

Experiences and Outcomes

I can sing and play music from other styles and cultures, showing growing confidence and skill, while learning about musical notation and performance direction. **EXA 1-16a**

I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics. **EXA 1-17a**

Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. **EXA 1-18a**

I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. **EXA 1-19a**

Skills from CREATE Music Tracker

- Keep a steady beat with movement and body percussion.
- Respond to a leader/conductor by following performance directions to start/stop or to play louder or quieter, faster or slower.
- Use voice, body, instruments and everyday objects to produce contrasting sounds.
- Listen back to recordings of their own/others' work and respond by sharing thoughts and feelings.
- Use a form of music notation to write down compositions for performance e.g. pictures, graphic score, stick notation.
- Use digital technology to record compositions (video and/or sound)
- Listen to a range of live and/or recorded music and respond by expressing personal views.
- Listen to different styles of music and comment on musical concepts.
- Comment on own and others' work, celebrating success and suggesting what could be improved.

Learning Experiences

Context / Stimulus: Body Percussion - learners will watch and listen to recorded body percussion performances before composing their own pieces.

Learners will have opportunities to:

- engage with a stimulus and share their ideas
- think about the elements that make music
- participate in an improvisation activity to explore sound using body percussion
- explore how the body can be used to make sounds and music
- work collaboratively with others to combine a series of body percussion actions to create a sixteen beat pattern on a composition grid.
- perform their compositions both unaccompanied and as an accompaniment to a recorded piece of music.
- develop and extend their compositions, whilst also learning about musical form.
- orchestrate their body percussion pieces, using percussion instruments.

First Level Benchmarks

- Follows performance directions, for example, follows the group leader
- Follows simple music notation, for example, in the form of pictures, graphics.
- Shares thoughts and feelings by expressing personal views in response to musical experiences such as performances, school shows and music from different styles and cultures.
- Shares views and listens appropriately to views of others, suggesting what works well and what could be improved in their own and others' work, using some music vocabulary.
- When communicating ideas and feelings through creative musical activities, working on their own and/or with others: uses voice, instruments and technology to create musical ideas using sound, rhythm, pitch and dynamics, for example, by creating a soundscape or by adding tuned/untuned percussion to enhance a story or a song.

Prior Knowledge

Learners should have experience of keeping a steady beat to songs/rhymes/recorded music, using their bodies and untuned percussion instruments. They should be familiar with the concept of the 'heartbeat' in music.

Assessment

Learners will participate in group performance of their body percussion piece, following the body percussion grid they have created and demonstrating the ability to perform this at different speeds (tempos), both unaccompanied and as an accompaniment to recorded music. Learners will explain their choice of instruments when orchestrating their pieces.

Links with other curricular areas

Literacy – Listening & Talking

Numeracy - Patterns & Relationships

Health and wellbeing - Mental, emotional, social & physical wellbeing

Lesson 1 - Body Percussion (listening and responding) EXA 1-19a

Learning Intentions

- We are learning to explore how the human body can be used to create music.
- We are learning to link music with our emotions.
- We are learning to recognise how musical performance can be a visual, as well as an aural experience.

Success Criteria

- I am able to talk about how the music makes me feel.
- I am able to come up with my own ideas for body percussion actions/gestures.

Resources

- Device for playing music and speaker
- Interactive whiteboard

Useful Links

<https://www.youtube.com/watch?v=l0XdDKwFe3k&t=1s> (Stomp Live - Part 3 - Just Clap Your Hands)

<https://www.youtube.com/watch?v=nWeIB7Oap7U&t=23s> (Rhythmik - Bodypercussion)

<https://www.bbc.co.uk/programmes/p02b5cgg> ('Connect It' by Anna Meredith)

<https://www.bbc.co.uk/programmes/articles/1KCK7p6HMd3wyX6LqndjZbj/connect-it-by-anna-meredith> (Anna Meredith has a classroom version of 'Connect It' online, which you could attempt!)

Key vocabulary

Body percussion - using your body to make a sound and putting these sounds together to create music.

Melody - a sequence of notes to create music, also known as 'the tune'!

Rhythm - the pattern of sounds used to create music, which may or may not have a melody attached.

Process / Activities

Listen to three contrasting body percussion pieces, discussing each one after hearing it.

1. Stomp Live - Part 3 - Just Clap your Hands (up to 2'22)

Question Suggestions: Did you like the piece of music? If yes, why? If not, why not?

Do you think that a piece such as this is still 'music' if doesn't have any instruments or a melody/tune attached? Did the performer vary the dynamics (loud and soft)?

Lesson 1 cont.

2. Rhythmic - Bodypercussion

Question Suggestions: How is this piece different from the first one we heard? (For example, there were more performers, they made use of props, there was more of a visual element). Do you think there is any storytelling in this piece? Do you need to see the performance in order to experience it fully? How would it compare if you closed your eyes whilst listening to it?

3. Anna Meredith - Connect it

Question Suggestions: How is this piece different from the previous two? (For example, there are even more performers, more use of vocal sounds, larger performance space). Again, do you think you need to watch the performance, rather than just listen to it, to experience it fully? Do you notice how some of the actions are seen but not heard (therefore experiencing rhythm through sight as well as hearing it. Reference could be made here to Evelyn Glennie, the percussionist who is deaf but can still 'feel' the music)?

Which of the three pieces did the children enjoy the most, and why?

Closing activity

After the children have listened to and discussed all the above pieces, finish with a short activity.

- First, get the children to pass a clap around the circle, with each child taking a turn to clap.
- After this, each child should think of their own action/gesture that could be performed. This could be silent, or with sound.
- Each child should perform their own action once, going round the circle.
- If a child is struggling to think of an idea beforehand, encourage them to clap on their turn, so that they have a turn and the flow is maintained.

Lesson 2 - Body Percussion (creating and performing) EXA 1-16a, EXA 1-17a, EXA 1-18a

Learning Intentions

- We are learning to follow beats on a body percussion grid.
- We are learning to compose our own body percussion pieces, from a selection of options.
- We are learning to perform our compositions.

Success Criteria

- I am able to make suggestions as to which actions could be used in our class composition.
- I can follow body percussion grid notation successfully.
- I am able to keep a steady beat whilst performing.
- I can discuss what makes a successful performance.

Resources

- [Body Percussion flashcards](#)
- 16 beat grid
- Whiteboard and pen
- iPad (for recording purposes)

Useful Links

If you search for 'body percussion composition grids' on Google images, you will find examples of body percussion compositions.

www.dramaresource.com/strategies/soundscape (use body percussion to create a soundscape)

<https://www.youtube.com/watch?v=Guv-6qrsYMQ> *Jazz Pizzicato* by Leroy Anderson

Key vocabulary

Body Percussion - using your body to make a sound and putting these sounds together to create music.

Steady Beat - performing at a the same speed throughout, not getting faster or slower.

Composition - a piece of music that has been created/composed.

Process / Activities

1. Explain what body percussion is - make reference to the fact that percussion instruments are anything that you can hit, shake or scrape (e.g. drums, maracas, guiros) and body percussion is simply sounds made using different parts of the body. Examples of body percussion are: clapping hands, stamping feet, clicking fingers, patting thighs/knees.

2. On the whiteboard, draw or display a [16 beat rhythm grid](#) (four heartbeats at the top, with sixteen empty boxes underneath - four rows of four). Show the children the different body percussion options that can be used for this activity using the flashcards (foot stamp, tap knees, clap hands, click fingers). Explain that the more repetition there is, the easier the piece will be to perform. For example, 4 x stamps, 4 x knees, 4 x claps, 4 x clicks would be easier than changing the action on every beat.

Please see the following link for further explanation of this activity:

https://youtu.be/_2hrVBP96Z0

Lesson 2 cont.

3. As a class, come up with your own sixteen beat pattern, putting the relevant body percussion flashcards in the boxes on the grid. Practise performing it as you go along - after composing the first line, practise! Then practise lines 1 and 2, and so on. Please [click here](#) for an example of a completed body percussion grid.

4. Practise performing your composition unaccompanied (without music), first of all. Next, try performing your body percussion pattern along with a piece of music with a moderate steady beat (e.g. 'Jazz Pizzicato', by Leroy Anderson). It is helpful if someone counts in with four beats (1, 2, 3, 4) so that everyone starts at the same time. The performance could be recorded on an iPad.

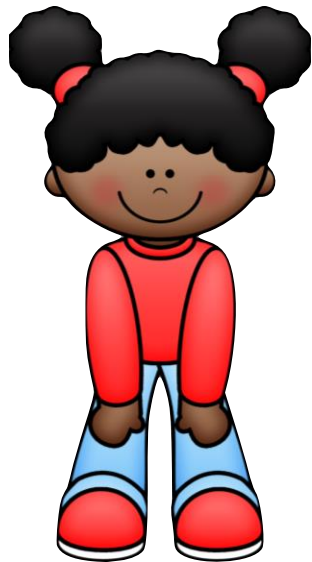
5. Afterwards, have a discussion to evaluate the composition and performance:

- Did the children find it easy/hard?
- What was easy/hard about it?
- How could we simplify it? (More repetition, play along to a slower piece of music).
- How could we make it more challenging? (Less repetition, play along to a faster piece of music. Perhaps we could also add more actions of our own and/or incorporate some vocal sounds).

Composition Grid – 16 beats





Lesson 3 - Body Percussion (creating and performing) EXA 1-16a, EXA 1-17a, EXA 1-18a

Learning Intentions

- We are learning about ways to extend and alter a composition
- We are learning to structure a composition with simple musical forms

Success Criteria

- I am able to create a retrograde version of the piece we composed
- I can construct and perform a piece of music binary and ternary form.
- I can recognise rests/silences in music.
- I am able to orchestrate our piece by using instruments in place of body percussion.

Resources

- Photo of Body Percussion piece in composition grid from the previous lesson
- Whiteboard and pen
- Body Percussion flashcards
- A selection of four different types of untuned percussion instruments, enough for everyone in the class to have one each (e.g. claves, egg shakers, bells, boomwhackers)

Useful Links

www.bodypercussionclassroom.com/lesson-plans.html

Key vocabulary

Retrograde - to perform the piece in a retrograde way, we perform it backwards!

Musical Form - the way in which a piece of music is structured.

Binary Form - the music is divided into two different sections: section A and section B (A:B)

Ternary Form - the music is divided into three sections: section A, section B, section A (A:B:A)

Rest – an interval of silence in a piece of music

Process / Activities

1. Refer back to the body percussion piece you composed last week – a photograph could be displayed on the interactive whiteboard. Think about and discuss ways you could extend or alter the composition and they way it is performed.
2. You could try adding a second section, where you perform the entire piece backwards (**retrograde**). Practise this line by line and then perform through.
3. If we call the original piece 'section A' and the new retrograde version 'section B', we would have a new piece in **binary form** (A:B). If you performed the sections in the following patten ('section A', 'section B', 'section A'), we would call this **ternary form** (A:B:A). Try performing the piece in these different forms.

Lesson 3 cont.

3. Another way in which you could alter the piece, would be to miss out certain actions (e.g. miss out all claps or miss out stamps and clicks) and replace these beats with silence (or **rests**). You could also replace an action with a vocal sound (e.g. swap each clap for 'Hey!').
4. Finally, you could orchestrate the piece by swapping the body percussion actions for percussion instruments. When doing this, it might be useful for the children to think about the sound/timbre of the instruments (e.g. a quiet instrument, such as an egg shaker, may be useful for a finger click, whilst a tambour might be a good substitute for a foot stamp).
5. Split the class into four groups, each group being responsible for that instrument and perform the piece again. As in Lesson 2, the composition could be performed along to a piece of recorded music with a moderate steady beat, but this time using percussion instruments.