

Boddi

Because the human body is our first instrument, this is where we begin.

Muzikit designed this body-shaped instrument for children in Romanian orphanages. Boddi has stood the test of time and proved to be a robust and resonant sound maker of great popularity. Appealing to all ages, Boddi 'opens doors' for understanding our basic structure, making shapes (stencilling), providing sound and movement activities and play-talk with family and friends.

Learning about the physical structure of our body begins in a very natural way. The coming together at midline links the sides of our body and the left and right brain hemispheres. Centre-ing hands (as in clapping) is an early gross motor skill and we all have a psychological need to feel 'one-ness'.



Becky asks Hamish to **join-in** clapping Boddi with her

I am ME – BODDI is my instrument and my friend – I decorated him and we dance together



Muzikit Box



Large Boddi x 1



Small Boddi x 1



Kazoo x 4



Grandpa John and Megan play **copycat**
Grandpa John starts – Megan copies

Ilkay **improvises** stepping sequences and does the 'Lambeth Walk' with Boddi

Rosanna Rib Xylo

Muzikit Box



11 dowel bars, 1 threading cord, 22 bead spacers, 1 clonker,

With wooden bars that call to mind our own ribs, Rosanna's sound palette (like her appearance) can be colourful, varied and exciting. She provides lots of potential for exploring tickling, rippling and tapping. Rosanna is an instrument of indefinite pitch. Rosanna responds wherever she is – lying on the chest or tum or round the arms, thighs and legs but her speciality is when she is played on someone's back. This sets up a vibratory response which can be relaxing, stimulating and pleasurable. She is also great for

foot work and play. Rosanna can be safely secured on a table top, chair, plinth, and laid over frame shapes to become a wigwam, house, crocodile ... you think of it – Rosanna can do it.

As a movement partner Rosanna gives opportunities for solo creative dance and pair work using Rosanna as a shared instrument. She looks super coloured and varnished ... try it!

Cristi plays Rosanna with a clonker on his mother's back



PLAY

Unpack Rosanna kit and hide away beads, clonker and threading cord until you are ready to make up the kit.

- Use the 11 dowel bars to create the shapes of capital letters – E H I K L M N T V W
- Invent counting games - $2 + 2 + 4 + 3 = 11$
- Make a line or circle on the floor for movement and dance, by joining the bars end to end
- Grade the bars by length to make Rosanna's shape
- Decorate the bars with felt pens and paints

Spine

Muzikit Box



Whirlie is an excellent replica of the spine. Made of corrugated plastic, it's strong but supple with a ridged surface which imitates the vertebrae of our backbone or spinal column. Other spiral tubing may work just as effectively.

SING THE WHIRLIE SONG



Tune: *Oh My Little Augustin*

*We all need a Whirlie a Whirlie a Whirlie
It is long and curly and works as our spine
Ripple it and stipple it and
Up and down just ripple it
We all need a Whirlie it's
Fine for our spine*

We know that linking spine with Whirlie stretches our imagination! The body's central support is the spine and its role in protecting the main nerve – the spinal cord – is the reason for its inclusion.



Hands and Arms

Hands and arms are taken for granted. Without them (or if our joints and muscles aren't working well) we would find it challenging to move and express ourselves. Finger play and the vital function of our digits are essential. Fascination with fingers and fists are firsts for everyone.

Get **ALIVE** and **HAND JIVE**

Here are some ingredients for you to mix together. Find music which has a strong 4-pulse beat to support the action. 'In the mood' would work well or choose a jazzy number from the Fifties when **HAND JIVE** was 'in'.



Slap thighs



Clap hands



Separate thigh slaps



One handed crossover



Fist over fist



Touch elbows with hands



Flat palms



Wave



Egyptian ivory clappers c. 1450 B.C

Muzikit Box



Hand Clappers x1 pair
(reverse side with elastic grips)



Muzikit Hand Clappers c. 2015
Fit your own elastic grips to clappers
as shown above.

Feet and Legs

Feet connect us to Mother Earth. Legs give mobility for walking, running, jumping, dancing and more. We tread grapes to make wine we use a foot to measure when dancing, a foot in imperial system, and we add metal caps for tap dancing and wear boots and clogs for stamping - stomping. So let's do it!

FEET FUN

Ask everyone to sit on a chair facing you.

Separately move your hands up and down without making a sound. Everyone responds with foot stamps.

Increase the speed of your hand movements. Everyone will respond, getting faster and louder!

Then slow down to a resting silence with feet together.

Start again with a slow shuffle then move into sliding and skating.

Come to another stop with feet together on the ground.

FEET AND WORDS

*If I focus on my feet
I can **step** and **stomp** the beat,
Carpet, lino, tiles and wood
All sound different – so they should!
Skipping, skating, sliding, slow
Through the **slushy snow** I go,
Without **sandals, shoes** or **socks**,
I can **slither** over rocks*

As you say this poem, exaggerate and repeat words beginning with 's' to give time for everyone to do the foot action.

Write action words down on pieces of paper and put them in a shoe. Have everyone pick out a word to mime for others to guess.

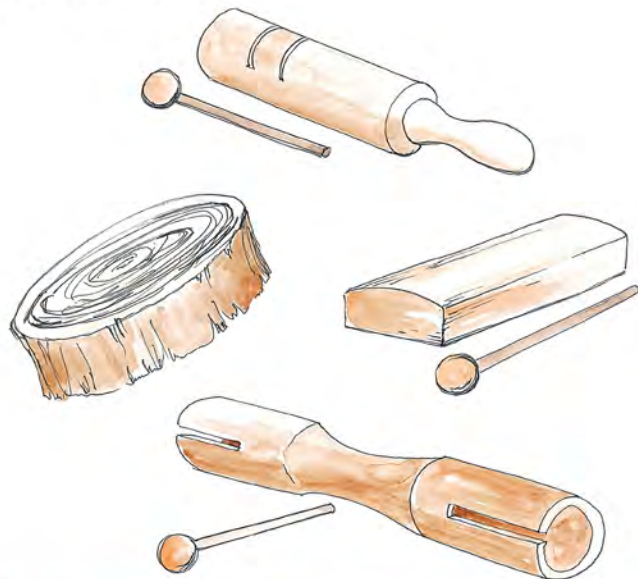
Discover more words relevant to feet that begin with 's'.

Word links: Contact of feet on the floor and the tongue contacting the front teeth may seem unconnected but there is a connection which proved invaluable for some children who had difficulty in saying 's' and 'z' replacing them with 'h' - 'going to the heahide'.

Knuckles and Knees

This fun musical family of bony knuckles, knees and knocking wood-blocks offers a knapsack of knock-out activities! Our knuckles and knees are made up of lots of little bones that come together to form a whole which can knit, knot, knead and knock – opening up all kinds of opportunities for interesting sounds.

KNOCK ON WOOD



Muzikit Box



Tone block with clonker x1

HOME CRAFT

Use your loaf

You can buy a variety of wood blocks at good quality music stores. But why not 'use your loaf' and have fun making an alternative to a wood block using quality stale bread? Bread loaves and buns are easy to turn into worthy wood blocks – and for a lot less dough than commercial ones! When the bread is stale, simply spray on polyurethane varnish at regular intervals, giving it one or two coats, until the outside of the bread is completely hard. They don't last forever, but they've certainly got staying power!



Baby Laurien and Mum Yvette

Teeth and Nails



Carrot Rezi-Rezi x1

The 'scrape and scratch' sounds of teeth and nails and some bones have links with: **Instruments**, the **Environment**, **Language/Words**

INSTRUMENTS

Link with Teeth – notched surface within a resonating cavity ... the mouth



Guero (wood)



Guero (metal)



Link with Fingernails – notched surfaces without a resonating cavity.



Officially called a mechanical stridulator set in motion by twirling in player's hand. Often misnamed a football rattle



Carrot Rezi-Rezi



Washboard



Whirlie

Link with Rib Cage and Backbone – ridged bony surfaces



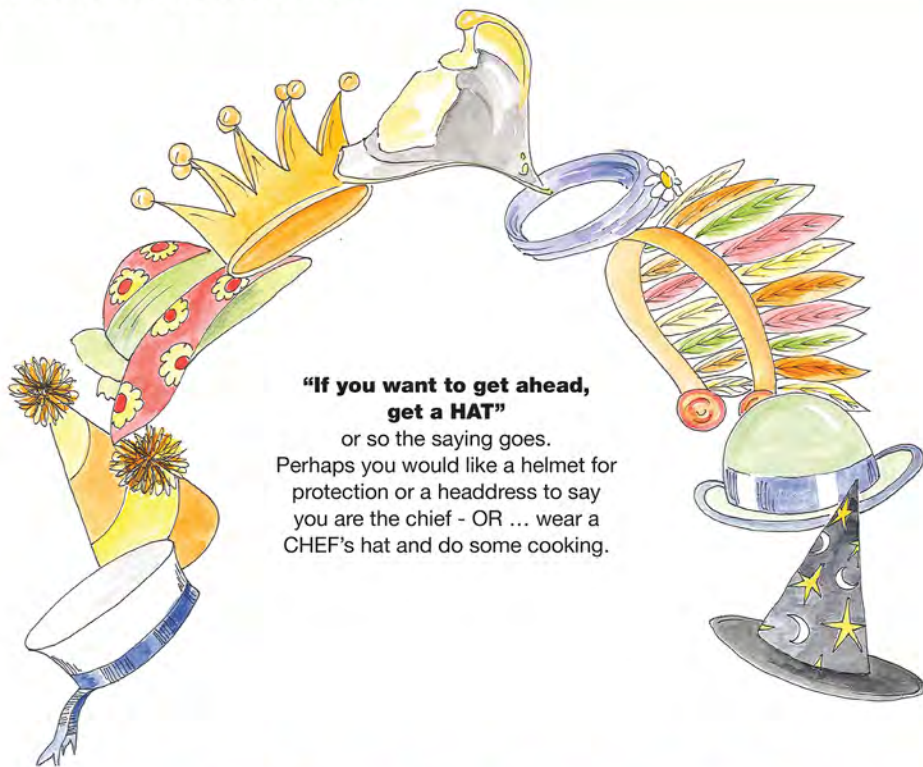
Rosanna Rib Xylo



Old Chinese instrument

Head and Hair

HELLO - TO A HALO OF HATS



**"If you want to get ahead,
get a HAT"**

or so the saying goes.
Perhaps you would like a helmet for
protection or a headdress to say
you are the chief - OR ... wear a
CHEF's hat and do some cooking.



Chef Hannah baked delicious Muzikit cupcakes
for everyone to enjoy

Hollows



Tambour x1

The drum is probably the oldest instrument in the history of mankind. It belongs to the membranophone family in which the sound is produced by movement of a stretched skin over a hollow.

Everybody wants to play a drum! Early civilisation used the earth as a symbolic drum to send vibrational messages of communication.

Our body hollows - cheeks, chest and tummy - are like drums and when linked with words and instruments, they provide resonating rewards for listening and language understanding.



"I made my chest drum from a jam tin, inner tube from a tyre, string, then I decorated it.

I play my drum and everyone thuds their chest.

Then we listen to everyone's chest thud in turn.

We talk about why some sound different."

The Music Man



The idea of making a Music Man came from a group of 8 and 9 year olds who had enjoyed working through the STARTERS in Muzikit.
This is what he looked like.

On completion these were their comments:

- We forgot to include Rosanna for the ribs.
- Clogs would be more realistic for feet than wooden boxes.
- Could the hand clappers have fingers?
- It was difficult to know which body part came next as we made Music Man.
- Seeing Music Man grow was a good feeling.
- Music Man could not move.
- Music Man had no voice.

Learning about anatomy was a real challenge which they met with enthusiasm.

They took turns to add on another instrument so the process involved them all.

Music Man's inability to move links directly with 'STARTER 11-Rhythm the raising agent' – our rhythmic bodies and the role of rhythm in music.

The group's final comment about the voice leads directly into the final STARTER '12 -SOUNDING OUT' – the opening to MAINS.

What impressive and constructive comments these were!

Rhythm...the raising agent

IN THE WOMB WE BEGIN LIFE HEARING AND FEELING OUR MOTHER'S HEARTBEAT, within the free flow of womb water. When we hear music we tap our toes, feel the beat and want to move.

Mother Nature provides elemental music from which the term 'rhythm' originates, stemming from the Greek words **rythmos** (measured flow or movement) and **rhein** (flow). Every culture has its own rhythm – and each of us has a personal one, too.

Rhythm orders sound and movement and isn't just about 'keeping time'.

Metric rhythm is how we describe sounds organised with a regular pulse (basic ones 2 and 3) and pattern – folk and country dance go hand in hand here with clearly defined patterning of feet and hands.

Now think about the rhythms of nature. The wind doesn't blow with a regular pulse. Rivers don't flow in 4/4. Leaves fall randomly, in their own time. We call this **free rhythm**.

Emerging from our heart beat, 'boom-ba' is the first rhythmic motif or pattern. This pattern relates to early language, think words like mama, da-da, hungry, thirsty, nappy, and happy... Later, our speech patterning will be built on different combinations of these strong/weak stresses and in the language of poetry these stresses form scansion.

The first proof of being alive is our ability to make sound and move our body. We hear sounds, feel sensations, and our world of experience begins and never stops growing.

So – let's start building, making, and composing our own music.

In cooking we have ingredients and ways of mixing and blending them (recipes) to create a 'whole piece' e.g., cake or dish.

In music we mix and blend sounds to create/compose a whole piece – and we need the raising agent of rhythm, the magic element that gives flavour and individuality and brings everything to life.

Here are the 'ingredients' we can use for our music 'cooking':

- Body sounds
- Singing and speaking voices
- Environmental sounds
- Instruments we invent from our environment

Sounding Out

The human voice is the most powerful means of communication we have. But it's also the most vulnerable. Losing your voice, whether for physical or psychological reasons, can be deeply traumatic.

Sounding out explores how we can use simple sounds and the amazing power of song to help everyone find their own voice.



BREAKING DOWN BARRIERS

"I can't sing ... I'm tone deaf"

These are pleas you're likely to hear when you suggest trying out some song-based activities. And in most cases, it all boils down to lack of confidence and the same self-rejection that can lead to voice and speech loss (mutism).

Try out this simple test to disprove tone deafness. Play two notes on a piano or other tuned instrument, pitching one high – one low.

*Am I playing the same note? If you can hear that they are different, **not** the same, you are not tone deaf.*

Being asked to sing a note played on a piano is quite a different ball game, as it is much more difficult. It involves listening and reproducing pitched sounds, breathing, and activating vocal cords.

Yoo-hoo, me again!

I can hum, shout, whisper, sing, talk.

make lots of funny mouth sounds...

hissing, whistling and blowing raspberries.