

ACTIVITY 2: *Enhancing timing, rhythm, and clarinet technique through movements and gestures*

1. OUTLINE

Framework: This activity emphasizes movements and gestures to help students internalize clarinet repertoire while improving clarinet technique. By connecting the repertoire piece's rhythms (half, quarter, dotted notes, and rest) to body movements the researcher aims to enhance student's musical/timing awareness while reinforcing techniques such as improving the staccato effect for short notes and maintaining a stable sound for long notes.

This activity will be structured in two parts.

Part 1: Connecting clarinet repertoire piece's rhythms to movements and gestures

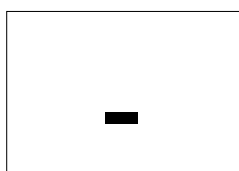
Part 2: Composing and conducting short musical sequences through gestural clarinet playing

Student level: This activity is intended for beginner clarinet students aged nine or older.

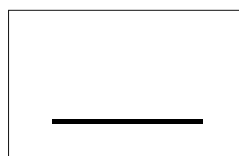
Groupe type: This activity is suitable for groups from two to six students.

Material:

- 1) Instruments (clarinet)
- 2) Graphic scorecards with the following symbols:



Box 1: Short note
(staccato effect)



Box 2: Long note



Box 3: Rest

Figure 1. Graphic score symbols and connected musical elements

Length: 20-25 min integrated activity

Objectives:

In the first phase of the activity, students will collectively:

- 1) Connect repertoire rhythms through movements and gesture creation.

In the second phase of the activity, in groups of three or collectively, students will:

- 1) Become composers and create a short musical sequence using given graphic score symbols (see Figure 1)
- 2) Become conductors and perform/conduct their short musical sequence through the selected gestures and movements while becoming aware of timing correspondences and clarinet technique (staccato effect and airflow)

2. METHODOLOGY AND PRACTICAL ACTIONS

2.1 Part 1: Connecting clarinet repertoire rhythms to movements and gestures

2.1.1. Preparation (3-5 min):

The teacher shows how our bodies naturally respond to music through movement: just as a dancer interprets music with their body, clarinetists can use gestures to visualize and guide their playing.

The teacher will first ask: "Do you hear any timing difference between these three pieces? Then the teacher will play students' clarinet parts of the repertoire pieces: "Het Orkest", "" and "". Students' expected answers could be long and short sounds or energetic and slow/adagio pieces.

Subsequently, the teacher could ask: "What might be a long or short sound in movement?" Here, students' expected answers could be:

- Short and quick movements with the body for short sounds (e.g. Hopping, quick steps, or mimicking taking sprinkled water off your fingers)
- Flowing movements with arms and hands for long sounds (e.g. drawing long lines or circles in the air with the hand).

Lastly, the teacher could ask what about the rest. How can we translate the pause in movements? Students' expected answers could be:

- A freeze poses or movement for rest (e.g. a simple hand stop or "shush" gesture).

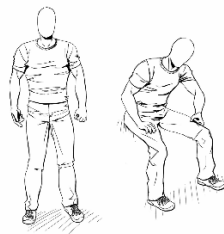
2.1.2 Procedures (3-5 min):

The teacher will play the three themes again and the students will collectively explore and create different gestures and movements with their bodies.

Subsequently, students will show if they came up with some movements or gestures, and collectively, they will decide one movement or gesture for each rhythmical element: short, long note, and rest. (See Figure 2)



1. Drawing a long note in the air for long note



2. Quick close steps for short notes



3. Hand stop for rest

Figure 2. Examples of movements and gestures connected to rhythmic elements

2.2 Part 2: Composing and conducting short musical sequences through gestural clarinet playing

OPTION 1

2.2.1 Preparation (3-5 min)

Once the movements are decided the teacher will act as a conductor, using the chosen gesture to guide the students. The conductor's gesture guides the type of notes the students will play, guiding them through different musical dynamics. During this stage the teacher can use the support of the flashcards to make the sequence of sounds he would like to conduct. (See Figure 3)

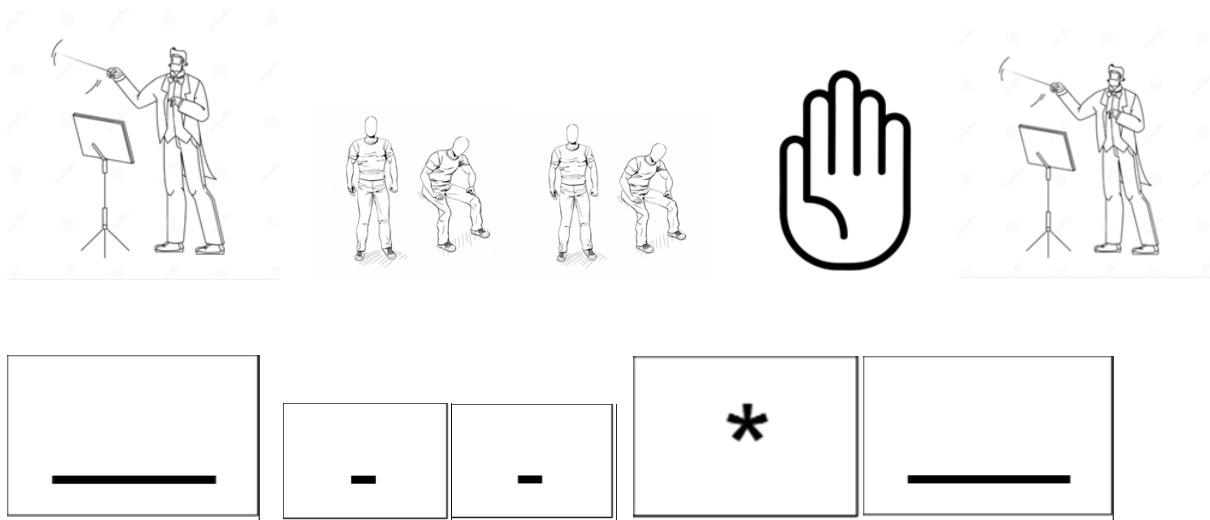


Figure 3. Example of a short composed and conducted sequence of sounds

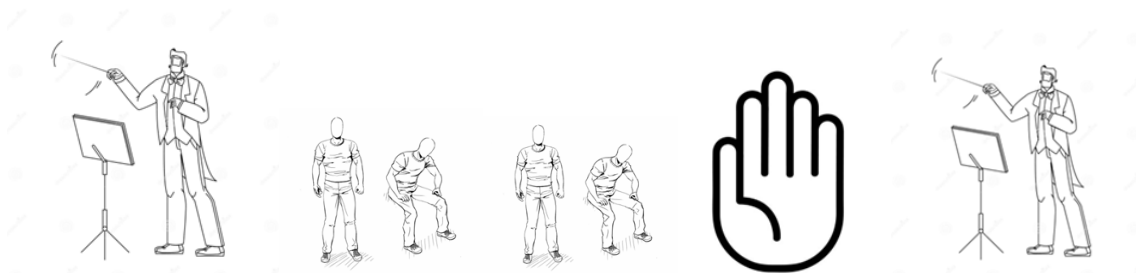
2.2.2 Procedures (3-5 min)

As a group, all students will have the chance to compose a sequence of sounds; those who will feel comfortable will become the conductor as their teacher did previously. During this stage, the student-conductor will lead his/her peers toward the composed sequence of sounds using the movements established in the previous activity. This will help investigate a sense of ownership over the mentioned rhythms and clarinet techniques such as the staccato effect.

OPTION 2

2.2.1 Preparation (3-5 min)

Once the movements are decided the teacher 1 will act as a conductor, using the chosen gesture to guide the intern. The conductor's gesture guides the type of notes the students will play, guiding them through different musical dynamics. During this stage the teacher can use the support of the flashcards to make the sequence of sounds he would like to conduct. (See Figure 3)



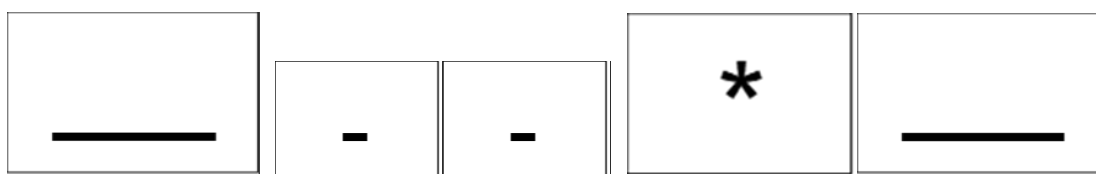


Figure 3. Example of a short composed and conducted sequence of sounds

2.2.2 Procedures (3-5 min)

In pairs, students will compose and perform a sequence of sounds. During this stage, one student will act as the conductor, guiding their partner through the composed sequence using the movements established in the previous activity. This process will help develop a sense of ownership over the rhythms and explore clarinet techniques, such as the staccato effect.

DISCLAIMER

The class will be conducted in Dutch, primarily by the supervising teacher. If required by them, the intern-researcher will support the activity by playing and demonstrating with the instrument too. Translation from/to English will be provided by the supervisor at all convenience.