

Glenn Anthony Music: “The Musical Body” original program design script and design/planning outline (below on p.4):

The Musical Body Script v1.1 5/15/10

Segment 1 – Opening

Opening performance of Conch Shell Horn and Ankle Rattle followed by question for audience.

Glenn: “Which parts of my body did I just use to make that music?”

Segment 2 – Performance: BoingBoing

Glenn: “Now, I'm going to play you a piece of music I call *BoingBoing*.”

Handle question: “Your job is to watch as I play these instruments and notice there are same and different ways to play them and same and different sounds that they make.”

BoingBoing sequence:

1. Build a loop with 3 Jaw Harps (mouth, plucked), Krin (stick percussion).
2. Appear to be about to play a Didjeridu, but sneaks in a Duck Call solo.
3. Stop the loop and says, “I bet you thought I was going to play this {Didjeridu}. I will but I am going to want all of you to play along. When I hit this Click Stick on the side of the Didjeridu, I want you to clap exactly at the same time as the stick.”
4. Start loop again and play Didjeridu along with loop then add the audience clap along eventually speeding up to applause.

Glenn: “Raise your hand if you saw some same and different ways that I played these instruments?”

(Krin similar to Click Sticks, ...)

If no one mentions this, Glenn explains, “Didjeridu and Jaw Harps both are played with my mouth. I blow in the Didjeridu, but I pluck the Jaw Harp. They sound alike because I make the different sounds on both of them by changing the shape of my mouth.”

Segment 3 – 3 Instrument Types

Glenn: “I have just shown you some of the ways people can use their bodies to make music and play instruments. There are 3 main ways that people play instruments. Who can think of what these might be.”

Glenn leads discussion to answer Blowing, Plucking/Bowing, and Hitting.

Segment 4 – Circular Breathing

Glenn: “There is a special blowing/breathing technique for playing this Didjeridu. It's called Circular Breathing. I breathe in through my nose while using my cheeks to keep the air flowing thru the instrument while I'm making this funny sound with my lips. There are 3 Steps to learning: first fill your cheeks with air and breathe normally. Then squeeze your cheeks and make sound with your lips. Finally, combine first two steps – squeeze your cheeks and make a sound with the air in your cheeks while breathing in through your nose. Easy, right?”

Segment 5 – Funny Nose Instruments

Glenn: “Sometimes people play instruments with their bodies in funny ways.”

Demonstration of a Melodica played normally by blowing with mouth, then with nose. Then a demonstration of a Nose Whistle made to be played with the nose.

Glenn: “Just like the shape of my mouth changed the sound of the Didjeridu and Jaw Harp, I get the different notes from the Nose Whistle by changing the size of the opening of my mouth – so I use both my mouth and my nose to play this instrument.”

Segment 6 – Big Mouth

Glenn: “I have some special flutes that I would like to share with you.”

Very short demonstration of each of 3 sizes of Recorders.

Glenn: “Two different friends gave me these two flutes. One day they decided that they wanted to play together.”

Glenn plays 2 flutes at once.

Glenn: “This third recorder got lonely though, so it asked to be included. I said 'I'll have to have a lot of air and a big mouth, but I'll try it. All three flutes, my mouth, and my hands will have to cooperate for this one.”

Glenn plays 3 flutes at once.

Segment 7 – Performance: Medley of Unique Air Instruments

Glenn: “Now I have a few more air instruments to share with you. I want you all to notice all the different way that I use my body to play each of them. Also notice how each of them sounds similar or different to each other.”

Glenn creates a medium tempo percussion loop to use as the background accompaniment. Glenn stops the loop.

Glenn: “I need help for this one. One of you students (or teachers?) will come up here and direct my playing. [student/teacher? comes to stage] I'm going to play one of these instruments and when you are ready for me to switch to the next instrument, tilt this Ocean Drum slowly to make the sound of waves. Then stop the waves when I start playing the next instrument. We'll repeat this until I play all of the flutes. All of these instruments are quiet, so I'd like you students only to use two parts of your bodies – your eyes and ears to notice all the different ways that I use my body to play each of them.

Glenn starts the loop and begins the medley sequence with student assistance

Segment 8 – Animal Music

Glenn: “Animals also use their bodies in lots of ways to make music. Raise your hand if you can think of an animal that makes music. [take answers]. We are now going to create an animal sound-scape together. I need a few volunteers to help. [students take stage].”

Glenn and students create a loop using Wooden Frogs, Bird Call, Rubbing hands to resemble Crickets rubbing their legs, etc., then demonstrates animal sounds on the Didjeridu and asks audience to identify the animal sounds.

Segment 9 – Audience Rhythm Play-Along

Glenn: “Now we will all use our bodies to play a rhythm together. You all came in here with instruments attached to you, and we are going to use them now to play together.” Handle question: “Pay attention to all the parts of you that you are using to make this music. Which part is more important? - Hands for clapping, snapping, and tapping laps, Mouths for speaking, and Ears for listening.”

Glenn creates a loop on a drum of two simple, interlocking parts that the audience will play.

Glenn: “Raise your hand if you can tell me which of the three types of actions I used to play this drum. [take answer].”

With loop playing, Glenn gives each half of the audience their parts. First with clapping, then with words: 1_22112 – 1(We)_22(play to-),11(-gether),2(now).

Glenn stops the audience, then facilitates a short clapping, snapping, and lap-tapping call and response

Segment 10 – Same Instrument, Different Actions

Using the loop from Segment 9, Glenn blows on Turkish Banjo humorously and says...

Glenn: “This must be broken. Is this the right way to play this? How about this...”

Glenn then plays the instrument by hitting it, first doing a “drum solo” on it, then adding to the loop.

Glenn: “If Blowing and Hitting aren't the right ways, what must be the right way to use my body to play this instrument?”

Glenn performs a short traditional piece on the Turkish Banjo.

Segment 11 – La-Ba-Lo

Glenn: “Now all of you will become a single instrument that I'm going to play. I need 3 people to help me lead the audience. {students selected and join on stage – audience chooses by loudest clapping which student will be the first note}. When I step near you, raise your hands and keep them up until I jump to the next note.”

Three students on stage represent the three notes and raise arms when “played”. Glenn “plays” 3 spots on the floor as signal for audience to sing notes/syllables La, Ba, Lo. Then a student tries to “play” the audience.

Segment 12 – Say It Play It

Glenn: “One easy way to learn to play a rhythm with your hands is to learn to say it with your mouth.

Glenn makes loop of traditional African rhythm Funga Alafiya.

Glenn: “Repeat after me: {in rhythm} 'We>>play>music>with>our>bodies>>'. Now lets play the words with our hands at the same time.

Glenn leads audience to play rhythm with hands (clapping and lap-tapping) along with the words. Glenn stops loop

Segment 13 – Finale

Glenn: “Let's see what hands can really do.”

Glenn adds a few more layers to the Funga loop from Segment 12. With loop playing, Glenn plays a riveting solo on a Hand Drum, very brief call and response on a Kitchen Sink, and solo on the Melodica.

Glenn: “I have had a great time using my body: hands, mouth, nose to blow, pluck, and hit instruments to make music with you today. Thanks for having me, and enjoy the rest of your musical day.

Program Title: The Musical Body Artist: Glenn Weinstein

Big Idea: Music is alive...life makes music Date: 3/13/10, 4/15/10

Enduring Understanding: 1. People use their bodies to make music and play instruments.
2. There are several (3 main) ways to play instruments -
...a. Blowing Air, b. Plucking or Bowing Strings, c. Hitting

Essential Question: How do people and animals use their bodies to make sounds or play music?

Objectives: Students identify and recall the different methods that people use their bodies to play instruments.
Students demonstrate some methods of playing music together via singing, call and response, body percussion, and "guest appearances" on stage playing simple instruments.

Performance Standards:
M3GM.2 – Performing on instruments, alone and with others, a varied repertoire of music
a. Perform rhythmic patterns using body percussion as well as a variety of instruments with appropriate technique.
b. Perform simple body percussion and instrumental parts (e.g., ostinati) while other students play or sing contrasting parts.
MESBO.1a M3GM.3a,b M3GM.2a,b

#	Concept	Activity	Script	Time
1	Introduction	Conch Shell tune with Ankle Bells then question.	"What parts of my body did I just use to make music" (Mouth and Hands for Shell and Ankles for bells)	2
2	Different types of 3 instrument categories in same piece of music	BoingBoing - Jaw Harps (mouth, plucked), Krin (stick percussion), Duck Call, and Didjeridu, Click Sticks. During Didjeridu is an audience response section during which students clap to a signal when I hit the Click Sticks.	Handle question "Your job is to listen to these instruments and figure out how the way I play them is similar and different." Then discuss how Didjeridu and Jaw Harps employ the use of mouth shaping to vary the sound after playing piece.	5
3	3 main types of instruments categorized by the action that the musician performs to generate the sound	Discussion and questioning the audience.	Blowing, Plucking, and Hitting. Ask for examples.	2
4	Circular Breathing	Circular Breathing explanation and instruction.	3 Steps to learning: fill cheeks with air and breath, without lungs make sound with the air by squeezing cheeks, then combine first two steps.	2
5	Surprise - funny Nose instruments	Nose flute and then melodica with nose	Sometimes the way to play instruments can be funny.	3
6	Humorous playing of instruments	Playing 1,2, and 3 flutes at once.	"It takes a lot of air and a big mouth, both of which I have. Which of the 3 types of instruments are these? All 3 flutes, my hands, and my mouth have to cooperate to make this music."	2
7	Animal Music	Discussion of different animals that make music/sounds with their bodies. Demonstration of Didjeridu animal sounds and other instruments that make animal sounds. (Didjeridu, Bird Whistle, Duck Call again, Wood Frogs). Select students to make loop of different animal instruments to create a soundscape. Audience uses voices to make sounds	"What animals make music?" Then select students to help with the loop.	5
8	Simple interlocking clapping and singing rhythm	Interlocking rhythm with audience split in half (groups 1 and 2). First with clapping, then with words: 1 22112 - 1(We) 22(play to-)11(-gether) 2(now).	Handle question "Pay attention to all the parts of you that you are using to make this music" "Which part is more important?" - Hands for clapping and tapping laps, Mouths for speaking, and Ears for listening.	3
9	Using several ways of playing at once	Percussion solo then loop (hands hitting), Turkish banjo (blow on it first, then hit it so audience can see the wrong ways to play it - negative discovery) then play correctly with loop.	"Is this the right way to play this?"	3
10	Singing from signals - use of voice as instrument	Simple audience singing 3 notes. I lead by "playing" 3 spots on the floor as signal for audience to sing notes, then a student tries to "play" the audience	Audience chooses syllable (La, Ba, Lo, ...) by loudest clapping. Three students on stage represent the three notes and raise arms when "played".	3
11	Whole body as an instrument	Say it play it - Audience says (along with loop) "We play music with our body" and plays the rhythm using claps and lap taps while I "solo" with all parts of my body as percussion and stomping.	Saying rhythms with our mouths makes them easier to play with our hands. Soome music can even be played as a dance.	5
12	Finale	Percussion Solo and Loop on several world instruments, Kitchen Sink call and response, melody and accomp played on Melodica. Joined by a teacher and a student playing stick percussion instruments.	Audience chooses which instrument to play next while making loop. Handle question: "Notice which ways I play each of the instruments" (Melodica - fingers and blowing air, ...)	5