

AGED CARE (WELL ELDERLY) PRESENTATION

2 x 40 minute sessions with a break in-between

Set up

- Preferably one large circle or two concentric circles if space is limited
- Facilitator chair – adjustable stools (or chairs) on rollers
- One drum for each person – have assorted drums for different capacities
- One percussion piece for each person (under the chair)
- Large Tray for the Tonal Chimes
- Facilitator name badges – large print – participant name badges when possible

Co-facilitator to move around room supporting people with their playing, smiling, staying at head level (not looking down on participants).

Co-Facilitator to hold the Pulse on large bass drum when required.

Welcome – Facilitators introduce themselves & welcome everyone to the circle emphasising the fun of playing music together.

For the drummers – showcase how to play a rudimentary Bass and Tone – play some simple Bass, and Tone combinations and do some volume changes. Participants with percussion can play along and are reminded that they can have a turn on a drum at the halfway stage of the workshop if they wish.

Pulse Stretch exercise – Get a simple pulse going using just the Bass and then try a series of exercises with the other hand, body and feet.

- Arm stretched up high and down – swap arms
- Arm stretched out in front then pulled back – swap arms
- Arm stretched out to the side & back – swap arms
- Head roll
- Leg stretched out and back – swap legs
- Shoulders forward, shoulders back
- Wave to your friends – swap hands

Listen for the Bass

Facilitator reminds the group to be aware of the Bass note as a point of connection and security – questions can extend to understanding the need for a safe place when facing new challenges. What makes it safe is its predictability.

Call and Response

- Facilitator leads basic call and response
- Extends this to half the group playing a rhythm (B O B O) while the other half follow the leader in call & response
- Swap the roles of the two halves

Heartbeat Rhythms

Take the group through a series of heartbeat patterns and if suitable break this down into separate parts that can play together in harmony. Showcase a range of facilitation techniques:

- Volume changes – up & down
- Tempo changes – up and down
- Stop cut (3,2,1, Stop!) and then return to play (1,2 Let's All Play!)
- Soling parts of the group while everyone else plays just the Heartbeat (BB)
- Fade to Nothing – slowly fading the volume down until it disappears.

Using Your Voice

One Breath to One Sound (*Mary Kynsh*)

One breath in and on the outbreath release an extended note of your choice:

- First the whole group together
- Then in subsections of four to six
- Then in low volume with close attention to listening
- Move to instruments – one breath in and then on the out-breath play your instrument in a soft rumble like a release of tension

Freeze – (moving or seated depending on the mobility of the participants)

The group play around the heartbeat rhythm.

The facilitator moves steadily in the circle to the pulse of the rhythm and when they stop the players must stop. The facilitator tries to move to a pattern – walking for six measures of the rhythm and stopping for two.

Each time the music restarts the facilitator can give directions – this time let's play softly, this time play with a friend, this time swap you instrument with someone else; this time let's get faster etc.

BREAK – 20 minutes

In the break place the tonal chimes on a tray

Call & Response – Focus Exercise

Choose and showcase one short rhythm phrase to be the one they have to recognise and avoid answering. Play call and response and when this phrase is played everyone should stay silent. Everything else is answered like an echo.

Show some emotion

The facilitator asks the question and the group responds with feeling. At the same time, they try and connect to the Bass pulse held by the facilitator. *“You can play anything you like but try and connect it to the Bass and add extra feeling to it”.*

- Picture something that makes you feel very happy, visualise it happening and then play how that feels
- Picture something that makes you grumpy, visualise it happening and then play how that feels
- Picture something that makes you excited, visualise it happening and then play how that feels
- Picture something that makes you sad, visualise it and then play how that feels
- Picture someone who you care for deeply, visualise that person and play out your love for them

Talk about the importance of releasing our feelings in appropriate ways and how that feels

Hand out the chimes to every second person (in a large group) and demonstrate their use. *When possible, use the pentatonic scale GACDE – If you haven't got chimes use mixed percussions.*

Tonal Tennis

One at a time around the circle each person plays their chime.

Then they pass the chime notes randomly from one to another using eye contact like they are passing a ball.

Pieces of Eight with Tonal Chimes & Percussion

Mark out a pulse of eight notes (accent with a large bass drum), counting aloud 1 to 8 and repeat.

- Invite each person to pick one number and play their instrument only on the number they chose.
- Ask each person to play only every second time their number comes up – increasing the space between notes
- Change the volume level
- Finish by fading away
- Swap instruments and repeat.

Listen and Relax

Pass out the tonal chimes to every second person (in a large group).

Ask the rest of the group to close their eyes, relax and appreciate the gift of music the other half will play for them.

Demonstrate the use of the chimes and emphasise leaving space between notes.

Start a simple pulse on the Bass drum and ask the players to add their chimes sparsely and play for the others who are relaxing.

Facilitate the group to end by layering out the chimes one at a time.

Ask for feedback from the listening group then reverse the roles

What are some of the ways you find help you to relax?

Finish

Additional Exercises

Rumbles

- Rumble Wave around the group one at a time – reverse directions and change volume
- Conduct a rumble – use hand gestures to conduct a rumble – everyone starts together very softly and then you play with the volume etc.
- Rumble If..... – Ask some fun and relevant questions using the rumble e.g., Rumble on your drum if you're over 70yo; Rumble on your drum if you're over 80yo; Rumble on your drum if you're over 90yo. Rumble on your drum if you still feel young; Rumble on your drum if you like to have fun etc.

Sing & Drum

Start a simple pulse or use the Heartbeat rhythm and introduce some old favourite songs:

- We will Rock You
- You are my Sunshine
- What a wonderful world
- Over the Rainbow
- Que Sera Sera
- She'll be Coming Round the Mountain
- Singing in the Rain

Solos

Start off a simple Bass pulse and ask people to play around it then introduce the 'Stop Cut' and break for silence for a period before recalling the rhythm with 1,2 Let's All Play. In the next break explain that this routine will continue but this time we will ask one or two people to solo in the break (Keep on playing). Showcase the 'Keep on Playing' hand signal – rotating hand. "If I point to you with my rotating hand you will play through the break". The start the rhythm off again and solo different people who are looking confident and having fun.