

A Sound Education

Overview

Thank you for downloading the materials.

There are 4 separate documents for each age group:

1. Intro Documents (this document).
2. Exercises – Details of the exercises written out in minute detail, with Research and Assumptions to show how the benefits of the exercise based on the current Research.
3. List of Exercises – There is where you will find the list of materials that are required; most importantly, the materials that are not included – that you will need to get (column J). It is important to look through this list so you can get all of the materials together before beginning.

You will notice that the exercise #'s in Column 3 correspond to the exercises in the “Exercises” document. You can always search for the exercise # in the “Exercises” document to go right to a particular one.

4. Materials – This a list of all the materials we have provided. You will normally need to print these out to do the exercise.

This document includes the following:

1. Overview – Overview of the exercises and development
2. The Voice in the Body – A good warmup practice for yourself before doing sound.
3. Working with the Child Who is Sensitive to Sound – How to notice and help children that are overwhelmed with
4. Guidelines for Toning: How to Protect Your Voice
5. Rhythm Exercise Notes – These are specific notes for the Rhythm exercises in Track 3 – Music.

Tech Support

We have limited tech support. If you have questions, feel free to email us. If there is something urgent, you are welcome to call 415 777-2486.

Training

If you are having trouble freeing your voice enough to do the exercises, we do have classes you can take online – www.SoundHealingCenter.com/love/onlinesh

We can also do one-on-one training for a fee.

Feedback

Please send feedback on the exercises.

1. How well they work or not (in general or specific exercises).
2. Problems with an exercise.
3. Ideas on how to make the exercise better.
4. Ideas for new exercises.

Thanks so much for you feedback.

Future Development

We have developed 2000 other exercises besides the ones included here. All of the exercises together create a cohesive curriculum to cover all of the objectives that are on our website. All of the exercises together create a whole that is greater than the sum of the parts. Therefore, there are many holes in the curriculum currently that will eventually be filled in.

We expect to begin development on these other exercises within the year. If you would like to donate towards this goal, there is a donate button on the website:

www.SoundEducationCenter.com

The Sound Education Association

We have setup the Association to develop more exercises and to create a plan for bringing this curriculum into Public and Private schools around the world. If you might be interested in helping please contact us at David@SoundHealingCenter.com. Our next monthly meeting is January 10th, 2021.

The Curriculum Overview

The initial impetus for the creation of the comprehensive curriculum was to use vibration to reconnect children to their bodies.

Children and students are subject to a variety of pressures, ranging from parental, academic, societal, to cultural. To these, the last ten years have added other forms of stress from new technologies, excessive screen time, as well as increased exposure to negative and violent content.

All of these stressors create chaotic vibrations in children and students. To help reverse this trend, the aim of this curriculum is to provide coherent, stable vibrations that can ease the children's physical reconnection to their bodies, as well as mental, emotional, and spiritual coherence and stability.

The tools and exercises used in this curriculum are designed to achieve this goal to create coherence and stability at all levels.

1. Connection with Science

Every exercise in this curriculum is corroborated by current scientific research in neuroscience and child development – particularly as pertains to brain development at critical stages.

An extensive bibliography on current clinical research was consulted for the development of each exercise.

2. Overall Montessori Goal

Maria Montessori's various goals share in common a desire to help facilitate connection:

- Connection to Self
- Connection to Others
- Connection to Nature and Spirit.

Creating coherence and stable vibrations physically, mentally, emotionally and spiritually are the basis for creating better connections to self, others and nature and spirit.

Coherence and stability facilitate physical and emotional health, enhanced harmony in relationships, and improved understanding of the natural coherence and stability in nature and spirit.

3. Philosophy - The Basis of it All: Extending beyond Sound Healing

This curriculum is based on an established curriculum from a California State Approved Sound Healing College. It includes information and exercises from over 20 instructors teaching at the College – most of who have over 30 years of research and teaching experience.

However, the curriculum is much more than Sound Healing. In fact, the name, "Sound Healing," is to some degree a misnomer since the curriculum is not focused on healing per se. This said, healing may ensue from using the techniques in the curriculum. The techniques used in the classroom have been proven to help with learning disabilities and other physical and emotional issues.

Although the curriculum is based on the combined study of Sound, Music, and Geometry, it exceeds the sum of its individual parts. More precisely described, the program is based on the physical Laws of Vibration.

Everything is Vibration. Therefore, vibration is the basis of how everything works. The understanding of laws of vibration offers a key to creating more coherence and stability in life.

Technically, vibration includes all matter, including geometries, color, and everything in the quantum world – thoughts, emotions, and spirit. Therefore, these laws affect everything.

4. The Five Tracks

- 1) Physics of Sound and Vibration
- 2) Instruments and Sounds
- 3) Music
- 4) Geometry
- 5) Awareness and Emotional Expression

You can find more detail about the tracks at www.SoundEducationCenter.com

All tracks begin with more experiential exercises in the younger years. In later years, students engage in further exploration to discover the theoretical underpinning of the exercises.

5. Research and Assumptions

Every exercise is built upon research and assumptions from over 30 of the latest books in the field around brain development and learning for children (see the attached bibliography). The exercises are also based on research and assumptions from over 20 instructors working in the field of sound and vibration.

Although there may not be clinical research in certain areas, these assumptions have been tested in the Sound College and the professional Sound Therapy Center.

Below is a list of Research and Assumptions. Every exercise is based on one or more of these concepts.

Overall Connection

Presence
Coherence

Consistency
Interpersonal Synchrony
Musicality
Self-Expression
Connection to the Natural World
Smooth Flow
Career

Physical Connection

Body Awareness
Vestibular Stimulation
Motor Coordination
Auditory – Motor Coordination
Auditory – Visual – Motor Coordination
Breath Awareness

Emotional Connection

Emotional Engagement
Emotional Stability
Empathy
Healthy Emotional Expression

Mental/Emotional Connection

Emotional Awareness
Confidence and Self-esteem
Optimism
Creativity

Mental Connection

Brainwave Entrainment
Focus and Concentration
Memory
Whole Brain Synchronization
Creative Thinking
Speech and Language Skills
Analytical Skills

Spiritual Connection

Group Synchrony
Intention
Spiritual Awareness
Cultural Awareness

Sensory Refinement

Spatial Awareness
Auditory Awareness and Stimulation

Temporal Awareness
Auditory-Visual Integration
Multisensory Integration
Novelty
Full Spectrum Auditory Stimulation
Auditory Discrimination

The Voice in the Body

1. Voice Warmup – Make a full range of vowels, consonants and gibberish.
2. Shaking – Shake your hands, legs, hips, and whole body.
3. Yawning - Open your mouth wide and yawn.
4. Making faces – Make funny faces to stretch all of your mouth and face muscles.
5. Rolling through spine – Roll down and touch the ground. Then slowly roll up and reach for the sky.
6. Breathing
 - a. Place your hands on your ribs and inhale.
 - b. Keep ribs expanded, as you exhale bring belly button toward spine.
 - c. With hands still on ribs, exhale with loud *Ha* in rapid succession to wake up the diaphragm.
 - d. Turn each exhale into a sound and let it go as long as possible.

Working with the Child Who is Sensitive to Sound

Always watch extremely closely for negative reactions from a child.

This is especially important for the really young ones because they may not be able to express their discomfort or pain. Watch very closely when working with the babies.

Some reactions might be simple annoyance (like covering their ears). Sometimes it is good for the child to get used to a sound. Other reactions could be more extreme. Watch for the difference. It is important to not traumatize the child with sound.

Some children have auditory processing issues that can cause a sound to seem louder or more annoying than normal.

Be especially careful with the Quartz Crystal Bowls. The volume of a bowl is 5 times louder when down at the level of the bowl, versus sitting with the head above the top edge of the bowl.

Also, be aware of when a child is getting tired or worn out from listening to or doing sound.

It is also helpful to drink water during or after doing sound.

If a child starts experiencing a scratchy throat when using the voice, you can have them take a break or stop altogether. You can also suggest that they do the sounds much softer.

Guidelines for Toning: How to Protect Your Voice

1. Be mindful of healthy posture and deep, full breathing.
2. Relax, especially the tongue and jaw.
3. Maintain a comfortable and moderate loudness, don't force your voice.
4. Do not strain your voice. Stop whenever you need to. Let the voice out freely.
5. Have water and some tissue handy, the toning may make your throat dry or produce excess saliva and mucous. This is common.
6. If you feel tension or discomfort in your mouth or throat, stop for a few moments, breathe, stretch, yawn, and resume. Sip water.
7. Let your hands help you.
8. It's better to tone daily for just a few minutes than to tone infrequently for longer periods.
9. The sounds you make don't have to sound pretty. The point of toning is not the quality of the sound but your experience of the vibration and its results.
10. There's no right or wrong way to tone. Play with it.

Rhythm Exercise Notes

Gauging Engagement and Duration - Bored vs. Challenged

In most of the exercises we have many levels of progression and many options that are commonly too much to get through in one exercise. We have done this in order to provide many options.

In any give exercise with the children, it is really important to look over the whole group and gauge whether they are having a hard time keeping up, or are bored.

If you see more than a couple of children not able to keep up, then slow down or go back to a simpler variation of the exercise.

If you see more than a few children getting bored, move on to the next variation. Gauge how much you feel the children can be challenged by new variations – depending on the complexity of the next variation. Sometimes it is nice to “test” a variation to see how everyone does. If you find that the variation is too much for them at this time... come back to it on another day – perhaps even a month or so down the line when they are more proficient at the exercise.

Please try and keep track of any variations that are too complex. If you find that a variation always seems too complex for the age group please let us know. We appreciate any feedback on how to sequence the exercises for different age groups.

Of course, you will find that different classes will be different – even at the same age. Also, you might find that when children get into a “groove” with the different rhythm exercises, at that time you might find that they are able to do incredibly complex variations that you would never have imagined they could to.

When you see that children are getting tired end the exercise wherever you are. **However, make a note for yourself as to how far you got in the exercise.** Then the next time you do the exercise you pick up where you left off. Most likely you will want to go back a variation or two. Sometimes you might want to start at the beginning again, but move through the exercises more quickly... or even skip a few steps.

Repetitions

For each exercise you will see a recommended number of times that the exercise is to be repeated with an age group within a plane. Feel free to adjust these amounts as you see fit. Also, please let us know if you find that a specific number of repetitions (and duration) happen to be working really well.

Options and Considerations for Changing Tempo

First, you will normally choose a tempo that is slow enough so that everyone can get the steps (syllables and body percussion) but are not bored. If you go too slow it is hard to keep a steady beat. Once everyone has the steps speed up to a comfortable tempo. If you pay attention, over time you will find a tempo that is both comfortable for yourself and appropriate for the age group of students.

At the end of each group exercise you commonly have 3 options.

1. Fast, Really Fast, Slow, Really Slow –
2. Gradually speeding up until no one can do it (and start laughing)
3. Gradually slowing down until you stop and are still for at least 1 minute

Normally you will choose one or two of these options. You can choose whichever options you like depending on the class or what you have done before. You might choose a different option on a different day. Here are more details:

For Option 1: Fast, Really Fast, Slow, Really Slow.

This option is helpful once everyone is completely comfortable. It challenges the students to keep the exercise going with a different tempo. Don't go so fast or slow that the children or students can't do it. The idea with this option is that just about everyone can do it and build confidence. If you find that you have gone to fast or slow... adjust the tempo so everyone can keep up.

For Option 2: Gradually speeding up until no one can do it.

This option is more about fun and getting everyone to laugh. It might be good option to end the exercise with.

For Option 3: Gradually slowing down until you stop and are still for at least 1 minute.

This option is good at the end of all exercises because you can leave the children or students in very peaceful state.

Creative Options

We provided a list of all possible syllable and consonant variations so that you and the children will never get bored.

We have also provided a list of possible body percussions.

Whenever, you get to a place where everyone has it an exercise down, you will see variations to add these creative possibilities. It is helpful to figure out what variations you might do for syllables and body percussion in advance. Eventually with practice, you might find it easy to come up with creative variations on your own.

We have also created a hierarchy of ways to divide up the syllables and body percussion. The purpose of this is so that over time you can use these frameworks to come up with your own creative syllable and body percussion combinations. Even more importantly, over time (and planes) the children and students will come to understand these frameworks and will also be able to use them to come up with their own creative variations.

You will see that we have included these categories of types of rhythm divisions for syllables and body percussion throughout the exercises.

These include:

1. 2 Syllables Only – First syllable on beat 1; Second syllable on all other beats

An example would be:

Beat 1 – Ho

Beat 2 – Hey

Beat 3 – Hey

Beat 4 – Hey

2. Repeating Syllables - Symmetrical Subdivisions

Matches and Repeats within a Cycle (Only works even numbered Beat Cycles)

An example would be:

Beat 1 – Ho

Beat 2 – Hey

Beat 3 – Ho

Beat 4 – Hey

3. Number of Syllables Equals Number of Beats

There are 3 possibilities:

a. Using the same beginning consonant:

An example would be:

Beat 1 – Ho

Beat 2 – Ha

Beat 3 – Hey

Beat 4 – Hum

b. All consonants and vowels completely different:

Beat 1 – Ho

Beat 2 – Ba

Beat 3 – Foo

Beat 4 – Ti

c. Repetition within the cycle – Ho Ha, Ba Bi Ho Ba Ha Bi

Beat 1 – Ho

Beat 2 – Ha

Beat 3 – Ba

Beat 4 – Bi

Beat 1 – Ho

Beat 2 – Ba

Beat 3 – Ha

Beat 4 – Bi

4. Hybrid – Less Syllables, Some Repeat

Here's an example of 3 syllables in a 4 beat cycle:

Beat 1 – Ho

Beat 2 – Ti

Beat 3 – Hey

Beat 4 – Ti