p>The group sits in a circle. The leader explains that we are going to do a warm-up activity.</p> <ul style="list-style-type: none">• Begin by beating out a 4/4 bar with two slaps of knees followed by two hand claps• Invite the group to copy you• After a while ask them to play very quietly while you are talking• Next, say that you want to go round the circle with each person shouting out their name in time with the hand-clap part of the pulse• After each person shouts their name – the rest of the group repeats. For ex: (me) Knees, Knees, Bri – an (group) Knees, Knees, Bri – an• The next step is to clap the rhythms of the names of each person whilst keeping the knees pulse going• Once this has been mastered, clap the name rhythms without the words – in doing this you should be able to tell where you are in the circle from the rhythms alone• The next step is to keep the sense of pulse but open it up for free rhythmic improvisation – use knees and claps to invent any rhythm along with the pulse
OBSERVATIONS	<ul style="list-style-type: none">• Make sure each step is mastered before moving on to the next• This activity can last for a very long time – don't rush through it – give it a chance to develop at the group's pace
VARIATIONS	<ul style="list-style-type: none">• Once you reach the free improvisation stage, you can begin to hand out percussion instruments – listen to how the whole timbre gradually changes as you replace body sounds with instruments

Ding or dong

PRINCIPAL AIM To increase concentration

FURTHER AIMS

- To speed up reactions
- To encourage group co-operation

EQUIPMENT None

NUMBERS Any.

BASIC MODEL The group sits or stands in a circle. The leader explains that a sound will be passed around the circle. The word 'ding' will make the sound go to the left, and the word 'dong' will make the sound go to the right. Therefore, if everyone says 'ding', the sound will continue in that direction until someone says 'dong'. The activity continues around the circle in this way.

OBSERVATIONS

- It may be helpful to establish the direction of each sound by suggesting that the group 'pass' the two sounds around the groups separately before the activity is started.

VARIATIONS

- It's nice to give the Ding and Dong different notes
- It's also possible to sustain the notes

Hands Up!

PRINCIPAL AIM	To speed up reactions
FURTHER AIMS	<ul style="list-style-type: none">• To develop listening skills• To increase levels of concentration
EQUIPMENT	A small instrument for each group member. A piece of recorded music or simply the leader playing a drum.
NUMBERS	8 to 15.
BASIC MODEL	Each person is allowed to choose an instrument. The leader plays some music, either on a tape recorder/CD player or on a guitar or drum. Whilst the music is playing, everyone joins in with an instrument. When the music stops, all instruments must immediately be held above the head, without making a sound. The music can start up again once the group is completely silent.
OBSERVATIONS	<ul style="list-style-type: none">• The focus of this activity is to encourage the children to observe the silence whilst holding up the instrument. The leader should help the group concentrate on achieving this rather than on playing• The leader can encourage the group by putting up his/her hands as soon as the music stops.
VARIATIONS	<ul style="list-style-type: none">• The children can quickly but gently place the instruments on the floor before raising their hands.

Tracking down

PRINCIPAL AIM	To develop listening skills
FURTHER AIMS	<ul style="list-style-type: none">• To encourage group co-operation• To develop concentration
EQUIPMENT	A different instrument for each player.
NUMBERS	8 to 15.
BASIC MODEL	<p>The group sit in a circle, each one has a different instrument. One of the participants sits in the centre of the circle and covers his or her eyes. The leader names one instrument, for example, the tambourine. That instrument has to be 'tracked down' by the person in the middle in the following way: at a sign from the leader, the group all begin to play at the same time (they should all be playing at about the same volume). By listening carefully, the one in the middle must now try to discover where the named instrument is. Once they have located it, they must point and say the instrument name. He or she then swaps places with the person playing the instrument and the game continues.</p>
OBSERVATIONS	<ul style="list-style-type: none">• The leader should of course first make sure that the whole group know the names of all the instruments being used.
VARIATIONS	<ul style="list-style-type: none">• Two of the same instrument can be added to make it more difficult.

Which instrument is missing?

PRINCIPAL AIM To develop listening skills

FURTHER AIMS

- To encourage group co-operation
- To develop concentration

EQUIPMENT A different instrument for each player.

NUMBERS 6 to 8

BASIC MODEL The group sit in a circle, each one has a different instrument except for one. While that person listens carefully, the others take it in turn to play something on their instruments, to demonstrate clearly the different sounds. After that, the person without an instrument sits with back to the group and eyes closed. The leader now points to *one* instrument that will *not* be played. All the others start playing at the same time. The listener must now try to distinguish which instrument is *not* joining in.

OBSERVATIONS

- The leader should of course first make sure that the whole group know the names of all the instruments being used.

Duets, Trios and Quartets

PRINCIPAL AIM	To develop listening skills and concentration
FURTHER AIMS	<ul style="list-style-type: none">• To encourage creativity• To increase self-confidence• To encourage group co-operation
EQUIPMENT	Two small instruments and recorded or live music to provide accompaniment.
NUMBERS	8 to 15.
BASIC MODEL	The group sits in a circle and the two instruments are given to two people sitting next to one another. When the music begins they pass the instruments round in opposite directions. When the music stops the group members holding the instruments play together. When the duet is over the music starts up again and the instruments are passed on in the same direction as before.
OBSERVATIONS	<ul style="list-style-type: none">• A different piece of music may be played to accompany the players during their duet.• If participants find it difficult to pass instruments round without playing them, beaters or sticks can be passed round instead. These can then be used on percussion instruments during the duets.
VARIATIONS	<ul style="list-style-type: none">• The instruments can be passed round in the same direction. With a large group, three or four instruments can be used simultaneously.• The difference between the passing round of instruments and the playing of duets can be emphasised – the two children about to play a duet change places (with their instruments) before starting to play.

Sound Groups

PRINCIPAL AIM	To develop concentration and group co-operation.
FURTHER AIMS	<ul style="list-style-type: none">• To develop observational skills• To develop listening skills
EQUIPMENT	Two distinctive groups of instruments like drums and shakers or bells and scrapers
NUMBERS	8 to 15.
BASIC MODEL	Half the group has shakers and the other half has drums. When the music starts, everyone dances round the room improvising freely on their instruments. When the music stops, all the people with shakers form one group and all the people with drums form another. When the music starts, everyone intermingles and dances freely again. The activity continues in this way.
OBSERVATIONS	<ul style="list-style-type: none">• Initially it may help for a member of staff to join each group in order to help people gather together appropriately.
VARIATIONS	<ul style="list-style-type: none">• The activity can be made more challenging by using three sets of instruments rather than two.

Guiding Music

PRINCIPAL AIM To develop concentration and listening

FURTHER AIMS

- To develop a sense of trust

EQUIPMENT Enough instruments for half the number of participants

NUMBERS Any

BASIC MODEL The group are divided into pairs and asked to stand facing each other after choosing one instrument between them. One participant is asked to close his/her eyes and follow the sound of the instrument played by his/her partner. The player leads his partner slowly around the room with nothing but the sound of the instrument and without touching his partner. When the player stops the music, both participants stand still.

OBSERVATIONS

- The instrumentalist should be encouraged to walk backwards slowly, not too far away from the partner with eyes closed.
- The group leader might want to be the first to demonstrate being led

Sound Exploration

PRINCIPAL AIM Relaxation and self-awareness

FURTHER AIMS

- To develop patience

EQUIPMENT An instrument for each participant

NUMBERS up to about 15

BASIC MODEL The group are seated in a circle with the instruments arranged in the middle. Everyone is asked to choose an instrument that they would like to explore. Go round the circle inviting each person to take it in turn to explore the sound of his or her instrument.

OBSERVATIONS

- The way of playing and body language or posture can represent mood, intentionality, communicability, expressivity, awareness, perception and motor coordination

Hunt the . . ?

PRINCIPAL AIM	To develop concentration and listening skills
FURTHER AIMS	<ul style="list-style-type: none">• To encourage group co-operation
EQUIPMENT	A small instrument or edible treat for each child.
NUMBERS	8 to 15.
BASIC MODEL	One child is asked to leave the room. The leader then hides a sweet. The child is invited back into the room to search for the sweet. The group assists him by playing quietly and loudly on their instruments. The nearer he or she gets to the sweet, the quieter the music becomes. When the music stops, the sweet should be within reach.
OBSERVATIONS	<ul style="list-style-type: none">• The seeker should be encouraged to notice how his or her position in the room affects the volume of the music. If necessary, he or she can return to the door and begin again.• The group should be encouraged to watch the distance between the seeker and the sweet, and monitor the sound level accordingly.
VARIATIONS	<ul style="list-style-type: none">• Vocal 'oo' sounds and clapping can be used instead of instruments.

Copying Rhythms

PRINCIPAL AIM	To develop concentration and listening skills
FURTHER AIMS	<ul style="list-style-type: none">• To develop short-term memory
EQUIPMENT	None
NUMBERS	Any.
BASIC MODEL	The group sits in a circle. The leader claps a simple rhythm that can easily be repeated continuously. When participants feel able, they join in until the whole group is clapping together. The leader may then stop the group and clap a different rhythm.
OBSERVATIONS	<ul style="list-style-type: none">• Participants may need encouragement to listen carefully rather than clap at random.
VARIATIONS	<ul style="list-style-type: none">• The rhythms can be tapped on different parts of the body.• Words or people's names can be used to accompany the rhythm.• Group members can be asked to lead.• Instruments can be used.• The group can 'echo' back short rhythms in a call and response manner.• The group can take it in turn to repeat the rhythm.

Imitation game

PRINCIPAL AIM To develop listening skills

FURTHER AIMS

- To encourage group co-operation
- To develop concentration

EQUIPMENT Instruments, two of each kind.

NUMBERS 8 to 15.

BASIC MODEL The group is divided into two. Each half sits with its back to the other, lying in front of both are a number of instruments, an identical selection for each group. At a sign from the leader, someone from the first group plays something on any one of the instruments. From the sound alone, the second group has to decide which instrument was used, and then someone from that group must play something on the same instrument. If they get it right then they repeat the process with the first group.

OBSERVATIONS

- The game can be made more difficult by playing the instruments in a way that won't reveal their natural sound, for example, scratching a drum.

VARIATIONS

- Encourage the groups to imitate the sound and the rhythm played on the instrument.
- Play two instruments at the same time.

Remembering sounds

PRINCIPAL AIM	To develop listening skills
FURTHER AIMS	<ul style="list-style-type: none">• To increase levels of concentration
EQUIPMENT	Pen and paper for everyone
NUMBERS	8 to 15.
BASIC MODEL	The group members relax, lying on the floor or sitting in a chair with eyes closed. For about six minutes the leader uses objects from the immediate environment to make various sounds, leaving a short space between each one (e.g. tapping on the floor, walls and radiators, blowing into a bottle, swishing the curtains etc.) At the end, everyone tries to remember and write down the sounds, preferably in the right order. The results can then be compared.
OBSERVATIONS	<ul style="list-style-type: none">• It is a good idea to spend a few minutes looking around the room and trying to imagine the possible sounds.• Participants can also take turns at being the leader
VARIATIONS	<ul style="list-style-type: none">• Try including instruments.• Experiment with loud and quiet sounds.• Long and short sounds.

Solo time

PRINCIPAL AIM	To increase self-confidence.
FURTHER AIMS	<ul style="list-style-type: none">• To develop patience• To encourage group co-operation and understanding.
EQUIPMENT	One maraca
NUMBERS	Any.
BASIC MODEL	The maraca is passed around the circle whilst a short song or part of a song is sung. When the song is finished, the participant holding the instrument plays a free solo. After the solo, the song starts up again, the instrument is passed around and the activity continues.
OBSERVATIONS	<ul style="list-style-type: none">• The group leader may have to ensure that each participant is given the opportunity to play a solo.• A clear distinction should be made between solo time and passing the instrument around the circle.• The leader may need to encourage participants to listen carefully to the soloist.
VARIATIONS	<ul style="list-style-type: none">• The song can be sung quickly or slowly. The speed will probably affect the way in which the instrument is passed around.• Different songs can be used.• Players may wish to stand for their solo.• Each soloist can sing or say his or her name before or during the playing.• Two instruments can be passed around, travelling either in the same way or in opposite directions. The soloists can play a duet or two solos, one after another.• The 'listeners' can clap hands while the soloist is playing.• Different instruments can be passed around.• Instead of singing a song and then having solos, participants can take it in turns to play a solo one after another. The player should pass the instrument on to the next soloist after she or he has finished playing.

Name game

PRINCIPAL AIM To encourage vocalisation and increase self-confidence.

FURTHER AIMS

- To develop leadership skills.
- To encourage group co-operation.
- To develop creativity.

EQUIPMENT None.

NUMBERS 8 to 15

BASIC MODEL The leader sings his or her name to one or two notes and asks the group to repeat it. Each of the participants then take it in turn to sing their names followed by the rest of the group repeating it. Once it comes back round the circle to the leader, he or she will then sing their name to a slightly longer, more inventive melody. The group will copy this also and then it will go around the circle. After a few times, the children will become more comfortable and therefore able to invent longer and more expressive melodies.

OBSERVATIONS

- The group leader should demonstrate as many ways as possible to sing his or name to let the children see that there is no wrong way to do the activity. The group should repeat every attempt.

VARIATIONS

- Engage the children's creativity by telling them to imagine that their voice is 'like a bird' and should be free to fly wherever and however it wants.
- Combine singing with clapping rhythms.
- Try funny voices e.g. really low, operatic, squeaky, quiet, loud, etc.

Circle the drum!

PRINCIPAL AIM	To develop self-confidence.
FURTHER AIMS	<ul style="list-style-type: none">• To develop group co-operation.• To develop initiative.• To increase concentration.• To develop listening skills.
EQUIPMENT	One drum and two beaters or a 'hand drum'
NUMBERS	8 to 15
BASIC MODEL	The group sits on the floor around the drum and the beaters. The leader walks around the group singing a song. When the song ends, the leader stops behind a group member who then stands up to play a drum solo. Other group members can clap to accompany the solo. When the playing is over, the drummer puts down the beaters, (to the sound of applause from the other members of the group) tags on to the leader and walks around the group with the leader. This continues until all group members have played a solo and formed a long line behind the leader.
OBSERVATIONS	<ul style="list-style-type: none">• Every time the leader stops behind a group member, he or she can ask the group who it is. This helps participants to concentrate and prepares the soloist for his or her solo.• Different members will probably play for varying lengths of time. The group leader may need to help a participant stop by getting the group to say, 'One, two, three . . . stop!'
VARIATIONS	<ul style="list-style-type: none">• A different instrument or set of instruments can be used.• The leader can stop behind two people rather than behind one person. The two people on either side of the leader can have a duet.• A variety of songs can be used for this activity.• A group participant can act as leader.

Musical amplification

PRINCIPAL AIM To develop self-confidence.

FURTHER AIMS

- To develop group co-operation.
- To develop initiative.
- To increase concentration.
- To develop listening skills.
- To develop creativity through vocalisation.

EQUIPMENT None

NUMBERS 8 to 15

BASIC MODEL The group stand in a circle. Everyone thinks of a sound. Then someone begins *softly* making his sound; the next person repeats that same sound but more loudly; the next repeats it again even more loudly etc. until you have gone right round the circle. Then the next person begins with a new soft sound that goes round the circle in the same way.

OBSERVATIONS

- The leader has to make sure that the amplification happens slowly (otherwise it will be impossible to increase the volume after three or four turns), but also that it still continues after a certain level. You should encourage the participants to push themselves as far as they can.
- It helps a great deal if the person who initiates the sound follows the sound by pointing as it travels around the circle. As the sound reaches its peak, the initiator can hold it there for a moment and then cut it by lowering his or her hand.
- Try to encourage as many vocal sounds as possible.

VARIATIONS

- Instead of amplifying the sound around the circle, you can also try throwing the sound into the circle. Reach out of the circle to grab the sound and as you bring it into the circle increase the volume with the rest of the group copying it. When the sound reaches its peak, release it into the middle of the circle.

Conductor

PRINCIPAL AIM To develop leadership skills.

FURTHER AIMS

- To explore non-verbal communication.
- To develop eye contact.
- To develop self-confidence.
- To develop creativity

EQUIPMENT Different instruments for each child.

NUMBERS 8 to 15

BASIC MODEL The group should be seated either on chairs or on the floor in a semi-circle with the leader facing in to the group. He or she should begin this activity by introducing the instruments one at a time and then inviting each child to come forward and choose an instrument. The leader should explain that he is both the conductor and composer and the group are his orchestra. The conductor should establish clear hand signals for starting and stopping, loud and soft, crescendo and diminuendo, tutti, small groups and solo. After composing a piece of music, the conductor should then invite someone from the group to take the baton.

OBSERVATIONS

- The leader should highlight the use of silence in the demonstration.
- No directions should be verbal.

VARIATIONS

- Vocal sounds can also be included in the orchestra.
- Try forming different sub-groups, for example, a drum section, chime bar section, bell section, etc.

Clap and tap!

PRINCIPAL AIM To develop initiative.

FURTHER AIMS

- To speed up reactions.
- To develop listening and observational skills.
- To encourage group co-operation.

EQUIPMENT One tambour or tambourine.

NUMBERS 8 to 15

BASIC MODEL The group sits in a circle, either on chairs or on the floor. Participants should be as quiet as possible before starting. The group leader is in the middle of the circle and suggests that one person should clap once. As soon as the clap is heard, the leader holds out the tambour to the person who has clapped and the person then taps the tambour, once. Another participant claps and the leader holds out the tambour for that person, and so on.

OBSERVATIONS

- Some participants may need encouragement to clap and thereby 'request' the tambour; others may need to curb their enthusiasm and concentrate on listening and watching other group members take part.

VARIATIONS

- A group member can become the leader.
- Members can be chosen as 'next to clap' by the person tapping the tambour. This could be done in the form of a wink.

Come and get it!

PRINCIPAL AIM	To develop eye contact.
FURTHER AIMS	<ul style="list-style-type: none">• To develop initiative.• To develop listening skills.• To encourage mobility.
EQUIPMENT	One pair of Indian cymbals (or another quiet instrument with sustain)
NUMBERS	8 to 15
BASIC MODEL	The group sits in a circle, either on chairs or on the floor, with one person holding a pair of Indian cymbals. When all is quiet, that person plays the cymbals, looking directly at a second group member. When the sound has totally died away, the second person gets up, takes the cymbals from the player and returns to his or her chair. The activity then continues.
OBSERVATIONS	<ul style="list-style-type: none">• The person getting up to fetch the instrument assures eye contact. This would not be the case if the player pointed to another player or if he or she gave the instrument away.
VARIATIONS	<ul style="list-style-type: none">• Different people can use two instruments at the same time.

Sending messages

PRINCIPAL AIM	To develop the ability to take turns.
FURTHER AIMS	<ul style="list-style-type: none">• To encourage eye contact.• To develop listening and concentration.
EQUIPMENT	Two contrasting instruments.
NUMBERS	8 to 15
BASIC MODEL	<p>The group sits in a circle, either on chairs or on the floor. Two people sitting opposite one another each choose an instrument. One of the two begins to by playing his or her instrument. The other person waits and listens, as do the rest of the group. When the first player has finished, he or she looks up at the second participant, who then begins to play. When the second player has finished, he or she looks up at the first player. When they have each taken sufficient turns and the dialogue is over, they pass on the instruments, clockwise, to the next two people, and the activity continues.</p>
OBSERVATIONS	<ul style="list-style-type: none">• It may be advisable for two members of staff to demonstrate this activity first.
VARIATIONS	<ul style="list-style-type: none">• Listeners can comment on the players' music.• Players can imitate their partner's styles of playing (rhythm and/or dynamics).• Humming or vocal sounds can be used instead of instruments.

All change!

PRINCIPAL AIM To develop group co-operation.

FURTHER AIMS

- To speed up reactions.
- To develop listening skills.

EQUIPMENT One small instrument for each person. A guitar, drum or piece of recorded music.

NUMBERS 6 to 15

BASIC MODEL The group sits in a circle, either on chairs or on the floor and each participant has an instrument. The leader plays a piece of music and members of the group join in on their instruments. When the music stops, they place their instruments on the chairs and each person moves to the seat on his or hers left. The activity starts up again when all participants are waiting, ready to play their 'new' instrument.

OBSERVATIONS

- It may be necessary to practice standing up and putting the instrument down when the music stops before embarking on this activity.
- Participants may need help to keep quiet until the music begins each time.

VARIATIONS

- Different types of music can be used during this activity.

Farewell symphony

PRINCIPAL AIM To develop self-control

FURTHER AIMS

- To encourage group co-operation.
- To develop patience.

EQUIPMENT An instrument for each person. A box or bag for the instruments.

NUMBERS 6 to 15

BASIC MODEL The group sits in a circle, either on chairs or on the floor and each participant has an instrument. Place an instrument box or bag in the centre of the circle. The leader plays a piece of music and members of the group join in on their instruments. When the group has played together for a while, one player puts his or her instrument in the box. The person to the left follows soon after, and so on until all the instruments are in the box.

OBSERVATIONS

- It is a good idea to find or even compose a song that could become the 'farewell' song.
- The long diminuendo resulting from this activity can have a calming effect on the group, valuable at the end of a session.

VARIATIONS

- This activity can be used in reverse for distributing instruments.
- When an instrument has been put away the player can hum quietly. The humming can become quieter at the very end.

Dance and change!

PRINCIPAL AIM	To develop the ability to share.
FURTHER AIMS	<ul style="list-style-type: none">• To develop initiative.• To develop listening skills.
EQUIPMENT	An instrument for each person. A guitar/drum to produce dancing music.
NUMBERS	6 to 15
BASIC MODEL	Each participant chooses one small portable instrument. Dance music is played and everyone dances and plays an instrument simultaneously. When the music stops, participants exchange instruments. When the music starts again, everyone resumes dancing.
OBSERVATIONS	<ul style="list-style-type: none">• If some children find it hard to give up their instruments, it may help to start the music again as soon as most instruments have been exchanged.
VARIATIONS	<ul style="list-style-type: none">• Half the group only has instruments. When the music stops, the instrumentalists offer their instruments to participants who are without instruments.

Heavy or sticky

PRINCIPAL AIM	To encourage group co-operation.
FURTHER AIMS	<ul style="list-style-type: none">• To develop imagination.• To increase self-confidence.
EQUIPMENT	One tambourine
NUMBERS	8 to 15
BASIC MODEL	The group sits in a circle. Participants pass the tambourine around the circle in silence and imagine that it is very heavy. The leader then suggests that the tambourine becomes sticky, smelly or slippery. The tambourine is put aside and an imaginary tambourine is passed around. This imaginary tambourine also becomes heavy or sticky, etc.
OBSERVATIONS	<ul style="list-style-type: none">• You may wish to spark off ideas, for example, nearly dropping the 'heavy' tambourine or getting the 'sticky' tambourine stuck to their clothes.
VARIATIONS	<ul style="list-style-type: none">• Other small instruments can be used.• Participants can pass the instrument across the circle rather than around it.

Fantasy instruments

PRINCIPAL AIM	To encourage group co-operation.
FURTHER AIMS	<ul style="list-style-type: none">• To develop imagination.• To increase creativity.
EQUIPMENT	A large empty bag
NUMBERS	8 to 15
BASIC MODEL	The group stand in a circle and a large bag is handed round. Each person in turn takes out an imaginary instrument. Then one after another everyone gives a short demonstration on his or her 'instrument'. By using movement and sound, they should make clear to the rest of the group which instrument they have taken. The others try to guess.
OBSERVATIONS	<ul style="list-style-type: none">• Make sure no-one starts playing until everyone has an 'instrument'.
VARIATIONS	<ul style="list-style-type: none">• Form an orchestra and have someone conduct.• Encourage the group to play a tune together.

Listen and walk!

PRINCIPAL AIM	To encourage group co-operation.
FURTHER AIMS	<ul style="list-style-type: none">• To encourage concentrated listening.• To improve auditory discrimination.• To develop self-confidence.• To develop trust.
EQUIPMENT	A small instrument for each person. One ocean drum or drum.
NUMBERS	8 to 15
BASIC MODEL	The group stands in a circle with at least an arm's length between each participant, each holding their instruments. The leader stands in the middle of the circle with an ocean drum or drum and beater. The purpose of the activity is to walk around the circle with eyes closed using the sound of the drum for navigation. The small instruments are used to make everyone aware of your location. By listening to the sound of the drum and each other, the group can easily walk around the circle without bumping into each other.
OBSERVATIONS	<ul style="list-style-type: none">• The leader should make sure that there is sufficient distance between the participants before starting.• Absolute silence must be maintained at the beginning.• Participants should be encouraged to walk slowly.
VARIATIONS	<ul style="list-style-type: none">• If the room is big enough, then the leader can move the centre of the circle.• Participants can take turns at being leader.

I like . . .

PRINCIPAL AIM	To encourage participants to interact with one another.
FURTHER AIMS	<ul style="list-style-type: none">• To develop listening skills.• To develop group awareness.• To encourage self-assertiveness.
EQUIPMENT	One instrument.
NUMBERS	8 to 15
BASIC MODEL	The group sits in a circle, either on chairs or on the floor. One participant has the instrument and plays it for a few moments. At the same time he or she says, 'I like Steven's/Jane's shoes'. The instrument is then passed to the left and the next person plays the instrument and says what he or she likes about another participant. The activity continues until everyone has had a turn.
OBSERVATIONS	<ul style="list-style-type: none">• Participants can discuss their 'likes' at the end of the activity.• Participants can play first and talk afterwards. This does not matter as long as each turn is fairly short and the focus of the playing is to support the spoken words.
VARIATIONS	<ul style="list-style-type: none">• A range of different instruments can be used, with each participant making his or her own choice. In this case, it is advisable to put each instrument aside after it has been used.• Participants can also talk about different foods or activities they like or dislike.• Instead of passing the instrument around the group in order, they can pass it to the person about whom they have just given an opinion.

Catch my eye!

PRINCIPAL AIM To develop eye contact.

FURTHER AIMS

- To encourage group co-operation.
- To increase concentration and listening.

EQUIPMENT An instrument for each person.

NUMBERS 8 to 15

BASIC MODEL The group sits in a circle, either on chairs or on the floor. The leader begins playing his or her instrument and after a short while looks up at a participant, inviting him or her to join in. After playing for a while, that participant looks up at another group member who then joins in the playing. This process continues until the whole group is playing together. After a while, the last person to join in stops playing then looks up at another participant to invite him or her to stop playing. This process continues until the whole group has stopped playing.

OBSERVATIONS

- It may be necessary to begin with all instruments (except the leader's) on the floor and for individuals to pick them up as they join in the playing. The same process will apply as the participants drop out of playing, the instruments should be placed gently on the floor.

VARIATIONS

- The leader alone can use eye contact to invite participants to join in.
- The leader can help people to be aware of the eye contact by singing their names at the appropriate moment.

Tap-a-back

PRINCIPAL AIM To develop group co-operation.

FURTHER AIMS

- To increase tactile awareness and tolerance of physical contact.
- To develop patience.
- To develop concentration.

EQUIPMENT None

NUMBERS 8 to 15

BASIC MODEL The group sit in a circle and turn to face the person on the left. Inevitably, each person looks at the back of the person in front. The leader taps the back of the person next to him or her and this person, in turn, passes on the same type of tap. The activity continues all around the circle.

OBSERVATIONS

- Group members should keep quiet and concentrate on the 'message' being passed around.
- Tapping may be with either one or two hands.
- The activity works well if players close their eyes.

VARIATIONS

- A specific number of taps can be passed around.
- A group participant can start the tapping.
- A 'drawn' shape, cross or letter can be passed on.
- Players can tap different parts of the back.

Pass the pulse

PRINCIPAL AIM To develop group co-operation.

FURTHER AIMS

- To increase tactile awareness and tolerance of physical contact.
- To develop patience.
- To develop concentration.

EQUIPMENT None

NUMBERS 8 to 15

BASIC MODEL The group stands in a circle holding hands. The participants are encouraged to close their eyes and try to maintain total silence. The leader then gently squeezes the hand of the person on his or her left, who in turn squeezes the hand of the person on his or her left. This continues all around the circle. The activity should be continued until everyone can feel a definite sense of 'pulse', very much like a 'heartbeat' rhythm.

OBSERVATIONS

- Group members should keep quiet and concentrate on the 'pulse' being passed around.
- The activity works well if players close their eyes.
- A change of direction can be achieved by squeezing the hand of the person who passed the clap to you.

VARIATIONS

- Two pulses can be sent simultaneously by squeezing the hands of two participants.

Please interrupt!

PRINCIPAL AIM To encourage listening and patience.

FURTHER AIMS

- To develop group co-operation.
- To develop initiative.

EQUIPMENT An instrument for each participant.

NUMBERS 6 to 15

BASIC MODEL The group sits in a circle, each participant holding an instrument. One person plays alone until the person on their right interrupts by playing too. As soon as the first player is interrupted, he or she should stop and allow the other person to continue playing. That person continues until the next participant on the right interrupts, and so on.

OBSERVATIONS

- The leader may need to encourage the group to allow each player to have some interrupted playing time.

VARIATIONS

- Participants can interrupt each other at random rather than go around the circle,
- A large instrument such as a drum or a cymbal can be placed in the middle of the circle and participants play and 'interrupt' one another on this, either with beaters or with their hands.

Up and down

PRINCIPAL AIM To develop concentration and listening skills

FURTHER AIMS

- To develop motor control and spatial awareness.
- To encourage vocalization.
- To develop the concept of up and down.

EQUIPMENT None

NUMBERS Any.

BASIC MODEL The group stands or sits in a circle holding hands. The leader waits for silence and then begins to make a vocal sound that gradually rises in pitch. At the same time, the leader slowly raises his or her hands, encouraging the group to do likewise. Once all hands are up, the leader makes the same sound in reverse and everyone lowers their hands.

OBSERVATIONS

- The leader should begin the activity with very slow movements.
- Group members should be encouraged to join in with their own vocal sounds.
- The position of the hands can be emphasized by singing 'up' or 'down'.

VARIATIONS

- The words 'up' and 'down' can be sung rather than using the vocal sound.
- The activity can be done with eyes closed.
- The sliding pitch can change direction at any time.
- Instruments such as bells or tambourines that can be held and shaken simultaneously by two people can be used.
- The group can do the activity without holding hands as part of a physical warm up. Start in a very low position with hands touching the floor and rising until hands are fully extended and feet are on tiptoes.
- Dynamics can also be used. Start low and quiet and increase volume as pitch rises.

Sleeping music

PRINCIPAL AIM To improve the ability to relax.

FURTHER AIMS

- To develop group co-operation.
- To develop self-control.

EQUIPMENT Chime bars and a drum.

NUMBERS Any.

BASIC MODEL Participants sit in a circle around a person who has been chosen to play the instruments. He or she lulls the listeners to sleep by playing the chime bars in an appropriate manner. When everyone has settled and 'fallen asleep', the player wakes up the group by playing the drum. Another participant then takes over the instruments.

OBSERVATIONS

- The leader should encourage participants to close their eyes even if some find this difficult at first.
- Players should wait as long as possible before waking the group.

VARIATIONS

- Other contrasting instruments can be used.
- Two participants can play, taking on instrument each.

Sleeping tambourine

PRINCIPAL AIM	To develop motor control and concentration.
FURTHER AIMS	<ul style="list-style-type: none">• To develop group co-operation.• To develop a sense of responsibility.
EQUIPMENT	One tambourine.
NUMBERS	Any.
BASIC MODEL	The group sits in a circle. The leader picks up the tambourine very carefully and passes it to his or her neighbour without making a sound. Group members pass the 'sleeping tambourine' around the circle in such a way that no sound can be heard.
OBSERVATIONS	<ul style="list-style-type: none">• The leader can encourage participants to watch the tambourine whilst waiting for their turn.• This activity is a useful contrast to more active games.
VARIATIONS	<ul style="list-style-type: none">• The direction in which the tambourine is passed around can be changed at any time.• Other instruments, such as maracas, bells and shakers may also be used.• The group can pass two instruments around simultaneously.

Mirror image

PRINCIPAL AIM	To improve motor control.
FURTHER AIMS	<ul style="list-style-type: none">• To increase concentration.• To develop imagination.• To develop observational skills.
EQUIPMENT	Two maracas. A guitar/drum or recorded music.
NUMBERS	Any.
BASIC MODEL	Two participants stand facing one another, each holding a maraca in opposite hands. The remaining participants watch and listen. The soloists determine which of the two of them is going to lead. When the music starts, the leader moves the maraca, and his or her partner copies the movements as exactly as possible as though he or she were a mirror image of the leader. When the music stops, the soloists both stand still. When the music starts again, the two soloists either exchange leadership or two new soloists have a turn.
OBSERVATIONS	<ul style="list-style-type: none">• The group leader may need to encourage the soloists to start off with slow movements.
VARIATIONS	<ul style="list-style-type: none">• Other small instruments, such as tambourines or shakers, can be used.• One participant can stand opposite the whole group and invite everyone to imitate his or her movements.

Game of Rhythm

PRINCIPAL AIM To develop teamwork

FURTHER AIMS

- To increase concentration.
- To develop imagination.
- To develop observational skills.

EQUIPMENT An instrument for everyone

NUMBERS Group divided into two teams

BASIC MODEL Two groups are formed. The facilitator gives a signal to the first group to begin a rhythm. They then have 30 seconds or so for the group to unify – that is, for them all to play the same rhythm. After the time is up, the other group have to decide whether or not they are playing together in unison. If they are, then they have to copy the rhythm.

OBSERVATIONS

- The facilitator has to encourage everyone to listen really carefully and help them to hear whether a team is playing in unison or not.

Evolving Rhythms

PRINCIPAL AIM To develop teamwork

FURTHER AIMS

- To increase concentration.
- To develop imagination.
- To develop observational skills.
- To develop leadership

EQUIPMENT An instrument for everyone

NUMBERS Any.

BASIC MODEL The group sit or stand in a circle in silence. When the leader says begin, the group all start playing together. After a while, a single unified rhythm should begin to emerge. When this happens, the leader might use a signal to move on and develop another unified rhythm.

OBSERVATIONS

- Watch what instruments seem to be dominating – it is sometimes a good idea to move the prominent instruments around.

VARIATIONS

- A nice thing to do is for the group to be stationary while they find their unified rhythm, once they find it the leader signals (by whistling) for them all to move in a carnival-like procession until they are signalled to stop and begin searching for another rhythm.
- 2 or 3 groups could be formed and asked to find rhythms given a common pulse

Horseshoe Rhythms

PRINCIPAL AIM To develop group cooperation

FURTHER AIMS

- To increase concentration.
- To develop imagination and rhythmic inventiveness
- To develop listening skills.
- To develop self-confidence

EQUIPMENT An instrument for everyone

NUMBERS Any.

BASIC MODEL The group sit or stand in a horseshoe shape. When the leader says begin, the person at one end of the horseshow invents a rhythm, which s/he repeats. The person next in line begins to join in then the next person and so on until everyone is playing the same rhythm. Once it reaches the other side of the horseshoe, the person on the other side begins to change the rhythm. Once the new rhythm is established the process is repeated in reverse until it reaches the first player, now with a new rhythm. The process is repeated.

OBSERVATIONS

- Make sure that everyone is playing the same rhythm before it is allowed to change.

VARIATIONS

- After a couple of times back and forth ask for volunteers to go at either end of the horseshoe.
- Give everyone a shaker and another type of instrument. Have shakers go in one direction and then change to other instruments to go back the other way.

Who's the Chief?

PRINCIPAL AIM To develop leadership and teamwork

FURTHER AIMS

- To increase concentration.
- To develop imagination.
- To develop observational skills.
- To develop leadership

EQUIPMENT An instrument for everyone

NUMBERS Any.

BASIC MODEL The group sit or stand in a circle in silence. A volunteer is asked to leave the room. Once s/he has left the room the group leader nominates a chief who begins to play a rhythm that everyone else copies. The volunteer is invited in to listen. S/he stands in the middle of the circle listening. The Chief gradually changes the rhythm maybe accompanied by an action and everyone else copies. The volunteer has to guess who the Chief is.

OBSERVATIONS

- It can be a good idea to give the volunteer a little help if they are finding it particularly difficult to find the Chief.

VARIATIONS

- If instruments are used, the Chief's instrument can be identified quite easily as it is the first instrument we hear. Try to get everyone to join in straight away and then focus in on the rhythm.
- This can also be done without instruments, just use handclaps.
- This can also be a movement activity. Instead of the Chief leading with rhythms s/he could lead with movements/actions.

One, Two, Three

PRINCIPAL AIM	To develop rhythm in pairs
FURTHER AIMS	<ul style="list-style-type: none">• To increase concentration.• To develop teamwork• To develop imagination/creativity
EQUIPMENT	None
NUMBERS	Any.
BASIC MODEL	<p>The group is divided into pairs. The leader explains that they are going to count to three in pairs:</p> <p>A says 1 B says 2 A says 3 B says 1 A says 2 B says 3</p> <p>They should repeat this until they can do it steadily without mistakes. Ask for volunteers to demonstrate after each stage of the activity. Next, ask them to replace the no. 1 with a sound. This should be the same sound agreed by both. After they've practised for a while ask a couple of pairs to demonstrate. The next step is to replace the no. 2 with a sound and then the no. 3. It takes a long time to master this exercise but once they do master it, they get a lot of satisfaction.</p>
OBSERVATIONS	<ul style="list-style-type: none">• Take time with this one. It's very good for developing patience.
VARIATIONS	<ul style="list-style-type: none">• A nice thing to work towards is combining the sounds with a movement/action.

Rhythmsearch

PRINCIPAL AIM To develop the ability to improvise with rhythm

FURTHER AIMS

- To increase rhythm fluidity.
- To develop self-confidence
- To develop imagination/creativity

EQUIPMENT None

NUMBERS Any.

BASIC MODEL The group form a circle seated in chairs where possible. Begin lightly drumming on knees – *patter – patter – patter – patter*. **Stop!** By raising hands and calling out (e.g. “Yo”). Make this simple rule: when anybody begins pattering **all join in**; when anybody stops (by calling out and raising hands) **all stop**. Play with this for a few minutes, handing over power to the group.

Next, fix a pulse by alternating two left hand strokes with two right hand strokes at a moderate tempo – LLRR – LLRR – LLRR etc.

Next, try to limit the amount of players at any given time to 6. This will cause everyone to be really aware of everyone else in the group. Do not aim for accuracy, a perfect six but observe the principle of *limitation*.

The next step is to open it up for rhythmic experimentation. Whilst keeping the pulse – tell people to experiment with different rhythms using hands, feet and vocal sounds.

OBSERVATIONS

- Don't move on the experiment with different rhythms until everyone is comfortable with the pulse
- Notice who are the first to experiment and who cling rigidly to the pitter-patter pattern.

VARIATIONS

- From the simple patter-patter this exercise can develop into a full instrumental piece