



SOUND ENVIRONMENT WITH INSTRUMENTS

Élményakadémia



Nº of pax
10-60



indoors | outdoors



30 mins



creative expression



PURPOSE

- connect to our inner creativity
- practicing curiosity
- practicing of being a child and awakening sensual awareness

PREPARATION

• find a suitable place inside or outside where you can have a cavalcade of sounds and it's not disturbing • place the instruments and "non-instruments" in the middle of the room/place where you are going to work • put the sleeping mats or pillows around; make sure each pillow is a good 2-3 meters distance from the other ones

INTRO

Connecting to a mental state which is easiest to describe as our "Inner Child" opens the door to curiosity, creativity, joy and inspiration. This simple activity - discovering sounds through instruments - supports entering into this state. In our everyday rush, it is worth being able to step in and out of different mental states in order to refresh ourselves and be able to switch amongst them. This can strengthen our mental health and raise awareness of our internal movements and the possibility of refreshment.

MATERIALS

- collection of instruments - drums, rattle, whistle, flute, bell - that are simple to use
- collection of everyday objects: scissors, papers, plastic bags, mugs, cutlery, pegs, markers, bottles with water etc.
- blind folds - each duo will get one
- sleeping mats or pillows to sit on



STEPS

After you arranged the room/field where you are working: **1.** Ask your participants to find a pair **2.** In the pairs, one of them will be the "Creator/Player" and the other one will be the "Supporter". **3.** Each of you will have 8-8 minutes to be in the roles. **4.** The "Creator/Player" will sit down comfortably and will get a blindfold. **5.** The task of the "Supporter" is to continuously provide tools/objects (instruments/non-instruments) in the hand of the Player in order to be able to experiment with sounds. **6.** When the first round starts, the Supporter selects random objects from the middle of the circle and puts them into the hand of the Player, waits a bit (30 seconds) and gives another object into their hands and so on.... The "used" objects have to be placed back into the circle so other duos can use it as well. **7.** The Supporter has to take care of the experience of the Player - provide objects in a good rhythm. For some objects it's obvious how to make sounds with them (drums), for some it's not (scissors). It is important that there is no verbal communication happening. For example, the Supporter doesn't describe the object and doesn't help how to make a sound with it. This is the "task" of the Player. **8.** If the first round is over, they switch roles and the second round starts. **9.** The reflection circle starts after everyone was in each role.

REFLECTION

- How was it to be a Player? How was it to be a Supporter?
- How did you feel during the experience?
- How does the mental state which you reach during the Player role support your mental well being?

COMMENTS

When facilitating this activity, it is essential to make sure if it is comfortable for everyone to sit blind folded. If not, you can offer different options: eyes closed without a blindfold or eyes open.

If the participants have a great experience with the experimentation, you can continue the activity with a group jam. This means everyone sits in a circle blind folded, with one chosen instrument in hand (it can be their own voice too, if they wish) and you start a "jam" for 15 minutes - aka playing the instruments together. You can brief participants beforehand to listen to how harmony and chaos changes and how the two interact with each other (one is not without the other) - thus not to be afraid when everything seems chaotic, this is how harmony can be born.

You can reflect on the jam session in a very rich way - asking about connections to each other and parallelly to themselves, following-leading themes can easily appear also.

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