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Resumen: El objetivo de esta publicación es realizar una aportación sistematizada proporcionando recursos visomotores a través del método BAPNE. Esta metodología cuenta con varios protocolos multidisciplinares con actividades que van desde los seis meses de edad en adelante. El método BAPNE posee cuatro formas de aprendizaje denominadas Imitación, Reacción inversa, Coordinación circular variable y Señalización a tiempo real. En este artículo proponemos de forma sistematizada la forma de aprendizaje "Señalización a tiempo real" con varios tipos de objetos con el posible objetivo de estimular las funciones ejecutivas. Estas actividades se realizan sin escuchar una base musical, nunca se ejecutan como pregunta y respuesta, y pueden ser claramente aplicables para los profesionales del campo de la educación física, el teatro, la música, las artes visuales y educadores en general.

Palabras clave: BAPNE; neuromotricidad; percusión corporal; habilidades visomotoras; control motor.

Abstract: The aim of this publication is to make a systematized contribution by providing visuomotor resources through the BAPNE method. This methodology has several multidisciplinary protocols with activities ranging from six months of age onwards. BAPNE has four forms of learning and neuromotricity called imitation, inverse reaction, variable circular coordination and real time signaling. In this article we propose in a systematized way the learning form of real-time signaling with various types of objects with the possible aim of stimulating executive functions. These activities are carried out without listening to a musical base, are

never executed as call and response and can be clearly applicable for professionals in the field of physical education, drama, music, visual arts and educators in general.

Key words: BAPNE, Neuromotricity, Body percussion, Visuomotor skills, Motor control.

INTRODUCCIÓN

Body percussion from the point of view of neuromotor skills is a subject that can be worked with a multidisciplinary vision. The University of Alicante implements it in its teaching guides both for students of physical activity and sport sciences, as music students from the Master of secondary education and future teachers in general (Romero, 2001-2022).

The Bapne method aims at the possible stimulation of cognitive and executive functions through neuromotor activities. This methodology proposes to systematize in a concrete and very sequenced way the acquisition of neuromotor skills linked to a possible improvement of coordination, dissociation, laterality, body scheme among other things with a clear link to executive functions. For this reason, the activities to be performed always present a concrete objective to be achieved and above all a learning sequence linked to a knowledge that mixes motor activity and cognitive aspects. The methodology has nearly 200 scientific publications grouped into four large blocks (Romero, 2022).

The first of them are publications of foundation and justification (Serna *et al.*, 2018; Sánchez *et al.*, 2018; Andreu & Romero, 2021), the second block is linked to the contribution of didactic resources, the third is focused on the design of quantitative or qualitative research and the last (Salerno *et al.*, 2017; Jiménez *et al.*, 2017; Fabra, 2017), the fourth, is focused on publications of a statistical nature (Álvarez & Romero, 2019; Arnau, 2020; Carretero, 2014; Cozzutti *et al.*, 2017; Latre, 2019; Torró, 2019; Ros *et al.*, 2019, Sánchez *et al.*, 2019;

Castelló *et al.*, 2019; Moral *et al.*, 2020). At present, the methodology has 38 high impact publications in *Web of Science* (Figure 1).

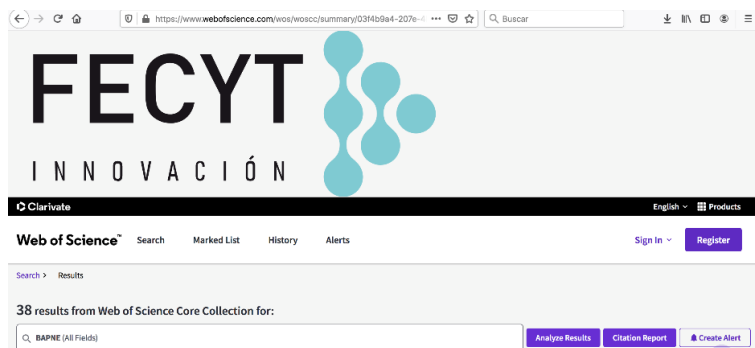


Figure 1. Papers of the BAPNE method in Web of Science

THE BAPNE METHOD AS A NEUROMOTOR RESOURCE

The methodology has activities from six months of age onwards in order to work in a multidisciplinary way with different types of groups. For this reason it has a specific program to work on physical education and sports, another completely different program to work on musical language called Cognitive Solfeggio (Romero, 2019), another program for children from three to six years old, etc. BAPNE has about 30 different neuromotor programs created exclusively for each type of group. The basic learning program is articulated through a glossary that presents the basic activities to work on, which is the one presented below (Figure 2):

The way of transmitting the activities is channeled into four forms of learning called: imitation, inverse or contrary reaction, variable circular coordination and real time signaling. The objective of this article is to present visual-motor activities linked exclusively to real-time signaling.

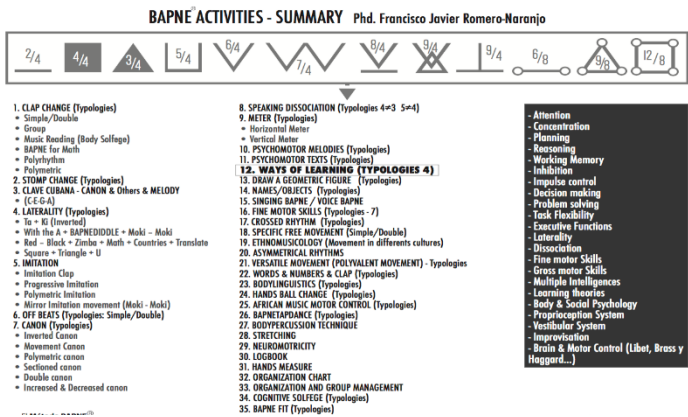


Figure 2. Basic Glossary of BAPNE method

REAL-TIME SIGNALING IN BAPNE'S METHOD

Real-time signaling is one of the forms of learning in the BAPNE method that requires a high level of attention and skill on the part of the teacher. This type of activity can be carried out in multiple ways, where we in the Bapne method implement it with sticks, strings, hoops, sheets of paper, wooden cubes, glasses, etc. The sequence that we present below always goes from the simplest to the most complicated in order to possibly work on the executive functions. These activities are carried out without listening to a musical base, are never executed as call and response and students must carry out the activity at the same time as the teacher indicates or points it out.

REAL-TIME VISUOMOTOR SIGNALING

The teacher points to each cup indicating that when the square cup is touched it is pronounced TA and when the triangle cup is touched it is pronounced KI (Figure 3).



Figure 3. Attentional network activity

The same can be done by showing tokens on the floor that the teacher can rotate and therefore have the same objective (Figure 4).

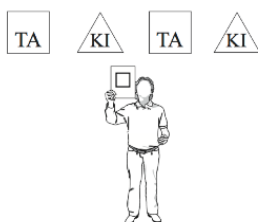


Figure 4. Activity with foils for Attentional network

The next learning sequence would be to perform the previous activity with the cups or foils while using the Handsball Change technique as shown in the following figure. (Figure 5)



Figure 5. Handsball Change activity for the dual task of the BAPNE method

The third sequence is linked to the BAPNE method neuromotor plates based on the same geometric figures. The students must follow the indications given by the teacher. (Figure 6)

	1	2	3	4	5	6	7	8	9	10	11	12	
A	□	△	△	△	□	△	□	□	□	△	□	△	I
B	□	△	□	△	△	□	□	△	□	△	□	△	J
C	□	△	△	□	△	△	□	△	□	△	△	□	K
D	△	□	△	□	□	□	△	△	△	□	△	□	L
E	□	△	□	△	△	□	□	△	□	△	□	△	M
F	△	□	□	□	△	□	△	△	□	△	△	△	N
G	□	△	□	△	□	□	△	□	△	□	△	□	O
H	□	△	□	△	△	□	△	△	△	□	□	△	P
	13	14	15	16	17	18	19	20	21	22	23	24	

Figure 6. Activity with BAPNE sheets for the double task

REAL-TIME SIGNALING BY ASSOCIATION. UPPER AND LOWER EXTREMITY

the objective of this visual-motor activity is to coordinate the lower and upper limbs. Each time the teacher indicates the star it is a clap and when the teacher indicates the hexagon it will be a blow with both hands on the thighs. (Figure 7)



Figure 7. Activity for upper and lower extremity coordination

The same can be done with tokens on the ground that are rotated and have the same objective. (Figure 8)

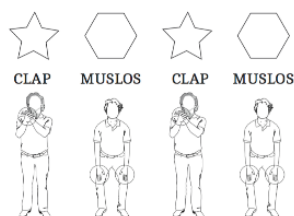


Figure 8. Example of motor coordination for upper and lower extremities

This activity is then linked to the use of the BAPNE visuo-motor boards, such as the one shown below. (Figure 9).

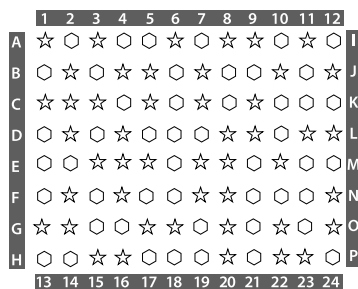


Figure 9. BAPNE method double task plate

Once the previous activities have been learned, they can be combined with the following activity. (Figure 10).

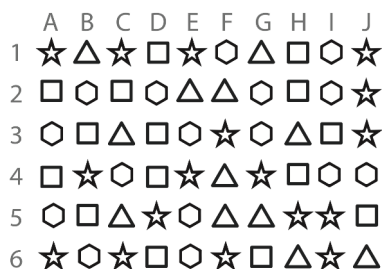


Figure 10. Activity summarizing the previous sequences

REAL-TIME SIGNALLING FOR LATERALITY

The aim of this activity is to work on the right and left sides of the body through the visual indications given by the teacher. (Figure 11).

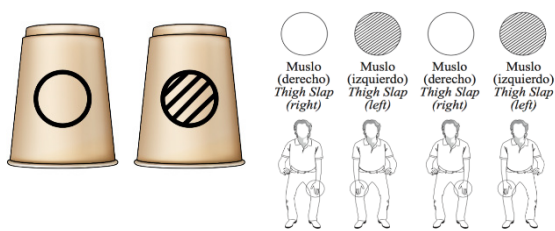


Figure 11. Activity for laterality work

This activity is then linked to the use of the BAPNE visuo-motor boards, such as the one shown below. (Figure 12)

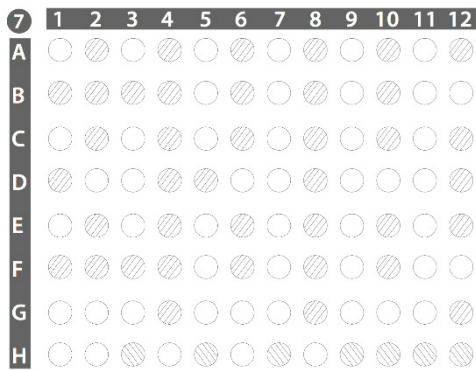


Figure 12. Visuomotor board to work on laterality

REAL-TIME SIGNALLING THROUGH BIOMECHANICS

In this activity, each colour corresponds to a stroke on the body. The purpose of this activity is based on working on the different

biomechanical planes (horizontal, sagittal and longitudinal) through this visuomotor activity. (Figure 13)

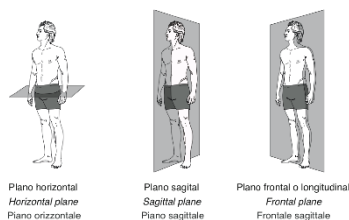


Figure 13. Biomechanical plans to work on neuromotricity skills

One colour is for the clapping, another for the clicking, another colour for a cross-knee strike, another for the head, another for the buttocks, and so on. Doing it with cubes offers many didactic possibilities. (Figure 14)

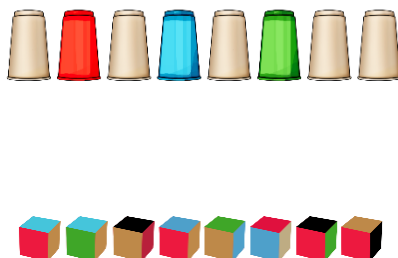


Figure 14. Example of biomechanical activity

REAL-TIME SIGNALLING WITH NUMBERS

The cubes can have several numbers representing various musical figures. The numbers used are zero for a silence and therefore no percussion, one for a clap, two for two blows on the thorax and

number 4 for four blows on the thighs. This activity can be used with sheets of paper on the floor, buckets or glasses among other objects. (Figure 15)



Figure 15. Real-time signaling activity with numbers

Practical example of how it should be used. (Figure 16)

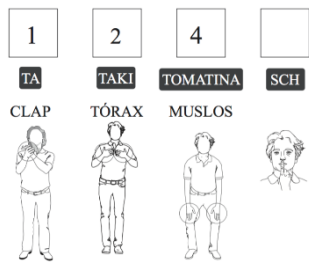


Figure 16. Activity with sheets of paper to work with numbers

REAL-TIME SIGNALLING WITH STICKS AND FEATHERS

The cubes, cups or foils can have several sticks representing various musical figures. The sticks used are the feather which is translated by a silence and therefore is not percussed, one stick is translated by a clap, two sticks together is translated by two blows on the thorax

and four sticks together for four blows on the thighs. The activity is very similar to the previous one, and its objective in this case is to bring us closer to the musical figures. (Figure 17)

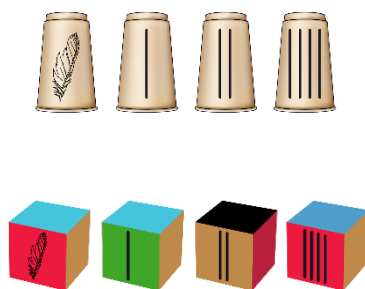


Figure 17. Activity to work with sticks and feathers

Once we have learned the basic objective of this activity, we can move on to the use of the BAPNE plates (Figure 18).

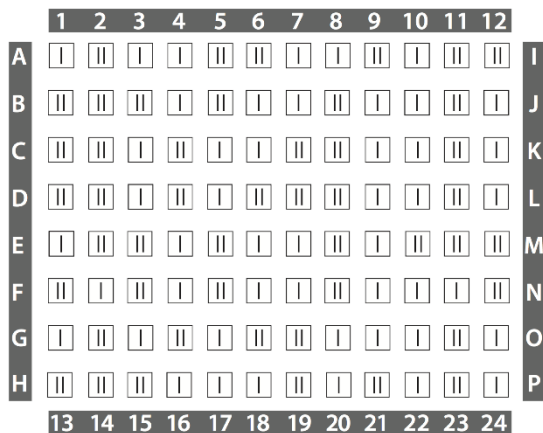


Figure 18. Visuospatial sheets to work on dual tasks

From this idea were born the foundations of Cognitive Solfeggio, which later became the Baobab Way (Figure 19).



Figure 19. Example of the Baobab Road

REAL-TIME SIGNALLING WITH COFFEE CAPSULES

Several cups and coffee capsules of various sizes are used. A large cup is used which is identified by a slap, two small cups joined together which are linked to two blows on the chest and four coffee capsules stuck together which are identified by four blows on the thighs. (Figure 20)



Figure 20. Rhythmic example with cups and coffee capsules

REAL-TIME SIGNALLING WITH MUSICAL NOTES

The previous activities have served as a sequential preparation to introduce us to the musical figures. On this occasion they are

replaced by musical figures that will be associated with body blows following the criteria of the previous activities. (Figure 21)

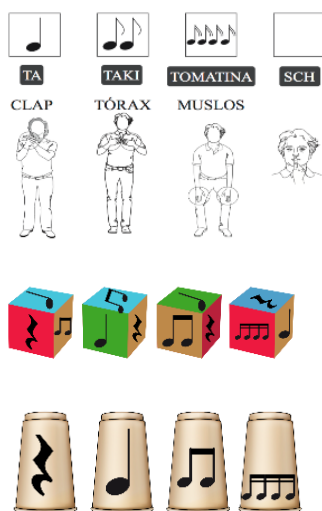


Figure 21. Rhythmic example with musical figures

REAL-TIME SIGNALLING WITH AN INTONED MELODY

The glasses are played upside down to the beat of the melody while the pupils sing. When the glasses are upside down they are silences and therefore cannot be sung. Traditional or African melodies can be used. (Figure 22)



Figure 22. Musical example with glasses to sing a melody

REAL-TIME SIGNALLING FOR WORKING MEMORY

The curtain goes up and the curtain comes down is the didactic objective of the activity. Any of the previous activities can be carried out. The difference is that when the eight-beat structure is finished, a cardboard is placed in front of it as a theatre curtain that covers the objects seen before. The teacher points out each beat but the students must remember the structure previously performed. It is suggested to the teacher to make the structures very simple and easy to remember (Figure 23).



Figure 23. Example for working memory

REAL-TIME SIGNALLING IN SQUARE FOR BRANCHING

We carry out the indication in real time by moving our feet in a square and at the end of the eight pulses the teacher gives the indication of the new activity to be carried out. For example, Clap Change, Clave Cubana counting from one to four, simple Canon, etc. An example of Clap Change is the following. (Figure 24)



Figure 26. Example of Verbal Fluency

REAL-TIME SIGNALING FOR INHIBITION

In this activity, each time the teacher touches the cup with the sun, the students must say “night”. Each time the teacher touches the cup with the moon, the students must say “day”. Later kinesthetic parts can be added with body percussion (Figure 27).



Figure 27. Proposal to work on inhibition

Subsequently, we can extend the activity with the visuomotor plates of the methodology (Figure 28).

	A	B	C	D	E	F	G	H	I	J
1	☀	☾	☀	☀	☀	☾	☀	☾	☾	☀
2	☀	☾	☀	☾	☾	☀	☾	☾	☾	☀
3	☾	☾	☀	☾	☀	☀	☀	☾	☀	☀
4	☀	☾	☾	☀	☀	☾	☀	☀	☾	☀
5	☾	☀	☀	☾	☾	☀	☀	☾	☀	☾
6	☾	☾	☀	☀	☾	☾	☀	☾	☀	☀

Figure. 28. Visual-motor sheet with the image of the Sun and the Moon

REAL-TIME SIGNALLING FOR FLAMENCO LEARNING

On this occasion we can place twelve cubes or twelve glasses with two different colours in order to indicate the rhythmic accents of each flamenco palo. (Figure 28)



Figure 29. Activity with glasses to work on the different “palos flamencos”

CONCLUSION

By way of conclusion we can highlight that the main objective of this article is to provide practical resources based on visuo-motor skills based on the BAPNE method. As we have seen, they require not only a high level of attention but also a clear use of language and kinaesthetic skills. From the point of view of executive functions, we may possibly work with these activities, some of which may be:

- Planning: Structure and sequence five activities with buckets or cups from simple to more complicated.
- Inhibition: With different coloured cups where the thighs are slapped and tapped and when the teacher says “red cup”, no tapping should be done.
- Working memory: The curtain of the theatre that is placed in front of the eight-pulse sequence.
- Dual Task: Perform the indication with clapping and thighs and while the teacher says some simple mathematical operation that must be answered by the students.
- Verbal fluency: Tell me all the words you can think of with R; tell me all the words you can think of that are fruit, vegetables, school material, parts of the body or colours.

The methodology has more than 800 activities along the lines that we present here in our books. With this proposal the methodology is an excellent tool very systematized and sequenced for various educational and professional fields. For this reason these coordination resources linked to executive functions and corporal expression are useful for actors or people linked to drama, physical education teachers, music, English or teachers in general. From our point of view, the master class is now obsolete, giving way to other much more efficient pedagogical forms that involve the students in a constant way. There are three types of teachers: the Zombie, the tourist and the walker, so we want to offer the greatest number of systematized resources to active teachers whose motto is: *with my body I learn!*.

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