

Body Percussion

Secondary: (ages 11 – 14)

Music

Students explore timbre by creating different body percussion sounds and create a composition in ABA form.

Time allocation About 2-4 lesson periods

Subject content Understand and compose for ABA form
Create body percussion sounds
Create and count 4 measures of 4 and experiment with timbre

Creativity and critical thinking This unit has a **creativity** and **critical thinking** focus:

- Play with unusual ideas when composing and performing music
- Explain strengths and limitations of a performance and composition
- Reflect on conventional rules in musical composition and performance

Other skills Collaboration

Key words rhythm; timbre; ensemble; composition; Keith Terry; ABA; percussion

Products and processes to assess

This activity challenges students to use a popular musical structure (ABA) while creating a composition using only sounds that can be made from their bodies. Students also reflect on their work process. At the highest levels of achievement, not only is the ABA form accurate, the overall composition and body percussion sounds are original and imaginative with a high level of personal features. The student provides thoughtful and accurate response to the performances of others and is able to explore a variety of ideas, challenge or push ideas to their limits, and see connections with other ideas and domains.

Teaching and Learning plan

This plan suggests potential steps for implementing the activity. Teachers can introduce as many modifications as they see fit to adapt the activity to their teaching context.

Step	Duration	Teacher and student roles	Subject content	Creativity and critical thinking
1	Lesson period 1	<p>Teacher introduces the idea of body percussion by showing students clips of body percussionist Keith Terry (clips can be found by searching his name in YouTube or on https://www.bodypercussionclassroom.com/). Teacher may choose to facilitate an open discussion at this point about what students think distinguishes music from regular sound and why and/or what role percussion plays in music.</p> <p>Then, teacher splits class into two teams and plays a version of “Simon Says”, with the teacher acting as Simon. Students echo the given 4-beat rhythm, except if there is a clap in it. The first rhythm goes to the first team, the second rhythm to the second team, and it keeps rotating. If someone echoes incorrectly or responds when there is a clap in the rhythm, then the other team gets a point.</p>	<p>Introduction to body percussion</p> <p>Discussing the nature of music and role of percussion</p> <p>Developing rhythmic ability</p>	<p>Making connections between musical concepts</p> <p>Identifying and questioning assumptions and conventional rules about what makes music music</p>
2	Lesson period 2	<p>Students are given a piece of paper and a pencil. They are instructed to brainstorm a list of as many body percussion sounds as possible. They should name each sound with a memorable and unique title so that they can remember it later and are able to explain it.</p> <p>When completed, students find a partner. Teacher gives a short amount of time for each partner to share with the other student and describe their two favorite body percussion sounds, why they like them, and what they are called. Students rotate with new partners and share with multiple people.</p>	<p>Exploring and making sound from different parts of their body</p>	<p>Playing with unusual ideas when preparing to compose a music piece</p> <p>Explaining strengths and limitations of sounds as body percussion</p>
3	Lesson period 3	<p>Teacher introduces or reviews ABA form.</p> <p>Students work individually, in pairs, or in small groups to create a body percussion piece in ABA form. Teacher explains both A and B sections should be 4 counts of 4, and gives an example of how to count that. Teacher circulates to help, to give suggestions, and to push students to stretch and explore more in their work. If desired, the teacher could also provide a theme, emotion, or scenario as inspiration or ask students to think of one themselves</p>	<p>Introduction to ABA form</p> <p>Counts of 4</p> <p>Composing and performing</p>	<p>Composing and performing music with expressive qualities</p> <p>Considering several perspectives on a musical performance and composition</p>

Teacher reminds class of appropriate audience behavior and students share their compositions with each other. After each composition is shared, teacher asks students to reflect on its strengths and to give suggestions. If time is available, students could adjust their compositions in view of the feedback they receive

As an exit slip from class, students write down or tell teacher one thing about their work process they would do better next time. The teacher may also choose to return to the discussion about the nature of music and have students explain how and why what they composed was musical, and the steps they took in their composition

Explaining strengths and limitations of a performance and composition

Reflecting on steps taken to create composition and chosen way of performing and composing relative to possible alternatives

Resources and examples for inspiration

Web and print

- Youtube clips of Keith Terry

Other

- Paper and pencils for students

Creativity and critical thinking rubric for music

• Mapping of the different steps of the lesson plan against the OECD rubric to identify the creative and/or critical thinking skills the different parts of the lesson aim to develop

	CREATIVITY Coming up with new ideas and solutions	Steps	CRITICAL THINKING Questioning and evaluating ideas and solutions	Steps
INQUIRING	Make connections to other musical styles concepts or conceptual ideas in other disciplines	1	Identify and question assumptions and conventional rules in a musical performance, composition or analysis	1
IMAGINING	Play with unusual and radical ideas when preparing to perform, compose, orchestrate, or analyse a music piece	2	Consider several perspectives on a musical performance, composition, interpretation or analysis	3
DOING	Perform, compose, or analyse music with expressive qualities or relating to personally meaningful subject matter	2,3	Explain both strengths and limitations of a performance, a composition or an analysis of a music piece	2,3
REFLECTING	Reflect on steps taken to create performances, compositions or analyses of a music piece	3	Reflect on the chosen way of performing, composing or analysing a music piece relative to possible alternatives	3