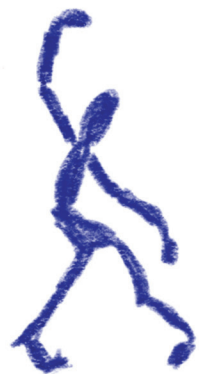


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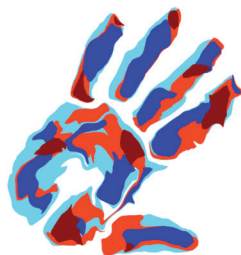
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Body Talks

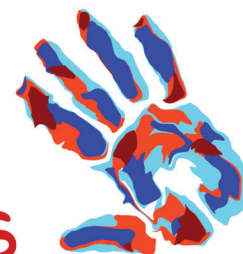
Speak-Move-Play

Speech, Body Percussion,
Rhythmic Exercises & Canons



by

Kerri Lynn Nichols



Includes
online supplemental
materials



Beatin' Path Publications, LLC BPP-KBT



Enjoy your preview of **Body Talk!** Find more from
 Kerri Lynn and purchase your copy at:

<https://kerri-oke.com>

How to Use This Book

Choose from the menu of options or ingredients presented for each piece to create a perfect lesson plan recipe. Use each menu to plan and adapt lessons that specifically suit your students.

Ingredients/Options

Space

Find a large, uncluttered space for free movement.

Speech

Use natural language patterns and communication to build speech pieces.

Body Percussion and Movement

“Movement is the key to learning.” - Anne Green Gilbert

Rhythm is intrinsic and activated by movement. Use the movements of body percussion to activate intrinsic rhythm.

Orchestration

Percussion is used to mimic and extend movement and vocal explorations and skills. Explore a variety of timbres, vibrations and durations by playing instruments.

Musical Concepts

Teach every musical element and concept using the speech and rhythm pieces in this book.

Rhythm = pulse, meter, pattern

Expression = pace, dynamics, articulation, interpretation

Melody = pitch, interval, scale

Timbre: body, voice, percussion, pitched sounds

Texture = harmony, combinations

Form = motive, phrase, repetition, contrast

Layered Approach K-8

Use a layered approach to adapt the same piece for different grades. Benefits include a spiral form of learning, repetition with contrast for retention and the need for less planning time.

- ✓ Teach one part of a piece at a time.
- ✓ Simplify the rhythm; shorten the piece.
- ✓ Add rhythmic, melodic or accompaniment complexity (syncopation, etc.).
- ✓ Use one part or many parts.
- ✓ Adapt/change the parameters for student group work.

Variety and Creativity

Creatively approach the pieces in this book or other pieces you may teach your students:

1. Speak in the natural, conversational rhythm. Speak in a notated beat-rhythm.
2. Use different pitches and styles of voice: speak, whisper, sing, call, rap the words, annoying voice, etc.
3. Write new lyrics to the rhythm.
4. Play with word categories and structures: one-syllable, two, three, four; find words with the same accent pattern: ba-na-na, Di-a-na.
5. Create vocal percussion using vowels, consonants and mouth sounds.

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Bach Talk Suite

Speech

- ✓ Find words to fit the rhythms of A Section. Start with individual measures. Combine to make longer phrases.
- ✓ Share fun facts about J. S. Bach and Baroque period and characteristics of the music. Play the instrumental clips referenced in this piece.
- ✓ List key words from your discussion about Bach. Notate them: Baroque, composer, toccata, fugue, violin, musette, minuet, march, polacca, harpsichord, 1685, Anna Magdalena.
- ✓ Combine words into sentences related to Bach's story and notate them.
- ✓ A musette is a piece imitating the instrument of the same name. Share a photo (in supplemental materials) of this instrument.



Musette

Body Percussion and Movement

- ✓ Choreograph the themes using locomotor and non-locomotor movements. Example:
 IV. Musette Measures 1-2 = Step wiggle wiggle, step wiggle wiggle.
 Measures 3-4 = Tiptoe to the rhythm across the room.
- ✓ Assign body percussion combinations to the Theme in each piece. Practice the given accompaniments as written or create new ones.
- ✓ A minuet is a social dance of French origin in 3/4 time for two people. Teach and adapt a minuet using online resources.
- ✓ For V. March, march to the music. What other movements fit in duple time? Play the first part of March from Tchaikovsky's *Nutcracker*. Compare and contrast, moving to both.

Orchestration

- ✓ Assign one section to a small group. Task them with finding different ways of clapping to orchestrate it: IV. Musette = back of hands, tap fingers, cupped clap, rub hand together, etc.
- ✓ Play the rhythms using vocal or mouth sounds: consonants, vowels, tongue clicks/clucks, pops.
- ✓ Play the rhythms and accompaniments with found sounds: pots/pans, garbage cans, books, cardboard boxes, glass bottles, chairs, tables, paper, silverware, etc.
- ✓ Compose or improvise new melodies using the melodies of Bach as models, on barred instruments or recorders in pentatonic or diatonic scales. Use a different scale for each section or assign each to a small group.
- ✓ Ask a student to play the original version of the *Musette* or one of the other pieces on the piano, followed by the new versions: voices, body percussion, found sounds, pitched percussion, recorders.

Teacher Tips

Take time to celebrate individual and group successes.

Five A's of Audience: Attend, Allow, Appreciate, Applaud, Affirm.

Introduce the same concept four different ways: hear, see, say, do.

Bach Talk Suite

I. Minuet In G Major

Kerri Lynn Nichols

Theme

Snap

Clap

Patsch

Step

II. Minuet In D Minor

Theme

Sn

Cl

P

III. Polacca In G Minor

Theme

Cl

P

St

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Poems and Prose

Speech

- ✓ Brainstorm different types of poems the students may know. What is the difference between poetry and prose? The five forms of poetry in this piece are: limerick, haiku, cinquain, acrostic, diamante.
- ✓ Write the text out in traditional form on the board (i.e. Haiku would be written in three lines: 5 syllables, 7 syllables, 5 syllables). Speak in the natural rhythm. Compare and contrast to the notated versions in the score.
- ✓ The limerick (A Section) is set in a regular rhythm and characterized by rhyme. The other poems are set in rhythms that more closely follow the natural speech patterns without rhyming. Which is easier to learn and remember? Why?
- ✓ Ask each student in class to write a short poem, using these forms or others. Set the poems using pulse, meter and rhythmic patterns. Notate them.

Body Percussion and Movement

- ✓ Perform each section live or using the recording (supplemental materials). Patsch the pulse while chanting text. Keep the same pulse throughout (eighth, quarter or half note).
- ✓ Choreograph each section of the text incorporating hand motions to express the meaning of the words. Speak the text freely without a regular pulse. Integrate props like fabric, scarves, streamers.
- ✓ Play the given body percussion accompaniments or compose new ones. Assign snaps, claps and patchen to the themes. Walk through the space while performing the body percussion.
- ✓ Use different body parts to write out the text of the haiku on the floor or in the air: finger, hand, elbow, foot, head, hips.

Orchestration

- ✓ Orchestrate each section differently:
 A = speech B = silent movements C = drums
 D = xylophones in pentatonic E = recorders on *sol-mi*
- ✓ For sections B and D, transfer body percussion to unpitched instruments that can play the given rhythms (i.e. In the D Section, Hum could be played by a triangle which can sustain a whole note.)
- ✓ Compose simple melodies for each poem to be sung and played on piano, xylophone or recorder. Assign solo, duet and tutti sections. For advanced students, add harmony.
- ✓ Use guitar or ukulele to strum simple chord progressions to accompany the speech or song.

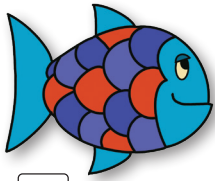
Teacher Tips

Encourage students to think outside the box.

Every student should be noticed and needed.

Make your classroom a sanctuary of joy, acceptance and safety.





Poems and Prose

Kerri Lynn Nichols

A (limerick)

Theme $\frac{6}{8}$ There once was a fish-er-man named Fish-er who fished for some fish in a fis-sure, 'til a

T $\frac{4}{4}$ fish with a grin pulled the fish-er-man in. Now they're fish-ing the fis-sure for Fish-er.

B (haiku)
(4 times)

Sn $\frac{4}{4}$ Si - lent mu - sic rings, near and far from ev'-ry ear, o-pen-ing your heart.

Cl $\frac{4}{4}$ Leap-ing wa-ter-fall, splash and fall, sing-ing your song to dis - tant can-yons.

P $\frac{4}{4}$ Arch-ing rain-bow sky brings a day of sweet prom-ise as loud as the drum.

St $\frac{4}{4}$ Soft and still the pond, a drop rip-pling gen-tly, e-cho-ing the sky.

C (cinquain)

T Rhy - thm stretch - ing, sound - ing. Bo - dy is re -

T $\frac{2}{4}$ sound-ing. One, two, step with the old soft shoe. Pat-terns.

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Each piece in the book has extensive suggestions for orff process lesson plans! Find more resources using the Orff process at:

<https://bppub.net/Orff-Process>



Noses

Speech

- ✓ Point to your nose and say “What is this called?” Translate “nose” into other languages:
- ✓ Spanish = nariz German = Nase French = nez Japanese = hana
- ✓ What does your nose do? Breathe, smell, sneeze, snore, blow, snuff, etc. Show pictures of human and animal noses (use ideas from the text), compare and contrast.
- ✓ Make a list of different smells: sweet, stinky, fragrant, etc. What smell do you love? What smell do you dislike? Speak the words in a rhythm chain.
- ✓ Bring in different spices/scents but hide the labels. Pass around the circle and guess the name.
- ✓ Teach one section of the piece using a creative approach from the index. Practice the text using different voices: speak low, squeak like a mouse, use a funny accent, etc.

Body Percussion and Movement

- ✓ Use a small mirror to create a dance with your nose: push it up, down and to the side; crinkle or wiggle it; flare your nostrils; pinch it closed while you recite the poem.
- ✓ Make large face masks from tagboard or cardboard, paint and other materials to use in a dance or movement performance of the piece (see pictures). Use or make puppets or animal masks that have interesting noses.
- ✓ Use movement and hand motions to depict the types of noses mentioned in the text: big, small, crooked, with a cold, turned up, turned down, smile, frown.
- ✓ Chant the poem, making a shape every time you say the word “nose”.

Orchestration

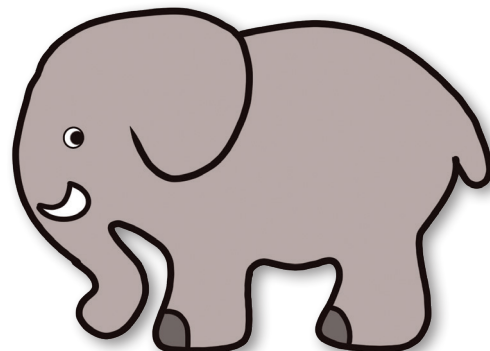
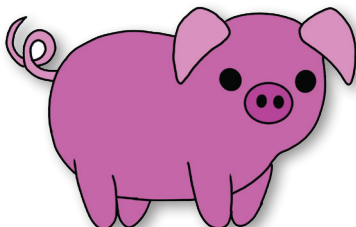
- ✓ Choose a specific instrument for each body percussion level: snap, clap, pat, stomp.
- ✓ Improvise or compose a melody in pentatonic for the theme (A). Sing or play.
- ✓ What small percussion instruments would create a funny looking nose on your face? Guiro, maracas, cowbell, coconut shell, woodblock, etc.
- ✓ Divide class into small groups: one group for B, C and D sections. Each group composes an accompaniment through voice, body percussion or instruments. Tutti on A Section.
- ✓ Share a picture, recording and/or video of a nose flute/whistle (humanatone).

Teacher Tips

Practice makes progress.

Orff lessons must always have the component of creativity.


Successful teaching and learning experiences are built through relationships.




Noses

Kerri Lynn Nichols

A

Theme  Nose, nose, jol - ly red nose. What gave you that jol - ly red nose?

5

T  Nut - meg and gin - ger, cin - na - mon and cloves. That's what gave you that jol - ly red nose!

B

T  Big nose, small nose crook-ed nose, too, nose with a cold, I say "A - choo!"

Sn 

Cl 

P 

St 

T  Nose turned up and nose turned down, nose with a smi - le and nose with a frown.


Sn 


Cl 

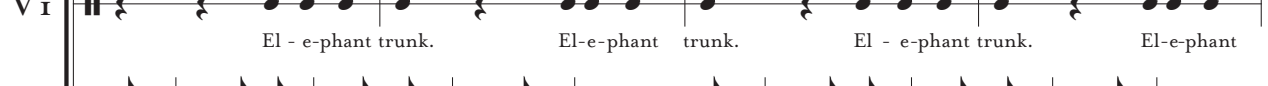
P 


St  The


A

T  Nose, nose, jol - ly red nose. What gave you that jol - ly red nose?

V I  El - e - phant trunk. El - e - phant trunk. El - e - phant trunk. El - e - phant

V 2  Lay - ing a fin - ger a - side of his nose, giv - ing a nod, up the chim - ney he rose!

V 3  maid was in the gar - den, hang - ing out the clothes, when a black - bird came down and snapped off her nose. The

V 4  Duck bill, pig snout, bird beak, sword - fish.

Instructions for Mask Making: Noses

Materials

- ✓ Large, flat cardboard pieces
 - ✓ Additional smaller cardboard pieces to build 3D noses, handles, etc.
 - ✓ Ruler
 - ✓ Xacto knife
 - ✓ Safe place to work with hard surface
 - ✓ Plastic garbage bag (to set painted mask on to dry)
 - ✓ Pencil and sketch paper
 - ✓ Tempera (or other) paint: black for the backs and other colors you need.
 - ✓ Optional items for faces: yarn for hair, construction paper, bows, etc.
 - ✓ Hot glue gun
1. *Sketch the faces you want to create masks for on paper. You will use this as a reference guide. You may use the faces/noses I did or create your own. Mine match the lyrics of the song:

Big nose	Small nose	Crooked nose	Nose with a cold
Nose turned up	Nose turned down	Nose with a smile	Nose with a frown
 2. Purchase or find large pieces of flat, stiff cardboard. The faces should be oversized so that they cover the entire child's head, neck, etc. It is best to measure the child from shoulder to shoulder and shoulder to above the head to get an idea for the size.
 3. Looking at your sketch, use a pencil to mark the outline of the head and any features there will be on the face, especially the nose!
 4. Use a Xacto knife to carefully cut out the head. Make sure you are on a hard surface that will not be marred by the knife. This is NOT an activity for children.
 5. OPTIONAL: You can cut out some handles from the cardboard if you wish. My students simply held on to the sides.
 6. You can use tempera paint or another thick paint. Paint the back of the mask black. Use more than one coat to cover the cardboard completely. Set somewhere to dry. This will make the cardboard curl away from the painted side, but eventually, when you paint the front, it will straighten out.
 7. Decide on the base color for the face and paint it with a few coats (example: elephant = grey base coat). Make sure you add enough coats that it will flatten the cardboard.
 8. Once the base color dries, paint the features on the face (using other colors if you wish) or build them 3D with cardboard pieces.
 9. Use a heavy-duty glue gun to glue any pieces of cardboard or yarn, etc. to the cardboard. Kids are hard on things!
 10. Voila! You're done! Have fun!

*Note: We also made spice containers to go with the song, writing the name of our Kindergarten teachers on each.

The Results!



Full Color visuals and printables are included with each purchase.

Bach Talk Suite

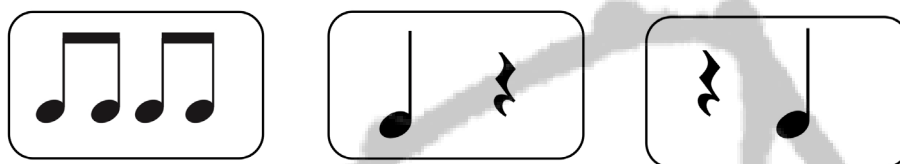
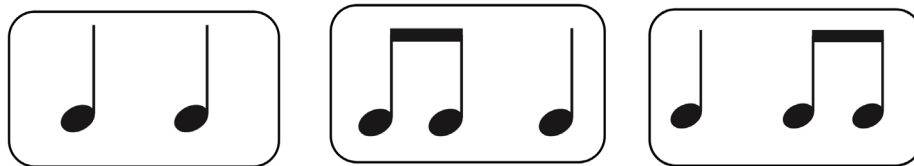
V. March



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Rhythmic Canon No. 1

A

The musical score for Rhythmic Canon No. 1 is presented on four staves. The first staff begins with a treble clef and a 4/4 time signature. The notation includes eighth and quarter notes, with fingerings indicated by numbers 1 through 5. The second staff includes a repeat sign and a double bar line. The third and fourth staves continue the rhythmic patterns with various note values and fingerings. The score is set against a background of a brown paper texture.

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