

Body Percussion & Brazilian Percussion

CPD Workshop for Leeds Music Education Partnership

with **Mika De Oliveira**



Body Percussion exercises are a great way to warm up and energise your pupils and cover a wide range of skills development including:

- Understanding pulse and maintaining a steady pulse
- Anticipating the beat and taking turns
- Ensemble playing
- Team building/friendship building
- Memory, concentration and perception
- Awareness and control of the body, co-ordination and balance

WHOLE GROUP ACTIVITY - PASS THE CLAP

A twist on this fantastic exercise to get all the pupils engaged in a physical musical activity that requires their full attention.

Key Skills

Working as a group, using visual cues, keeping a steady pulse, anticipating the beat, body & mind warm up.

- Make a circle and start with the original 'Pass the clap', passing a single open clap on the pulse around the circle.
- This can be set to a background track to help keep a steady beat, and to aid recovery if some beats are missed.
- Change the sound each time it comes round to you (i.e. closed clap, leg tap, stomp), and/or add more notes within the crotchet beat.
- Set a second sound/rhythm off around the circle, and keep adding as many as possible!

WHOLE GROUP ACTIVITY - 1 TO 8 (1 TO 4)

This is a great way to give pupils space to get creative with sound and is lots of fun!

Key Skills

Working as small groups within a larger group, keeping a steady pulse, anticipating the beat, body & mind warm up, using sounds creatively.

- This can be done in a large circle, or using desk blocks as groups in the classroom.
- Divide the class into 8 smaller groups, numbering them 1 to 8. (Or, in 4 groups)
- Set the pulse, count in and get each group to call out their number in turn, so the beat chant gets passed around the circle/classroom.
- Get each group to choose a sound (using their voices, body percussion, or on any kind of instruments) to replace their number.
- Set the pulse, count in and get each group to make their sound in turn, passing the beat around the room, creating a unique musical phrase.
- Develop the exercise by giving each group the option to add to their sound or change it (still one beat) and set it off again.
- This is a nice exercise to get audio recordings of as you can get lots of interesting variations.

PAIR ACTIVITY - CROCODILE SNAPS (ON/OFF)

This is a great example of partner work where eye contact isn't needed as the visual focus is on hands.

Key Skills

Working in pairs, using visual and aural cues, keeping a steady pulse, anticipating the beat, body & mind warm up

- Make pairs and decide person A and B within the pair
- Person A claps using a wide horizontal movement on the beat. Person B claps using a wide vertical movement in between A's claps on the off-beat, aiming to clap in the same physical space in the air.
- Set a pulse and count in, then each pair claps their beat and off-beat.
- Develop by counting in at varying tempos.
- This can be set against a metronome and gradually increase the tempo to find their limit.

PAIR ACTIVITY - ON/OFF (Develop from Crocodile Snaps)

A twist on Crocodile Snaps to add creativity

Key Skills

Working in pairs, using visual and aural cues, keeping a steady pulse, ensemble playing, anticipating the beat, body & mind warm up

- Variation on Crocodile Snaps as above, let person A and B choose a sound for their 'half' of the beat (using their voices, body percussion, or on any kind of instruments)
- Set a pulse and count in, then each pair plays their beat and off-beat combination.
- Invite the pairs to add to or change their sounds and set off again.
- This can be set against a metronome and gradually increase the tempo to find their limit.

PAIR ACTIVITY - 1-2-3

Oh what fun can be had with a simple count to 3!

Key Skills - Everything!

Excellent starter activity, keeping a steady pulse, ensemble playing, anticipating the beat, re-starting after stopping, body & mind warm up (exercising the laughter muscles in particular) and much more...

- Make pair and decide who will be the 'starter'.
- The aim is for the pairs to count to 3 taking turns.
- Help keep everyone counting at the same time by accompanying with anything they can all hear over counting (and laughing), e.g. a drum or a melodic instrument (perhaps choose 3 different notes for 1 2 and 3)
- Let them know the strategy for if (when) it goes wrong – stop and listen to the collective count so the 'starter' can get it going again from 1. Going wrong is part of the game, so really encourage your pupils to enjoy the mistakes and laugh it off.
- Practise with numbers a few times (option to keep change partners in between) then once you're ready, introduce body percussion to replace the numbers (replace one number at a time with several practises in between).
- In our session we replaced the numbers as follows: 1=two quaver stamps, 2=four semi-quaver leg taps, 3=one clap.
- You'll find some pupils struggle with the first stages (all speech) and others will find more difficulty in the later stages (all movement). The middle stages combining speech and movement are the most difficult and have the most potential for going wrong => increased laughter.
- This exercise can be developed over a number of sessions and pupils can get creative and assign their own body percussion rhythms to the numbers.

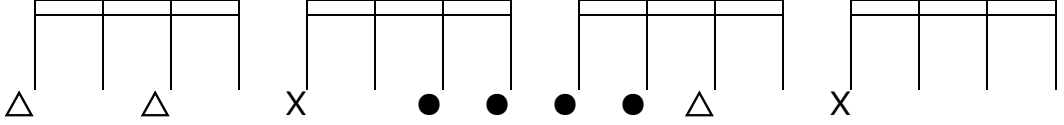
EXPLORING VARIATIONS

Using small changes in rhythm placement to develop variations

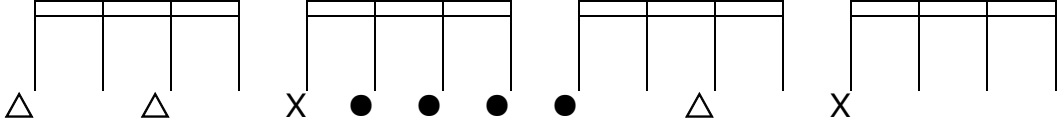
△ Stamp / ● Chest Taps or Leg Taps / X Clap

Here's the base groove and variations we tried. First moving the 4 semi-quaver chest taps:

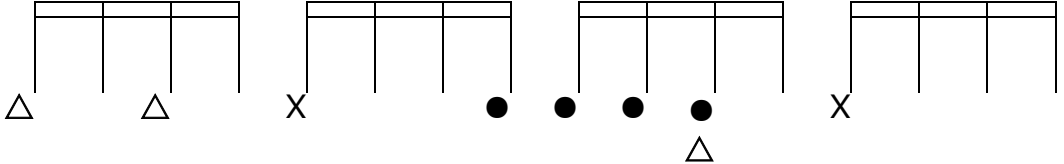
Base Groove



Variation 1



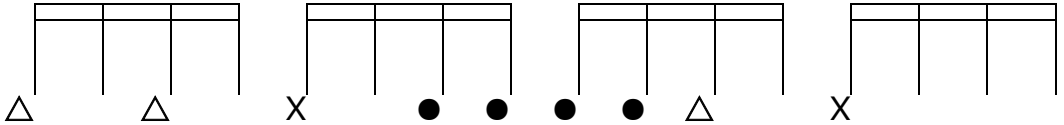
Variation 2



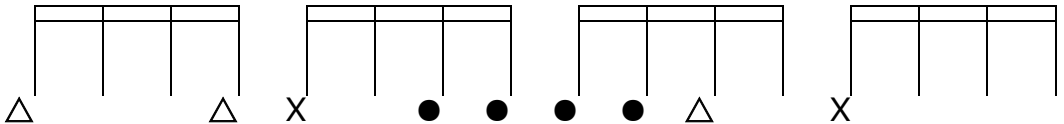
The diagram shows three rows of rhythm notation. Each row contains four measures. The first measure of each row has two stamps (△) in the first and third positions. The second measure of each row has a clap (X) in the first position. The third measure of each row has four chest taps (●) in the first, second, third, and fourth positions. The fourth measure of each row has a clap (X) in the first position. The only difference between the rows is the placement of the chest taps in the third measure: in the base groove, they are in positions 1, 2, 3, and 4; in Variation 1, they are in positions 2, 3, and 4; in Variation 2, they are in positions 2, 3, and 4, with a stamp (△) in the fourth position.

Then moving the 2 stamps:

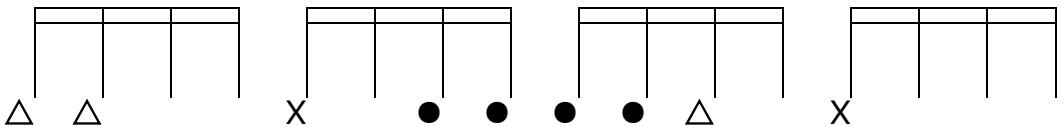
Base Groove



Variation 1



Variation 2



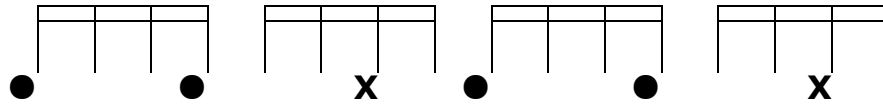
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BRAZILIAN RHYTHMS

Using instruments of the Samba Bateria (ensemble) to build up Brazilian rhythms - Surdo (bass), Caixa (snare, pronounced ca-i-sha), Timba (hand drum) & Tamborim

COCO

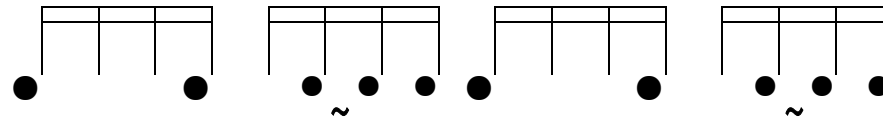
Base Groove



X click, clap, or any other note on instrument

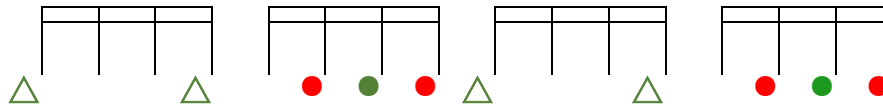
The Coco Base Groove can be used as option on any instrument. We developed for each instrument as follows:

Tamborim



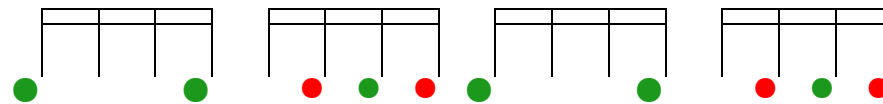
~ Turn tamborim away with first hit, then turn back on 2nd hit.

Timba

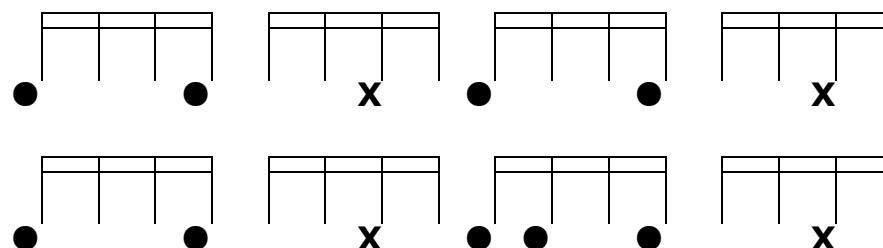


△ Bass / ● Open Tone
dominant hand / non-dominant hand

Caixa



Surdo

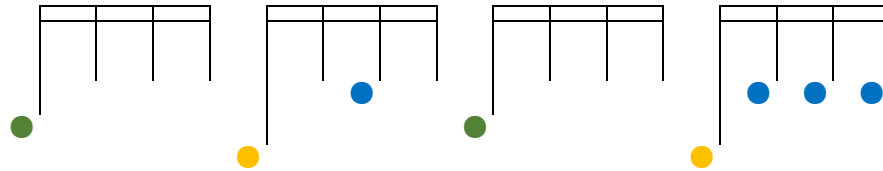


SAMBA REGGAE

And finally, we had a go at 3 Surdos at a time for some Samba Reggae:

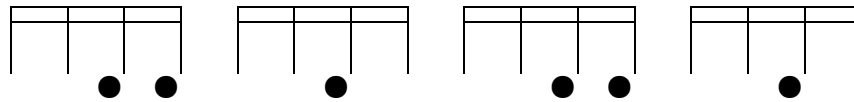
● Low / ● Mid / ● High

3 Surdos

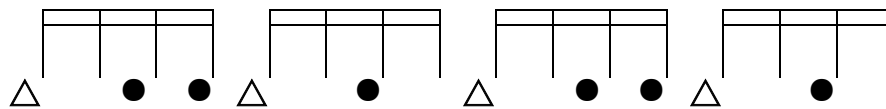


[I use the phrase 'Sam-ba Re-ggae beats in the streets' for this surdo rhythm, starting on beat 4]

Tamborim



Timba



Caixa

