

## We've all experienced it...

rhythms affect how we feel and what we do, especially when we're listening to music based in percussive sound. When rhythmic percussive sound is arranged to emphasize specified ranges of sound frequency, rhythm and frequency team up to provide a powerful movement-inducing musical stimulus for change for people of all ages, from toddlers to elders.

inTime has been designed to engage you with rhythm through a progression of music listening and your own activity. In synchrony with or in support of one another, inTime's music and activities provide opportunities to find "the beat", keep it, and use it.

The activity begins the moment you anticipate a module, with **Activity During Listening (ADL)**, natural changes in body rhythms and ongoing behavior occurring in response to the pulse, patterns and tempo of the music. The pulse or beat of the music is always accessible; both when the sound is percussive and when combined instrumentation brings new melodies and harmonies to existing rhythmic foundations. If you choose, your experience flows from music listening into **Activity Following Listening (AFL)**, with an activity plan based on listener preferences, sound frequency-function relationships, and/or specific goals. Activity plans can be developed to meet the needs of all listeners, from those who experience movement restrictions or challenges to those who are excessively active.



### ADL

Activity During Listening

### AFL

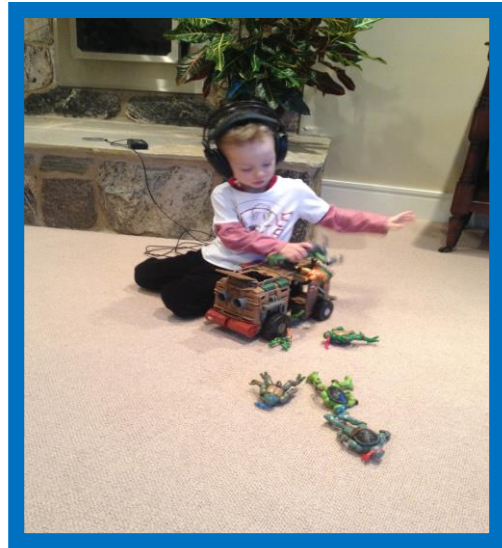
Activity Following Listening

## inTime in Place

The practice of inTime calls for a physical space, and a place in time. The two combine for a safe, comfortable place which lends itself to regular daily listening practice.

Given that movement and rhythm go together, it is ideal, although not necessary, for the listener to have a place for listening that offers physical space for movement, and possibly, for positioning or movement on various pieces of equipment or furniture. However, it is perfectly fine to listen in small spaces and engage in fine motor activities.

In the event that post-listening activity plan involves gross motor activity, adequate space becomes more critical. Yet, again, programs can be developed for small spaces.



The idea of a “place in time” should be taken quite literally, especially for AFL, when the temporal, or time, characteristics of the environment become an important consideration in creating the context for synchrony. The “rhythm environment” is a fundamental aspect of program design. What kinds of rhythms are present in the inTime place? What’s going on? What can you do to use the rhythm environment to offer support or provide challenge?

*Find a place that feels good!*

## inTime Inventory

Equipment and materials for the creation of activity following listening will vary from one listener to another. **Think INVENTORY! What will be helpful to have available when it comes time to originate activity with rhythm and timing in mind?** Basic or elaborate, collect whatever suits you and what you’re working on, and most importantly - whatever is easily managed.

Here are some suggestions to get started. Specific equipment is not necessary for use with inTime, except for the provided inTime Drum and mallets. These suggestions are optional. You may notice an organization of equipment and materials based upon motor planning and/or coordination challenges. This may come in handy when you design specific activities for the first phase of AFL.

The following equipment/furniture and materials may help support listening and activities.

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## Equipment Suggestions

- A place to be still – a favorite chair or comfortable spot, beanbag chair, wooden chair, inside a playhouse, tent, tunnel or cave, cushions (even the car), floor mat
- Things that move (whether the listener is doing the moving or someone else is) – rocking chair, office/desk chair, zuma rocker, rocking horse, glider, bosu, gymnastic balls, foam rollers/bolsters, balance board, barrel, swings
- Things you can move on – floor mat, floor dots or carpet squares, trampoline, bosu, gymnastic balls, equipment you can bounce, sway or rock on, equipment that challenges balance (special markings on the floor, a balance beam or balance blocks, balance or rocker board, foam rollers/bolsters, swings), sit 'n' spin, climbing equipment, obstacle course, exercise bicycle, treadmill, other exercise equipment

## Material Suggestions

- Theraband (flex band)
- Rope
- Colorful scarves
- Balloons – large, medium, small
- Bean bags – large, medium, small
- Balls – large, medium, small
- Basketball hoop or other target
- Rolling pin or 1-2' dowel
- Light weight plastic racket
- Plastic baseball bat
- Finger-paints
- Paint (such as watercolor paint) with brush(es)
- Paper for painting
- Small objects to be painted
- Playdoh, Sculpy or other type of soft modeling dough
- Clay
- Tools for modeling, sculpting
- Markers, crayons, pencils
- Paper, with and without rule
- Scissors
- Glue
- Stencils
- Tape
- A special craft kit or building project
- inTime Drum, mallets
- Shakers or other rhythm instruments
- Gum
- Straws

# inTime in Active Practice

## Activity During Listening (ADL)

Listening modules, with their rhythmic base, are inherently active.

Developed with an emphasis on rhythm awareness, these modules are, first and foremost, for listening and helping establish the brain-body connection through rhythm and sound frequency stimulation. ***This is the time for listening and movement as it occurs naturally.*** Structured activities will come later; spontaneity is key here.

Simply listening to the music of albums 1-8 may stimulate a listener to rock, bounce, sway, walk, clap, tap or drum on their thighs or other parts of their body. Maybe he will want to position himself comfortably in a favorite spot, in a preferred position. Perhaps he will want to move himself on a piece of equipment. Maybe he will want to get up and dance. Or, he may find that his body will be quiet, yet a body rhythm (such as breathing) will be changing. Possibly imagination will be stimulated and the listener will embark on a journey in his mind. Listener responses to the modules are likely to differ, as each module has something different to offer.

*Do what comes naturally and let it happen!*

## Activity Following Listening (AFL)

***Activity Following Listening serves as a context for the basic practice of rhythm awareness and timing in relation to both oneself and one's surroundings.***

Rhythm awareness and timing are foundational to our abilities to self-regulate, move in response to external stimulation, and interact with our environment and people within it. Promoting rhythm awareness and timing is central to broad-based improvement of functional performance. Functional performance is also directly and indirectly influenced by the efficiency of one's ability to listen to oneself and his/her environment. Regular opportunities to tune in to the temporal characteristics of ourselves, our physical settings and activities presented to us, and to generate successful, timely responses, help create both behavioral and brain-based changes.

The ability to adjust to rhythmic stimulation, tune in to time and to what's going on within it, and respond adaptively is good for us and good for our brains.

While there is a place for spontaneity during AFL, versatile ***three-phase activity plans are available for your use in shaping experiences directly following music listening. Activity plans are located in the back of this guide.***

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## A few basic principles apply to activity design –

- **Know your goals.** AFL has been chosen to promote foundational rhythm awareness, timing and listening. Are there specific areas of function you have chosen to emphasize? Do you want to tailor activities to those specific areas?
- **Think safety and comfort.**
- **Intend time and rhythm!** inTime music listening provides complex rhythmic stimulation within various cycles/meters of time and the opportunity to move naturally in response to the stimulation. Synchrony of stimulation is guaranteed and a steady organizing beat/pulse is accessible. As the music of inTime was created with the intention of synchrony and a steady pulse, AFL is intended to provide a temporally-enriched opportunity for both self awareness and active movement in time.
- **Meet the beat!** Day by day, the activity sequence should begin where the listener is at following music listening. For example, if the listener is calm and still following listening, begin there. Or if the listener is active and energetic, facilitate a movement activity.
- **Make it fun!** Activities should be motivating for everyone involved (i.e. both the listener and whoever is implementing the program). Challenges are encouraged, provided the listener is able to meet them.
- **Keep it simple.**

### **How is an activity plan chosen?**

The age, characteristics, abilities and needs of the listener, along with circumstances associated with program implementation, will determine whether or not AFL is done, as well as what activity plan is selected.

Activity Plan 1 requires a facilitator. Activity Plans 2 3 and 4 are designed for the listener only, although these plans could also be facilitated.

### **When is Activity Following Listening done, and how much time is needed?**

Activity Following Listening is done immediately following one of the daily listening sessions. Attempt to establish a routine, based on what works into your listener's schedule. For example, if he is following a Base schedule, try to do it after the second session of the day. Consistency is important. Frequency, intensity and duration are critical considerations with activity, just as they are with music listening.

Generally plan on approximately 10 minutes for daily AFL. However when modules from the Body Percussion album are used, up to 15 minutes should be set aside.

Ideally, once an activity plan is chosen, it should be implemented along with the first two cycles of a listening protocol, although a switch to a different plan could occur at the end of a single cycle. Beginning AFL at the time when you start your inTime music protocol is recommended. If an activity plan is initiated in the midst of a listening cycle, it should begin in correspondence with the album being listened to at that time.

All listeners, whether following an activity plan or not, should regularly allow for a few minutes for adjustment following music listening

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## What are the 3 Phases of AFL?

To help arrange experiences post-listening, Activity Following Listening is comprised of 3 approximately three-minute phases. All Activity Plans follow this three-phase arrangement.

### Phase 1: Adjustment – the primary phase for self-awareness and acclimation

There are two options for the Adjustment phase – stillness or movement. The two may be combined. Stillness implies minimal physical activity and comfortable rest, allowing for self-listening and awareness of the surrounding rhythm environment. Movement implies activity. Activity within the Adjustment phase is a time for movement without music; it is a time to move to one's own beat in relation to the environment and objects within it. These movement activities may be completely listener-directed or facilitated by the inTime facilitator, keeping the basic principles in mind. Activities may or may not be organized related to functions associated with green, orange, red and blue sound-frequency zones.

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Awareness of rhythm and timing in this phase includes:

- How do I feel?
- What's rhythmic about me right now?
- Can I connect with my beat?
- What's my tempo?
- How does it fit with the rhythms, pace and timing demands of what's around me?
- What'll I do?

### Phase 2: Body Percussion - experiences with time (meter) and the pulse (or steady beats)

inTime Activities in the Body Percussion phase are percussive body movements which are either within a "listen and repeat" ("call and response") format that is facilitated by the inTime facilitator, or played along in sync with the meter or steady pulse of the music of A phases of music modules, depending upon the activity plan that has been chosen. Both "listen-repeat" and "play along" actions are arranged to support green, orange, red and blue zone listening. Both experiences bring listener awareness to basic "time", which can be thought of as the "ground" within our temporal-based "figure-ground" perception.

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Awareness of rhythm and timing in this phase includes:

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- How is time being measured here?
- Can I find and keep the beat within the time I've got?

### Phase 3: Drumming - experiences with rhythm

Activities in the Drumming phase involve drumming with the inTime Drum, either within a “listen and repeat” format that is facilitated by the inTime facilitator, or playing along to follow a rhythm within A phases of music modules, depending upon the activity plan that has been chosen. Both “listen-repeat” and “play-along” involve a progression of increasingly complex actions. Both experiences bring listener awareness to the patterns of movement, or rhythm, within a given time, which can be thought of as the “figure” within our temporal-based “figure-ground” perception.

Awareness of rhythm and timing in this phase includes:

- What pattern am I following now?
- How'd I find it?
- Does it fit in time?
- What else is going on within time here?
- Does “my” rhythm fit in with the other rhythms going on?
- Can I sustain mine?
- Can I follow a rhythm within the steady beat/pulse of time?

**Do all 3 phases need to be done during every AFL session?**

***While activity plans are designed for Adjustment, Body Percussion and Drumming phases to be done in succession, it is not necessary.*** And, depending upon the age, characteristics, abilities and needs of the listener, all three phases may not be appropriate.

***You, as a provider will decide what is best,*** with the principles mentioned above in mind. Other options include: Adjustment Phase only; Adjustment in combination with Body Percussion, or Adjustment in combination with Drumming.

The duration of each phase may be extended when only one or two phases is done.

It should also be noted that, while three minutes may seem like a short time, it can be a long time when you are engaging in repetitive actions! You may find that you need to work up to three minutes of Body Percussion and Drumming phases.

**How do activities incorporate the relationship between sound frequencies and function?**

All phases offer activity progressions to support zone-based listening, as well as rhythm awareness and timing. The arrangement of activities within phases, in relation to green, orange, red and blue zones is as follows:

## ADJUSTMENT phase – zone based suggestions

### Stillness

Album	Activities
Albums 1, 5 (green)	<ul style="list-style-type: none"><li>• Listener tunes in to his/her physical self, (body position, body rhythms).</li></ul>
Albums 2, 6 (orange)	<ul style="list-style-type: none"><li>• Listener tunes into thoughts, the language within his/her consciousness.</li></ul>
Albums 3, 7 (red)	<ul style="list-style-type: none"><li>• Listener is mindful of inspiration, creative flow.</li></ul>
Albums 4, 8 (blue)	<ul style="list-style-type: none"><li>• Listener combines the awareness of self-listening with an awareness of the rhythm environment.</li></ul>

### Movement

Album	Activities
Albums 1, 5 (green)	<ul style="list-style-type: none"><li>• Listener engages in activity focused on the body, either moving on something stationary or moving with something that moves.</li><li>• This is the time for grounding movement, positional, “heavy work”, and touch and tactile stimulation, and very basic coordination tasks (i.e. kicking a stationary ball, tapping a balloon).</li><li>• Breathing matters; promote activities where breathing is steady or becomes steady.</li><li>• “Basic principles” apply.</li><li>• Activity suggestions include rocking on a rocking horse, jumping on a trampoline, bouncing on a ball, balancing on a foam roller or bosu, swinging on a swing, exercises (with or without resistance), free play with playdoh, finger painting, and gum chewing or a sucking activity such as drinking through a straw (either by themselves or during other activities).</li><li>• Refer to inTime Inventory above for equipment ideas.</li><li>• Sound-making is fine, but there is not a language basis to these activities.</li><li>• Try to stay with an activity for 3 minutes to create an opportunity for a rhythm, and sustaining that rhythm.</li><li>• A listener’s characteristic rhythm may be switching from one activity to another. Allow this in earlier sessions, but work toward the listener choosing the “just right” activity and staying</li></ul>

with it.

**Albums 2, 6 (orange)**

- Listener engages in language, sequence, pattern, and/or timing activities, in connection with the beat and tempo of their actions and/or breathing.
- “Basic principles” apply.
- Suggested activities build on green zone movement activities with verbal directions for the listener to follow, imitation of action patterns/sequences, multi-step eye-hand coordination activities, rhythmic vocalizations or verbalizations in sync with movement, vocal or verbal patterns/sequences with or without a body movement component, singing, and letter, number and/or reading activities.

**Albums 3, 7 (red)**

- Listener creates, in connection with the beat and tempo of his/her actions and/or breathing.
- “Basic principles” apply.
- Activity suggestions include obstacle courses, imaginative story telling (perhaps related to the listening module) with or without body action, playing a made-up game, drawing, coloring, painting, writing, sculpting or building with Sculpy or Playdoh, making up songs or instrumental pieces.
- Listener may be positioned on moving equipment during activities if desired (for examples – a watercolor activity while rocking on a zuma chair, making up a chant while bouncing on a ball).

**Albums 4, 8 (blue)**

- Listener chooses simple, brief movement, language or creative (or combined activities) activity with awareness of self, others and environment, adapting to temporal structure of the context to experience success.
- inTime facilitator may, as needed, provide activity options from which the listener can choose, based on observations of listener breathing and activity level following listening.
- Facilitator may also increase rhythmic complexity of the environment (as easily as having another person(s) present (and perhaps active in the room or varying the tempo of his/her voice, or adding background sound)).
- Activities will range from basic to complex. Consider these examples.

**Example 1** - A listener chooses to jump on the trampoline, and expands the activity to take turns with their brother who has entered in the room and wants to join in. Or, perhaps this

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listener decides instead that his brother can have the trampoline when he is done.

**Example 2** -A listener has chosen to practice catching a ball once he has bounced it against a wall. After several tries he is still not able to catch the ball. The inTime facilitator notices that the listener's inconsistent throwing is making it difficult for them to catch the ball once it bounces. She gives the listener the choice of catching the ball after she has bounced the ball against the wall, or practicing a more simple bounce and catch from the floor. He chooses bounce and catch, and is able to establish and sustain good rhythm and timing of his movement.

**Example 3** – A listener chooses to begin a creative journal entry. Noises begin coming from elsewhere in the house, the listener loses focus and is aware of it. He takes a momentary break from the task to regroup and return, only to learn that the time is almost up. Back in focus, he is able to adjust his pace to limited time and completes a few sentences. He acknowledges that he was able to return to the task and make good use of the last minutes.

- Remember that ideally 3 minutes is provided here. It may be a good idea to mark the time with a stopwatch or timer.
  - The listener's success and/or useful self-assessment are critical.
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## **BODY PERCUSSION phase - zone-basis (all activity plans)**

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<b>Album</b>	<b>Activities</b>
Albums 1, 5 (lower sounds)	<ul style="list-style-type: none"><li>• Stomp, chest</li></ul>
Albums 2, 6 (middle sounds)	<ul style="list-style-type: none"><li>• Thighs, voice</li></ul>
Albums 3, 7 (higher sounds)	<ul style="list-style-type: none"><li>• Clapping, voice</li></ul>
Albums 4, 8 (full spectrum)	<ul style="list-style-type: none"><li>• Combination</li></ul>

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## DRUMMING phase – zone basis - facilitated activity plan (Activity Plan 1)

Album	Activities
Albums 1, 5 (green)	<ul style="list-style-type: none"><li>• Direct body contact using hand on drum</li><li>• “Listen-repeat” rhythms emphasize coordination of left and right sides.</li><li>• “Listen –repeat” rhythms begin simply, initially based on listener’s level of left-right coordination, and rhythmic, timely responses.</li></ul>
Albums 2, 6 (orange)	<ul style="list-style-type: none"><li>• “Listen-repeat” activities emphasize sequence, pattern and accents, building upon left-right coordination.</li><li>• “Listen-repeat” activities begin with simple sequences, at the level of the listener’s coordination ability.</li><li>• Relatively greater emphasis is place on the timing or turn-taking, as if it was a conversation between the two drummers.</li><li>• Voice is incorporated, either with sounds or words.</li></ul>
Albums 3, 7 (red)	<ul style="list-style-type: none"><li>• The creative aspect of improvisation is applied.</li><li>• Voice is encouraged.</li></ul>
Albums 4, 8 (blue)	<ul style="list-style-type: none"><li>• Album 9, Body Percussion modules incorporate all.</li></ul>

### What is “listen and repeat”? And how do I do it?

“Listen and repeat” is an imitation exercise that is a staple in the active phases of listening methods. “Call and response” is its counterpart in the world of drumming. Simply, one person says or does something that another imitates in response, or repeats. Body Percussion and Drumming phases of Activity Plans 1 and 4 involve “listen and repeat” to work on steady beat in time (meter) and rhythms/patterns in time.

## BODY PERCUSSION - METER

In the Body Percussion phase of Activity Plan 1 , the inTime facilitator provides stimulation that is organized as specified amounts of steady beats within a unit of time. Those beats will be arranged in time by the facilitator counting (aloud or silently) as follows

Meter	Beats counted repeatedly and steadily
2/4	1,2,1,2,1,2,1,2,1,2,....
4/4	1,2,3,4,1,2,3,4,1,2,3,4,.....
5/4	1,2,3,4,5,1,2,3,4,5,1,2,3,4,5...
3/4	1,2,3,1,2,3,1,2,3,1,2,3,1,2,3

Body movements, which create sounds, are done in synchrony with the counting. Once the facilitator has mastered the counting, to keep track of the beats in time, rather than counting, the facilitator may say the body part, to help cue the listener's movement. For example – for meter 2/4 facilitator could count 1,2,1,2 either aloud or silently, or he/she could say chest, chest, chest, chest...., or stomp, stomp, stomp, stomp.... or chest, stomp, chest, stomp....., or stomp, chest, stomp, chest...or any other combinations. Counting aloud or using the words is a helpful cue from the facilitator. Voice should also accompany the listener's movement by the time Body Percussion is being done with Album 2 (it is fine to use voice with Album 1, but it is not necessary).

The goal is to keep the movement in time even, so to feel the steadiness of the beat in time. The listener will watch and listen and repeat what the facilitator does. Eventually the repetition will be initiated in time and will, it will be steady.

Activity Plan 1 provides a suggested progression of meters. If the listener is challenged and not motivated for meters with a greater amount of beats (such as 5/4 versus 2/4), then continue working at the level the listener enjoys, and increase when it seems right. Continue to make the changes in body parts in association with albums even if meter remains the same.

If it is not appropriate to have the listener move at a steady beat within time, then this phase of the activity plan could be completely modified so that the facilitator is keeping a steady, even, repetitive beat, while the listener engages in another activity. In these cases, the facilitator is likely to observe that within the first half of the phase, the listener's activity will sync up in time with the facilitator's steady beat..

If you are wondering how fast that steady beat should be, a moderate beat of approximately 60-70 beats per minute is generally recommended. But, often the facilitator can get an indication of beat rate by watching the listener's activity and breathing rate. Remember, our "basic principles" always apply, and we want beats to be initially occurring at a rate with which the listener can connect.

As listeners develop this ability to find and keep the beat with their body movement and voice, the facilitator can add challenges of changing the tempo, lengthening the expected duration of the beat keeping, beating the meter while the listener moves rhythmically in time with the steady beat in time, having the listener "keep the beat" while the facilitator plays a different rhythm that fits in the time, or turning so that the listener only receives sound stimulation (versus sound and visual) from the facilitator

### **Keep it fun!**

You, as a provider, should work with the inTime facilitator to be certain they understand the process of body percussion "listen-repeat" and how to grade the body percussion activities to make them more challenging or easier. You will likely find yourself and your facilitators beginning to count and clap for all sorts of things! Keeping time, much like a live metronome, and helping your listeners find it and feel it, and keep it for themselves, helps with timing of movement, attention and organization of behavior.

## **DRUMMING – RHYTHM/PATTERN**

In the Drumming Phase of Activity Plan 1, the inTime facilitator drums rhythms on the inTime Drum which are imitated by the listener. Based on listener's left-right coordination skills, hand, arm and postural control, attention, and sequential processing skills, the facilitator develops "listen-repeat" drumming sequences which begin simply and progress in terms of coordination demands, pattern complexity, and lengths of patterns, duration and tempo of drumming. You, as a provider, should assist the facilitator in developing these sequences. Again, "basic principles" apply. These sequences will be highly individualized, ranging from loosely structured drumming fun to fast paced, challenging sequences that can be sustained or varied in tempo. It is often helpful to build upon a basic sequence with each turn. Repetition is advised. Your listeners may be working up to three minutes of "listen-repeat" sequences, as this is challenging!



You will note that Drumming begins with a hand striking the drum, proceeds to two hands, then on to one mallet with one hand and finally, each hand holding a mallet. You, as the

program facilitator should consider the motor control and coordination abilities of your listener in following this progression. All listeners should begin with hand(s) on the drum, however, not all listeners will move into playing with two mallets. Keep in mind that the primary objective of this phase is to work with rhythm. If motor control becomes an issue, return to a level that is doable and fun for your listener. As you will see, drumming provides a perfect opportunity to work on bilateral skills and coordination. Most listeners will naturally respond to the movement challenges while they are in the groove of playing. Yet, for others, it may be helpful to work on stick skills and bilateral arm/hand movements at a different time.

### **How does a listener use the music from inTime for Body Percussion and Drumming in Activity Plans 2, 3 and 4?**

Music from A phases of modules is used for Body Percussion and Drumming during Activity Plans 2 and 3. Listening through headphones is recommended, but speaker-based listening is acceptable.

For Body Percussion, and work with meter, the listener will begin listening to the A phase of the module, with the objective of picking up on the pulse, or the steady beat. Once he has found it, the Body Percussion moves (stomping, patting chest or thighs, clapping, and making sounds) should be done in time with the steady beat. This should be done through the entire A phase, yet for some, it may take some time to get into the moves and for others, sustaining it over time may be a challenge. The objective here is to find the steady beat and move with it. If Body Percussion moves do not suit the listener, then you, as the provider, should find a movement that does! For most listeners, engagement with the beat/pulse will come naturally, as it did during music listening; this is fine. Yet in this phase, when possible, it is desirable for the listener to set out with a conscious intention to engage with the pulse.

For Drumming, and work with rhythm, the listener will begin listening to the A phase of the module with the objective of picking up on a rhythm that the listener will follow, and drum along with, as long as possible.

### **Can activities be adapted?**

Absolutely! Activity plans serve as a framework, and the phases within them are a way to arrange activities. You, as the inTime provider, are strongly encouraged to keep the three phases in mind as you go about personalizing activity plans for your listeners. Aim to eventually have your listeners experience all three phases in succession for the active practice of rhythm awareness and timing. This guide is intended to provide suggested activities that can be modified by the provider to suit the developmental, sensory, motor/physical, language, cognitive and social/emotional characteristics of the listener, and to address specific goals.

*Opportunities for activity adaptations are abundant!*

## WHAT ABOUT ALBUM 9, THE BODY PERCUSSION ALBUM?

The inTime Body Percussion album is incorporated into Activity Plans 1 and 3, as you will note on the activity plans. The album has five 5 minute modules. Modules 1-4 offer structured progression of listener activity, while module 5 is intended to be used in whatever way you choose.

Consider using Body Percussion modules from album 9 as rhythm/timing activities to further supplement your inTime practice, any time you want. These activities may also be used in small group or classroom settings.

The inTime Body Percussion Album was designed for headphone use, but can be listened to through speakers.

Providers, facilitators and perhaps listeners themselves may develop their own body percussion ideas, building upon sequences presented in album 9.

## LIFE RHYTHMS

Life Rhythms is an optional but recommended supplement to inTime that simply involves tuning-in to the time and rhythm of daily life activities and to the timing and rhythm of yourself and your actions. It provides the listener with the opportunity to practically apply the active awareness of timing and rhythm that is experienced and developed through inTime listening and activities.

Listeners, facilitators and providers are encouraged to create conscious awareness of beat/pulse, rhythms, movements, patterns of behavior, and/or the rhythm environment on a regular basis each day.

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### Awareness brings the opportunity for personal evaluation, for example

What is my beat right now?

What are the time and rhythm characteristics of this environment I'm in?

What am I in sync with?

Are my movements in time?

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Awareness and self-assessment will be unique for each listener, leading to the feeling and thinking that connects our brains and bodies and supports our self regulation, adaptive responses to the events of our lives, and our interaction in our world...How does what I notice

make me feel? Is what I've synced up with good for me right now? Is it good for my physiological "home base? What could help me get back to being "on"?...

The Life In Time Questionnaire and/or the Rhythm Checklist are helpful tools in developing rhythm and timing awareness.

Begin simply, with awareness, as practiced with inTime. Remember, this too is a practice, and consistency, frequency, intensity and duration matter...all in your time!

For example, try to attend to one of your own rhythms several times throughout the day through the course of a few weeks.

- How does it change throughout the day? Keep a journal.

Or, at least 3 times a day, assess your external rhythm environment.

- What's going on? Is it affecting you?

Or, identify one time each day when rhythm has mattered.

Or, take note of your timing during a certain activity.



Start your Life Rhythms practice any time.  
Start right now!

*What rhythms are you tuning into right now? What is your beat like?  
Connect as long as you like, as often as you like, but make it doable,  
and get into a practice of working with the rhythm and timing in your  
life...and take note of what will begin to happen!*



## Activity Plan I

Album	Adjustment	Body Percussion	Drumming
1	Stillness or movement	Listen –repeat meter: 2/4 & 4/4 <ul style="list-style-type: none"><li>· chest</li><li>· stomp</li></ul>	Listen-repeat rhythm (patterns) <ul style="list-style-type: none"><li>· hand(s)/drum</li><li>· sustain</li><li>· vary tempo</li></ul>
2	Stillness or movement	Listen–repeat meter: 5/4 <ul style="list-style-type: none"><li>· thighs</li><li>· voice</li></ul>	Listen-repeat rhythm (patterns) <ul style="list-style-type: none"><li>· mallet(s)/drum</li><li>· sustain</li><li>· vary tempo</li></ul>
3	Stillness or movement	Listen-repeat meter: 3/4 <ul style="list-style-type: none"><li>· clapping</li><li>· voice optional</li></ul>	Improvisation or unison <ul style="list-style-type: none"><li>· 4 hands or mallets on drum</li><li>· sustain rhythm within complex environment</li><li>· vary tempo within complex environment</li></ul>
4	Stillness or movement	Album 9, Body Percussion modules	Album 9, Body Percussion modules
5	Stillness or movement	Listen-repeat meter: 2/4 & 4/4 w/ rhythm or accent variations or listener and facilitator play together – one plays a steady beat and the other improvises in time; trade roles <ul style="list-style-type: none"><li>· chest</li><li>· stomp</li></ul>	Whichever wasn't chosen for Body Percussion <ul style="list-style-type: none"><li>· hands/drum</li></ul>
6	Stillness or movement	Listen-repeat meter: 5/4 same options as #5 above <ul style="list-style-type: none"><li>· thighs</li><li>· voice</li></ul>	Whichever wasn't chosen for Body Percussion <ul style="list-style-type: none"><li>· mallets/drum</li></ul>
7	Stillness or movement	Listen-repeat meter: 3/4 same options as #5 above <ul style="list-style-type: none"><li>· clapping</li><li>· voice optional</li></ul>	Whichever wasn't chosen for Body Percussion <ul style="list-style-type: none"><li>· 4 hands or mallets on the drum</li><li>· sustain rhythm within complex environment</li><li>· vary tempo within complex environment</li></ul>
8	Stillness or movement	Album 9, Body Percussion modules	Album 9, Body Percussion modules



## Activity Plan II

Album	Adjustment	Body Percussion	Drumming
1	stillness or movement	album 1 A phase of module · pulse—chest or/and stomp	album 1 A phase of module · rhythm—hand(s)/drum
2	stillness or movement	album 2 A phase of module · pulse—thighs or/and voice	album 2 A phase of module · rhythm—mallet(s)/drum
3	stillness or movement	album 3 A phase of module · pulse—clapping; voice optional	album 3 A phase of module · rhythm—mallet(s) or hand(s)/drum
4	stillness or movement	album 4 A phase of module · pulse—combine body parts	album 4 A phase of module · rhythm—hand(s) or mallet(s)/drum
5	stillness or movement	album 5 A phase of module · pulse—chest or/and stomp	album 1 A phase of module · rhythm—hands/drum
6	stillness or movement	album 6 A phase of module · pulse—thighs or/and voice	album 2 A phase of module · rhythm—mallets/drum
7	stillness or movement	album 7 A phase of module · pulse—clapping; voice optional	album 3 A phase of module · rhythm—mallets/drum
8	stillness or movement	album 8 A phase of module · pulse—combine body parts	album 4 A phase of module · rhythm—hands or mallets/drum

\*This plan could be varied so the rhythm is being done with Body Percussion (phase B), and the pulse is being done with the drum (phase C).



## Activity Plan III

Album	Adjustment	Body Percussion	Drumming
1	stillness or movement	album 1 A phase of module · pulse—chest or/and stomp	album 1 A phase of module · rhythm—hand(s)/drum
2	stillness or movement	album 2 A phase of module · pulse—thighs or/and voice	album 2 A phase of module · rhythm—mallet(s)/drum
3	stillness or movement	album 3 A phase of module · pulse—clapping; voice optional	album 3 A phase of module · rhythm—mallet(s) or hand(s)/drum
4	stillness or movement	album 4 A phase of module · pulse—combine body parts and voice	album 4 A phase of module · rhythm—hand(s) or mallet(s)/drum
5	stillness or movement	album 9 module 1	album 1 A phase of module · rhythm—hands/drum
6	stillness or movement	album 9 module 2 · pulse—thighs or/and voice	album 2 A phase of module · rhythm—mallets/drum
7	stillness or movement	album 9 module 3 · pulse—clapping; voice optional	album 3 A phase of module · rhythm—mallets/drum
8	stillness or movement	album 9 module 4 · pulse—combine body parts and voice	album 4 A phase of module · rhythm—hands or mallets/drum

\*This plan could be varied so the rhythm is being done with Body Percussion (phase B), and the pulse is being done with the drum (phase C).



## Activity Plan IV

Album	Adjustment	Body Percussion	Drumming
1	stillness or movement	album 1 A phase of module · pulse—chest or/and stomp	album 1 A phase of module · rhythm—hand(s)/drum
2	stillness or movement	album 2 A phase of module · pulse—thighs or/and voice	album 2 A phase of module · rhythm—mallet(s)/drum
3	stillness or movement	album 3 A phase of module · pulse—clapping; voice optional	album 3 A phase of module · rhythm—mallet(s) or hand(s)/drum
4	stillness or movement	album 4 A phase of module · pulse—combine body parts	album 4 A phase of module · rhythm—hand(s) or mallet(s)/drum
5	stillness or movement	album 5 A phase of module · pulse—chest or/and stomp	album 5 A phase of module · rhythm—hands/drum
6	stillness or movement	album 6 A phase of module · pulse—thighs or/and voice	album 6 A phase of module · rhythm—mallets/drum
7	stillness or movement	album 7 A phase of module · pulse—clapping; voice optional	album 7 A phase of module · rhythm—mallets/drum
8	stillness or movement	album 8 A phase of module · pulse—combine body parts	album 8 A phase of module · rhythm—hands or mallets/drum

\*This plan could be varied so the rhythm is being done with Body Percussion (phase B), and the pulse is being done with the drum (phase C).