

UNIT 8

STAGE
OF
mind

8. MUSIC / PERFORMANCE

In this unit, we will explore the various ways in which music can be used in theatrical productions. We will examine music as a tool for creating narratives, enhancing moods, establishing atmospheres, and expressing emotions.

The unit will be structured around four main topics. Firstly, we will explore the different roles that music can play in a theatrical performance. Secondly, we will investigate the various sources of music and sound. Thirdly, we will learn how to effectively use music in theatrical performances. Finally, we will explore techniques for combining sounds and recording and playing back music.

The experiential workshops will incorporate structured improvisation activities and opportunities to listen to recorded music. Recorded music may be sourced from existing music available on the internet (such as YouTube or other music/video digital platforms) or created during the training.

Through this unit, participants will gain a deeper understanding of the power of music in theatrical productions and develop practical skills for incorporating music into their work.

8.1 Learning outcomes

Upon completion of this unit, participants of the training program will:

- ▶ understand the various uses of music in theatrical plays
- ▶ develop basic skills for creating sound environments according to a given theme
- ▶ develop basic skills for handling recording and playback requirements
- ▶ improve creativity and imagination skills for conception and expression of ideas
- ▶ learn how to turn creative ideas into action
- ▶ enhance communication skills, including conveying meanings and concepts, adjusting messages for the audience, expressing ideas, active listening, and improving diction, volume, and pitch of voice.

8.2 Theoretical background / Approach

The theoretical framework for this training unit draws from the following fields:

Music Psychology, which aims to understand how humans perceive, create, perform, and respond to music in terms of mental function. (Deutch, 2013)

Acoustic Ecology, which explores human awareness of the acoustic environment at any given time. (Wrightson, 1996)

Music Therapy, which employs music to achieve therapeutic goals through the therapist-client relationship (Bunt & Stige, 2014)



Music can be defined as humanly organized sound, and every person has a musical self regardless of their background or abilities. Music-making involves expression, communication, and the creation of relationships. The effects of music are not inherently healing or harmful but depend on the conscious intention of the creator, performer and listener.

Verbal and musical expression offer distinct opportunities for individuals to communicate. While language helps articulate rational and intellectual thoughts, music allows for a deep expression of emotions and transpersonal aspects of life (Kenny, 1995).

8.3 Learning and teaching methods

For this training unit, an experiential learning approach will be utilized. The workshops will have a basic structure consisting of group playing (through structured improvisation activities), listening, discussion and information sharing. The method emphasizes building on participants' existing knowledge – asking the participants what they already know about a specific subject and then try to elaborate and expand their knowledge – while also encouraging them to investigate – provoking and enhancing their natural interest and encourage them to seek information for a specific topic. i.e. to find examples of pre-recorded music in theatrical plays.

8.4 Detailed unit description

The main objective of this training unit is to provide participants with a fundamental knowledge of how music can be used in theatrical plays through experiential learning. To achieve this goal, we propose five interconnected topics that enable participants to explore and discuss various aspects of music as a medium of communication, social interaction, and expression. The development of the topics is flexible to cater to the specific characteristics and needs of the participant group. The recommended number of workshops is seven, each lasting 90 minutes. However, the actual number of workshops will depend on the overall progress of the training and how significant a role music will play.

The overall plan begins with an introductory workshop where all topics of the unit are presented and then we move on by focusing on the first topic, the role of music. In this section, as mentioned above, we will present and discuss music as an essential or supportive element, as well as a medium that is able to create specific moods or atmospheres. In order to better understand the role of the music we will listen to examples of different uses of sounds or music.

The second section focuses on sound sources. The core activities of this topic can take up to three workshops, including exploring music and the body, non-musical materials, and creating simple musical instruments from recycled materials. The third workshop involves collecting sound samples through recording, using simple recording equipment such as mobile phones. Participants will learn to produce sound effects with all available materials and instruments.

The third section is interrelated with the first one and is about how to use music. Core activities in this topic offer the opportunity to participants to explore the narrative qualities of music (musical ways of accompanying a movement, an incident, or a change of scenes); how to describe or enhance a feeling or emotion; how to use music in order to create an atmosphere for a specific scene. Additionally, there will be an option of walking in the neighbourhood, park or market in order to listen to the community's soundscape. The participants' impressions will be discussed in the group.



The fourth section will be about the combination of sounds, recording and playback and will focus on the ways that all music produced, live or recorded, can be put together to serve the purposes of the whole performance. The core exercises involve experimenting with and exploring combinations of live and recorded music based on what has been taught or recorded so far. Another core activity simulates music in a theatrical performance where participants create music around a simple act using the tools presented during the training, allowing for the assessment of gained skills.

8.4.1 Further details

This training unit has been tailor-made to the needs of people with mental health difficulties without any musical background. However, if there are participants with musical or other skills, such as playing an instrument, singing, or writing lyrics, and they can contribute to the performance, the facilitators can adjust the training to accommodate their role. For example, they can perform live music or use their compositions if any.

For most of the activities, it is recommended for the facilitator to have a simple recording device and portable speaker to start collecting any sounds, melodies, or acoustic elements that may be useful for future use. This material can be stored in special shared digital folders, such as cloud storage. Video recording can also be used, but ethical issues regarding the recording of sound and video must be considered, such as participants' consent forms for recording.

Regarding health and safety, it is important to ensure that all sounds we make are not irritating to anyone. Disinfectant wipes should be available to clean instruments after each use, especially when using blown instruments. In the case of using bigger hand drums with a large skin surface, we ensure to play either with our hands or soft mallets.

The first workshop can start with some musical play and introductions, providing an overview of the entire unit, which covers four main topics related to music: the role it plays, where sounds come from, how to use music effectively, and how to combine sounds and use recording and playback techniques. Then, the first topic, focusing on the role of music, can be explored more in detail. The first meeting can be wrapped out with another musical exercise designed to bring participants together.

8.5 Unit assessment

Assessment should be customized to suit the competencies, experience, and expectations of each individual, and should consider the unique challenges they may face. The progress of every participant will be evaluated based on their comprehension of the diverse uses of music in theatrical plays, as well as their communication skills, including conveying meanings and concepts, adjusting messages for the audience, expressing ideas, active listening. Additionally, their imaginative and creative skills for generating and expressing ideas, as well as their capacity to turn creative ideas into action, should also be assessed.

To evaluate the effectiveness of the proposed activities in improving the above-mentioned participants' competencies, questionnaires can be used. These questionnaires can allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers. In addition, the last topic of this training unit will also function as a type of evaluation and assessment of what the participants have learnt about the use of music.



In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

8.6 Additional resources

- ▶ Kaye, D., & Lebrecht, J. (2013). *Sound and Music for the Theatre* (3rd ed.). Focal Press. New York and London.
- ▶ Klein, L. M., & Reyland, N. (2013). *Music and Narrative since 1900*. Indiana University Press. Bloomington.
- ▶ Woolford, J. (2012). *How Musicals Work: And How to Write Your Own*. Nick Hern Books. London.

8.7 References

- ▶ Bunt, L., Brynjulf S. (2014). *Music Therapy: An art beyond words*. Routledge. London.
- ▶ Deutsch, D. (2012). *The Psychology of Music (Cognition and Perception)*. Academic Press. London.
- ▶ Droukopoulos A., Ioannidou T., Kotsonis Y., Palla G. (2020). *DIY – Making our own musical instruments*. Onassis Stegi. Athens.
- ▶ Droukopoulos A., Ioannidou Th., Kotsonis Y., Palla G. (2020). *Composing with sounds through digital apps: Digital teaching material for Secondary Education Teachers*. Onassis Stegi. Athens.
- ▶ Kenny, C. (1995). *Listening, Playing, Creating: Essays on the Power of Sound*. State University of New York Press. Albany.
- ▶ Wrihston, K. (1999). *An introduction to Acoustic Ecology*. Journal of Electroacoustic Music. Vol. 12
- ▶ DIY instruments:
- ▶ Mama.Papa.Bubba. (2012). *Bongo Shaker, Guiro, & All-In-One!*
- ▶ Make and takes. (2012). *Mini Tin Can Drums Earth Day Craft*



8.8 Unit activities

8.8.1 Introduction exercises

EXERCISE NAME: INTRODUCE THROUGH MUSIC

Exercise number: 1

Aims of the exercise

- Familiarize the participants with the use of musical instruments.
- Focus on listening to ourselves and others.
- Strengthen the group's sense of community and identity.

Focus level: Low-Medium

Energy requirement: Low

Materials : Small pitched instruments such as xylophones and glockenspiels, as well as unpitched percussion instruments like tambourines, hand drums, maracas, shakers, drum sticks and mallets

Duration: 15 minutes

Instructions:

- ▶ The facilitator introduces themselves and welcomes everyone. They can ask some questions to help break the ice, such as: What kind of music do you like to listen to? Do you have a favourite song? Have you ever played a musical instrument before?
- ▶ The facilitator provides an overview of the workshop, including the topics that will be covered and the goals for the session. The facilitator reminds participants about any health and safety considerations they need to be aware of during the workshop.
- ▶ The facilitator explains that the first activity is a group improvisation exercise. They have already prepared the room with chairs arranged in a circle and a variety of instruments available for participants to choose from (these can be placed in a basket, on a table, or on the floor inside the circle).
- ▶ The facilitator asks each participant to pick up an instrument and experiment with its sound for up to 5 minutes. They can play any notes or rhythms they like.
- ▶ Each participant takes a turn introducing themselves by saying or singing their name while playing their instrument. Alternatively, participants may be introduced to the use of body percussion techniques such as clapping, stomping, finger snapping, tapping and rubbing.
- ▶ After each participant shares, the rest of the group repeats their name and imitates the sound or rhythm they made. The participant who just went then suggests who should go next.
- ▶ The facilitator wraps up the exercise and prepares to move on to the next activity.



EXERCISE NAME: PASS THE SOUND

Exercise number: 2

Aims of the exercise:

- Familiarize the participants with the use of musical instruments.
- Focus on listening to ourselves and others.
- Strengthen the group's sense of community and identity.

Focus level: Low-Medium

Energy requirement: Low

Materials: Small pitched instruments such as xylophones and glockenspiels, as well as unpitched percussion instruments like tambourines, hand drums, maracas, shakers, drum sticks and mallets

Duration: 15 minutes

Instructions:

- ▶ The facilitator invites all participants to choose an instrument that captures their interest and to experiment with its sound for 5 minutes.
- ▶ Each participant, proceeding in a clockwise/anti-clockwise direction, will be asked to play a simple pattern on their selected instrument or use body percussion as an alternative (clapping, stomping, finger snapping, tapping and rubbing).
- ▶ Once they have established a pattern they like, they will pass it on to the next participant, who will imitate and build upon the previous participant's musical phrase.
- ▶ Once everyone has taken a turn, the entire group will play the phrase together.

8.8.II Core exercises

EXERCISE NAME: MUSIC EXAMPLES IN THEATRE PLAYS / 1ST TOPIC: THE ROLE OF MUSIC

Exercise number: 1

Aims of the exercise

- Introduce participants to the different roles of music in theatre.
- Allow participants to share their memories and ideas from their own experiences.
- Explore the interests of the participants and the potential of the group.



EXERCISE NAME: MUSIC EXAMPLES IN THEATRE PLAYS / 1ST TOPIC: THE ROLE OF MUSIC

Focus level: Low-Medium

Energy requirement: Low

Materials: PC/Laptop, portable speaker, projector, small percussion instruments for each participant

Duration: 30 minutes

Instructions:

- ▶ The facilitator invites participants to position themselves comfortably in a way that allows them to see and hear the screen easily.
- ▶ The facilitator initiates a conversation by asking participants to recall memories of theater performances they have seen and if they can remember any music used during the performances. The group then engages in a discussion about the various roles that music can play in theatrical performances, such as being central to the show, providing accompaniment, or creating sound effects. Three video excerpts can be used to demonstrate the different roles of music. Those proposed below are just examples.
 - ▶ **Argiris Xafis. (2020, March 13).** [Άφιξη The Arrival ΠΥΡ Φεστιβάλ Αθηνών&Επιδαύρου 2017 \[Video\]. YouTube.](#)
 - ▶ *Live percussion 27:15"; playback recording 27:25"; effects on specific movement 32:17"*
 - ▶ **Sforaris Theatre Company. (2013, June 13)** [Παραλογές ή μικρές καθημερινές τραγωδίες \[Video\]. YouTube.](#)
Music accompanies narration 1:10
 - ▶ Musical Theatre Archive. (2017, June 9) ["Plump and Juicy" - James and the Giant Peach \(The Musical\) \[Video\]. YouTube.](#)

From the start

- ▶ The facilitator encourages participants to comment on the videos they have just watched.
- ▶ Before the closing activity, participants are introduced with the topic of the next workshop which will be focused of sound sources and will start with body percussion activities which will allow experiment with sounds that we be created with the body.



EXERCISE NAME: CARDS OF EMOTIONS / 2ND TOPIC: SOUND SOURCES

Exercise number: 3

Aims of the exercise

- Experiment expressing different emotions.
- Learn to categorize and recognize emotions by face and sound
- Promote team bonding through expression of emotions.

Focus level: Medium-High

Energy requirement: Medium

Materials: A collection of printed cards with faces representing different primary emotions: happiness, sadness, fear and anger. Optionally, there can be two or three cards with secondary emotions as well

Duration: 45 minutes

Instructions:

- ▶ The facilitator asks the participants to form a semicircle.
- ▶ The facilitator presents the participants with some cards with faces representing an emotion without naming it.
- ▶ In turns, participants are called to stand in front of the group and pick up a card. Firstly, they will have to try to understand the feeling that is being expressed and then they will try to express this feeling with a voice sound to the group, whose task will be to guess the emotion.
- ▶ Participants who succeed in getting the group to guess the emotion go on to pick another card, while if the group fails to guess it, a new participant is invited to repeat the game.
- ▶ The activity concludes with a brief discussion of the experience, focusing on what emotion was easier/more difficult for each participant to express, what was the actual feeling both when trying to express that emotion and when guessing. At the end, the group acknowledges how they were able to name/categorize these emotions together.



EXERCISE NAME: THE DRAWING MAESTRO / 2ND TOPIC: SOUND SOURCES

Exercise number: 4

Aims of the exercise

- Encourage participants to explore the relationship between sound and variables such as speed, direction changes, and the abstract perception of a drawing.
- Experiment with voice improvisation.
- Foster team bonding, collaboration and develop musical skills within the group.
- Help participants to develop intimacy with their own voice in a safe space.

Focus level: Low-Medium

Energy requirement: Low-Medium

Materials : Flipchart, different colours writing materials, recording device, portable speaker that can be connected to the recording device

Duration: 45 minutes

Instructions:

- The facilitator instructs participants to form a semicircle in front of a flipchart.
- Each participant is encouraged to come to the flipchart one by one and draw a continuous line using their preferred colour of pen, marker or pastel. While they draw, the other participants use their voices or body percussion to describe the way the line is moving. Each participant has up to 3 minutes to draw.
- After each participant has finished drawing, their work is set aside, and a new piece of paper is made available for the next participant. Using a recording device such as a mobile phone, the facilitator records the group's sound improvisation.
- The facilitator asks the participants to form a circle and places each drawing one by one in the center of the circle. For each drawing, the corresponding sound recording is played. Participants are asked to observe the drawing as they listen to the sound.
- The activity concludes with a discussion about the experience. Participants are asked if they felt that the group sound was following their drawing, and if they felt like a maestro. They are asked to describe how they tried to express the speed, direction changes, stops and overall movement of the drawing line through sound. Finally, participants are invited to share how they felt during the process of listening to the recorded sounds while watching the different drawings and discuss the relationship between each drawing and its corresponding sound.



EXERCISE NAME: BREATHE AND SING / 2ND TOPIC MUSIC / SOUND SOURCES

Exercise number: 5

Aims of the exercise

- To assist participants to use their voice
- To experiment with their voice

Focus level: Low

Energy requirement: Low

Materials: Recording device and portable speakers

Duration: 15 minutes

Instructions:

- ▶ The facilitator asks participants to form a circle.
- ▶ Participants are instructed to breathe naturally and observe their breathing.
- ▶ On the exhale, they should let out a soft note that feels comfortable, such as “ah” or “hmmm”. Participants should continue breathing and singing softly on the exhale and can change the pitch if it’s more comfortable.
- ▶ Once each participant finds a note that feels okay, they should repeat it.
- ▶ Participants should continue singing and observe the group sound.
- ▶ Optionally, participants can start walking slowly while breathing and singing, listening to each other’s voices as they walk near each other for one minute. Then, the circle is formed again, and the facilitator fades out the singing.
- ▶ Participants should then stay in silence for at least 15 seconds before sharing how they felt during the exercise.

Variation 1: Participants can form smaller groups of 2, 3 or 4 people and each group can share their experience.

Variation 2: Participants can stay in the circle and use their voice as an instrument. They can be invited to experiment with the duration of notes, changing vowels like “oh”, “eh”, “eeh” and “ooh”, singing louder and softer, and using the tongue to create the “rrr” effect.



EXERCISE NAME: TAP THE...TABLE? / 2ND TOPIC: SOUND SOURCES

Exercise number: 6

Aims of the exercise

- Experiment with the sound that different objects and surfaces can produce.
- Introduce participants to rhythm, tempo, volume and rhythmic values.
- Create team bonding through the team's rhythm.
- Develop basic rhythm improvisation and musicianship.
- Put in practice the rhythm perception.

Focus level: Medium

Energy requirement: Medium

Materials: All available objects in the room (make sure that there is a variety of objects/surfaces that can be used to create sounds), recording device, portable speakers

Duration: 40 minutes

Instructions:

- ▶ The facilitator begins by asking participants to explore the room and observe different surfaces and objects in it, encouraging them to experiment and see if they can create any sounds with them.
- ▶ After exploring, the facilitator asks each participant to choose one object whose sound they liked the most.
- ▶ Next, the facilitator invites everyone to start making a rhythm with their chosen object and encourages them to continue until they find a common group rhythm.
- ▶ The facilitator can ask the group to look at their hand moving up and down to indicate the volume of the rhythm, or, as a variation to adjust the tempo of the rhythm.
- ▶ The facilitator divides the group into two parts. The first group is asked to play a repeated single beat, while the second group is asked to play between the first group's beats as if the two groups are having a musical conversation.
- ▶ Finally, the facilitator closes the activity with a group discussion about their experience. Participants can share why they chose their particular object or surface, and how challenging it was to find a rhythm as a team.

Key Terms: **Tempo** refers to the speed at which a piece of music is played.



EXERCISE NAME: CREATE DIY INSTRUMENTS FROM RECYCLED MATERIALS / 2ND TOPIC: SOUND SOURCES

Exercise number: 7

Aims of the exercise

- Promote participants' creativity by creating DIY music instruments from recycled materials.
- Experiment with new sounds and instruments.

Focus level: Low

Energy requirement: Low

Materials: Small containers (tin cans or plastic yogurt caps), elastic bands, glue, balloons, some wool, scissors, chopsticks, different seeds (rice, beans, lentils, beans), recording device, portable speakers

Duration: 30 minutes (more time can be needed to decor the shakers)

Instructions:

- ▶ The facilitator sets up tables for participants to work on. They will create DIY shakers, that is percussion instruments that can be easily made using simple materials. They typically consist of a container, such as a tin can or plastic bottle, filled with small objects, such as rice, seeds or beads, that create a shaking or rattling sound when the container is moved.
- ▶ The facilitator provides a selection of seeds for participants to choose from and fill their tin cans/cups with, according to the desired sound.
- ▶ Participants cut the balloon to the appropriate size and stretch it over the opening of their tin can/cup to create a drum-like membrane.
- ▶ To help secure the balloon in place and add a decorative touch, participants can use ribbon or other materials to seal the seam of the balloon.
- ▶ Optionally, participants can further personalize their shakers by painting or decorating their tin cans/cups with appropriate colours, markers, or coloured paper.
- ▶ Once all shakers are ready, the facilitator invites participants to pair up and engage in rhythmic dialogues using their shakers. To enhance the diversity of sounds, it is recommended that each couple use shakers with different timbres.
- ▶ The activity concludes with a circle discussion in which participants share their experiences.



EXERCISE NAME: SOUND AND SILENCE / 3RD TOPIC: HOW TO USE MUSIC

Exercise number: 8

Aims of the exercise

- To develop participants' awareness of sound and silence.
- To practice using the voice and body percussion.

Focus level: Low-Medium

Energy requirement: Low

Materials: Recording device

Duration: 30 minutes

Instructions:

- ▶ The facilitator asks the participants to form a circle.
- ▶ The facilitator asks the participants to listen to the sounds inside and outside the room for about two minutes, without making any other sounds. They are then asked if they have heard any sounds.
- ▶ The facilitator encourages the participants to close their eyes and start making a soft sound together with their voices or body percussion for about thirty seconds. Then, they are asked to open their eyes and the facilitator asks them if they can distinguish the sounds they have just heard.
- ▶ The facilitator encourages the participants to close their eyes again and asks them one by one to make the sound they just made before. At each participant's sound, the group is asked to imitate the sound. Both this and the sounds made in the previous step can be recorded for future uses.
- ▶ The activity closes with a discussion. The facilitator asks what is the difference between the perception of the one sound alone and between the rest of the sounds.

EXERCISE NAME: WALK THE SOUND / 3RD TOPIC: HOW TO USE MUSIC

Exercise number: 9

Aims of the exercise

- Support participants to develop the sense of rhythm.
- Learn to describe repeating sounds like footsteps using different tempo, volume and pauses.

Focus level: Medium-High

Energy requirement: Medium



EXERCISE NAME: WALK THE SOUND / 3RD TOPIC: HOW TO USE MUSIC

Materials: Small pitched and unpitched percussions such as tambourines, hand drums, maracas, shakers, xylophones, glockenspiels, and drum sticks/mallets

Duration: 40 minutes

Instructions:

- ▶ The facilitator asks the participants to form couples and explains that each member of the couple will take turns in two roles: "the walker" and "the percussionist".
- ▶ The facilitator encourages the couples to play in front of the whole team, in turns.
- ▶ The walker is asked to start walking in any way they want, while the percussionist follows the steps on the percussion instrument previously chosen.
- ▶ Then, the percussionist is asked to play freely, while the walker tries to walk on the beats or rhythm of the music.
- ▶ After a while, the couples swap roles and repeat the game.
- ▶ The game is then repeated with each group.
- ▶ The activity concludes with a group discussion about their experience in the different roles, as well as the different dynamics in volume, tempo, and possible pauses of the music.

EXERCISE NAME: LET'S MUSIC THE SKETCH! / 4ND TOPIC: COMBINATION OF SOUNDS RECORDING & PLAYBACK

Exercise number: 10

Aims of the exercise

- Learn to describe actions combining different types of sounds.
- Encourage participants to improvise.
- Recognize the importance of sounds in theater.
- Become aware of the different uses of sounds to describe atmospheres, environments, actions and events.

Focus level: High

Energy requirement: High

Materials: A collection of prepared sketches for each participant, small pitched and unpitched percussions such as tambourines, hand drums, maracas, shakers, xylophones, glockenspiels, and drum sticks/mallets



EXERCISE NAME: LET'S MUSIC THE SKETCH! / 4ND TOPIC: COMBINATION OF SOUNDS RECORDING & PLAYBACK

Duration: 45 minutes

Instructions:

- ▶ The facilitator begins by asking the participants to form couples.
- ▶ The facilitator explains that there are two roles in every couple: the acting role and the musician. The acting participant will be given a script to perform while the musician will use a collection of small instruments (or their voice and body percussions) to describe the sketch with sounds.
- ▶ The acting participant is now given a little script to perform. The facilitator should prepare collection of sketches for each participant written on separate pieces of paper. Each sketch should include a short context, a sudden event, a feeling about the event and a final action. For example: "It is 8 o'clock in the morning. A woman is walking down the sidewalk on her way to work, drinking the coffee she just bought. A bus passes in front of her and throws muddy water on her new shoes. She looks very disappointed, especially after realizing that her shoes have gotten wet inside. She decides to go home to change her shoes."
- ▶ The musician takes a seat in a place where they can easily watch the sketch and play sounds, rhythms, or effects to accompany it.
- ▶ The pairs are asked to perform the exercise in front of the whole group, with each participant doing both the musician and the actor.
- ▶ The activity closes with a discussion in which participants are asked to share their experience and to discuss how easy or difficult it was to describe the sketch using sounds. They are also asked how the sounds contributed to the experience of watching the sketches and whether it helped them in their acting.

EXERCISE NAME: THE MUSIC STORY / 4ND TOPIC: COMBINATION OF SOUNDS, RECORDING & PLAYBACK

Exercise number: 11

Aims of the exercise:

- Create a short sample of music based on a story or act.
- Enhance collaboration and communication skills by inviting participants to contribute ideas and work together in creating a story and accompanying music.
- Foster creativity and imagination.
- Assess participants' assimilations of concepts and acquisition of skills.

Focus level: Medium-High



EXERCISE NAME: THE MUSIC STORY / 4ND TOPIC: COMBINATION OF SOUNDS, RECORDING & PLAYBACK

Energy requirement: Low-Medium

Materials : Small pitched and unpitched percussions, DIY instruments created in previous activities, recordings from previous activities, recording device, portable speakers, video camera

Duration: 60 minutes (the activity can be split in two workshops if needed)

Instructions:

This activity is designed to be both a training exercise and an evaluation. The main objective is to use all the knowledge gained from the previous activities related to this unit to produce a short sample of music based on a story or act. The story/act can either be something the participants have created in previous exercises, or it can be created during this activity. To ensure a successful outcome, it is recommended that the story/act to be used as the theme for the music is established beforehand, and that all recording material is made available.

- ▶ The facilitator asks the participants to sit comfortably in a semicircle to hear the explanation of the purpose of the activity.
- ▶ First of all, it will be established the theme story by either picking a story that has been produced in other activities or by creating a new story with the participants. To create a new story, follow these steps:
 - ▶ Invite participants to think of ways to connect the objects with the characters (i.e. How they could use them or the meaning an object may have for the character).
 - ▶ Participants decide on a sequence of 2 to 3 emotional states that the characters will go through (i.e. sad, worried, thoughtful, optimistic, joy, afraid, angry, calm, excited, etc.).
 - ▶ They will have to think of a beginning phase (i.e. Tom wakes up in the morning and calls his friend Sandra...); a middle phase including emotional shifts (i.e. Tom cheerfully gives Sandra a special flower – selected object – and asks her to look after it; Sandra worries that she will forget to water it because she is very preoccupied reading a fantastic book – another selected object. Tom gets angry, Sandra says that she is joking and she is very happy to look after Tom's special flower); an ending phase (i.e. Sandra salutes Tom and waves to him holding the flower).
- ▶ The group decides which participants will act out the story and which participants collaborate to accompany the short story musically, deciding what instruments, sound recordings and effects they will use and how.
- ▶ The acting and music-making participants will be given some time to organize their parts before performing.



8.8.III Closure exercises

EXERCISE NAME: GOODBYE WITH MUSIC

Exercise number: 1

Aims of the exercise:

- Close the workshop in a cheerful way.
- Explore personal musical ways of saying goodbye.
- Provide participants with the opportunity to share their thoughts and feelings about the workshop and how they experienced it.

Focus level: Low

Energy requirement: Low

Materials : Small pitched and unpitched percussion such as tambourines, hand drums, maracas, shakers, xylophones, glockenspiels, drum sticks-mallets

Duration: 15 minutes

Instructions:

- Participants are invited to sit in a circle.
- The facilitator begins the reflection and feedback by asking the group what they keep from the activities carried out, which activities did they enjoy the most or if there is any activity they would like to keep practising.
- The facilitator picks an instrument and suggests the participants to select a sound or instrument in order to say goodbye to the group. Body percussion is also an option.
- The facilitator plays a basic rhythm and the participants take turns saying/singing or playing their goodbye to the group.
- Then, the facilitator brings the music to an end and concludes the workshop. The participants can help to clean up the space by putting instruments back in their storage box, arranging chairs, or any other necessary tasks. This is a way to model the importance of taking care of the environment and materials that are used.



END OF THE UNIT



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