

# BODY BEATS

Digital Workshop — 7-12 year olds



TEACHER'S GUIDE

# BODY BEATS WORKSHOP

Digital version — 7-12 year olds

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# BODY BEATS WORKSHOP

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## THE TEAM

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Unsplash.com

# BODY BEATS WORKSHOP

Digital version — 7-12 year olds

## INTRODUCTION

The body is a musical instrument!

Dear teachers,

In the constant pleasure of moving, discover the rich universe of **body percussion** and the different musical styles that go with it. Explore Flamenco, beat boxing, and learn about gumbboot with energy and good humour!

For millenia, human beings have shown ingenuity in creating and communicating through **music**, more precisely thanks to **body percussion**. Gumbboot, podorythmia, palmas, and other body percussion have long reflected the great diversity of human musical exchange.

It was, therefore, important for us to offer you our **educational intentions** and all the **necessary educational material** in this document, which will allow you to **co-create the workshop** and to live an **optimal musical experience** with your class. You will find the necessary content to deepen, create, play, and give rhythm to the session, on top of making discoveries, learning curiosities, and perfecting notions of musical culture.

We wish you a wonderful experience!

Cordially,

The Young Audience Artistic Team of Jeunesses Musicales Canada

For all questions, contact our Music Education facilitator, Aurélie Négrier :  
[jeunepublic@jmcanada.ca](mailto:jeunepublic@jmcanada.ca)

Target audience: 7-12 year olds  
Duration: 8-11 minutes per video  
Number of participants: 1 class  
Languages: offered in French or English

# BODY BEATS WORKSHOP

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## PRACTICAL ADVICE

Listen to the modules before presenting them to your students.

Don't hesitate to **stop the video** in order to check that your students are doing what is asked or proposed.

Emphasize that we always learn best when we start slowly **one section at a time!**

The **whole class** should go at the **same speed**, the same tempo, like a **unison choir**.



# BODY BEATS WORKSHOP



## PART 1 HEARTBEATS

# BODY BEATS WORKSHOP — PART 1

## HEARTBEATS

### ACTIVITY CONTENT

#### TRAIN YOUR EAR

Listen to an excerpt while paying attention to specific elements

Recognize the 3 natural beats in the proposed sound clip :

Heart — Footsteps — Breathing

Exploit the creative ideas inspired by a proposal

Create a short rhythmic sequence with at least two of the found elements.

#### A SENSE OF RHYTHM




Listen to a musical piece while paying attention to elements of music theory.

Become aware of the pulse and the subdivision of the beat by examining the dancer Charles «Lil' Buck» Riley's movement.

#### TIME FOR ACTION

Rhythmic structures and organization

Explanation and experimentation of the pulse and the subdivision of the beat in connection to Bach's Prelude in C Major.

- Step in time to the beat of the quarter notes 
- Clap your hands in time to the beat of the eighth notes 
- Tap your chest with alternating hands in time to the beat of the sixteenth notes. 

Video Duration  
8:04 min

### MUSICAL EXCERPTS

[Lil' Buck—NEA Foundation Gala \(2018\)](#)

[Prelude in C Major -Bach](#)  
Performed by Anna Sutyagina

# BODY BEATS WORKSHOP — PART 1

## HEARTBEATS

### VARIANTS

- Practice the different beats in the proposed excerpt.
- Create different rhythmic cells in groups by superimposing or juxtaposing the different natural beats :

The class can be divided in 3 (each with a different beat) or you can decide to form groups of 3 students.

### QUESTIONS

- With what parts of our bodies can we create rhythms?

Question about the KoBaGi video:

- What parts of the body do the musicians use in this excerpt?

(It's about a musical meeting between a French musician and Balinese musicians.)

### GLOSSARY

**Tempo** : Speed of execution in a musical piece.

**Pulse** : The pulse is a regular beat. The speed of the music (or tempo) will therefore depend on the time between two beats. Determining the heartbeat of a piece is an important step in learning to be a musician.

## MUSICAL EXCERPT

Kele—KoBaGi (2011)



# BODY BEATS WORKSHOP – PART 1

## HEARTBEATS

### BOOM TAKA CHALLENGE

**Step 1 :** We listen to Marton’s proposal.

**Step 2 :** We slowly work on the first measure, and then the second.

**Step 3 :** We slowly work on both measures together.

**Step 4 :** Once we’ve mastered the two measures at a slow tempo, we practice them a little faster and faster until we reach a normal speed.



The musical notation is as follows:

- Staff 1:** 4/4 time signature. Measure 1: EXH (blue 'x'), R Foot (green 'x'), Chest (note). Measure 2: INH (red 'x'), L Foot (green 'x'), Chest (note).
- Staff 2:** Measure 3: EXH (blue 'x'), R Foot (green 'x'), Chest (note). Measure 4: EXH (blue 'x'), R Foot (green 'x'), Lap (note), Lap (note), Lap (note).

**INH :** Inhalation  
**EXH :** Exhalation  
**R Foot :** Right foot  
**L Foot :** Left foot

[CLICK HERE TO SEE THE BOOM TAKA CHALLENGE](#)

# BODY BEATS WORKSHOP



## PART 2

## PALMAS / FLAMENCO

## BODY BEATS WORKSHOP – PART 2

### PALMAS / FLAMENCO

#### ACTIVITY CONTENT

##### TRAIN YOUR EAR

Listen to an excerpt while paying attention to specific elements

Find the part of the body that is engaged in the sound clip and name the instruments heard.

It is the hands. Explore the different sounds that we can make with our hands.

Try to reproduce the rhythmic sequence heard.

Video length  
10:47min

##### A BIT OF HISTORY

Examine an excerpt of a musical piece from a socio-cultural perspective

Flamenco is a style of music and dance that originated in Andalusia in the 18th century, and is based on Andalusian music and dance. Flamenco is an authentic and genuine heritage for all Andalusians, without ethnic or religious distinction.

In flamenco, hand claps, called "palmas" in the Spanish flamenco vocabulary, are a type of percussion produced by rhythmic claps generated by the clapping of the fingers of one hand on the palm of the other or by striking of both palms together. They commonly accompany flamenco music and dance.

##### TIME FOR ACTION

Rhythmic structures and organization in the Tango Flamenco

- We clap our hands 4 times on the beat Marton gave us.
- We use two different sounds: Fuertes (clap the hands with the palms open) and Sordas (translates to "deaf"— create a space inside the hands by shaping them like a little basket).
- Practice Fuertes 4 times and Sordas 4 times.
- Palo Tango Flamenco is built on 4 beats: the first beat is played Sordas (BOOM)

And the following beats are played Fuertes (TA-KA-TA TA)



## BODY BEATS WORKSHOP – PART 2

### PALMAS / FLAMENCO

#### ACTIVITY CONTENT

##### LET'S DO IT

Exploit the elements of rhythmic expression with the musical excerpt  
Invite the students to reproduce the palmas with the excerpt proposed by our musicians.  
Practice without the music beforehand in order to follow the tempo.

Here are the lyrics in Spanish; we invite you to sing along with us!

##### LETRA FLAMENCO (Carmen Linares)

Quiero vivir in Grana  
Porque me gusta de oír  
La campana de la vela  
Cuando me voy a dormir  
La campana de la vela  
Cuando me voy a dormir

##### FLAMENCO LETTER

I want ti Live in Grana  
Because I like to hear  
The Vela Watchtower's bell  
When I go to sleep  
The Vela Watchtower's bell  
When I go to sleep



## BODY BEATS WORKSHOP – PART 2

### PALMAS / FLAMENCO

#### QUESTIONS

Questions about the Paco de Lucia video:

- How many palmeros do you see in the video? Do you notice the palmas sordas?
- What instrument is played other than the palmas?
- There's another body part being played; do you see it? It's the feet.

Questions about the Flamenco in the streets of Granada video:

- Are the musicians and dancers on a stage in a performance hall?

Flamenco is a popular art that was born on the streets.

- Did you notice what the dancers use to strike their feet on the ground?

#### GLOSSARY

**Beat:** In music, the beat is the basic unit of time. In fact, the real duration of the beats can vary from one musical work to another, and it is the tempo that will determine the exact duration of the beats for a given musical passage.

**Palo:** A "Palo" is a specific musical form linked to Flamenco practice. In the Palo we find a particular style of rhythm executed by musicians and palmeros. Singing (cante) is also specific to each Palo.

There are many different kinds of Palos in existence. For example the Palo Tango, the Palo Buleria, the Palo Sevilla ...

**Tango flamenco:** Tango flamenco is an energetic and optimistic "Palo" that is played on 4 beats.

**Cajon:** Percussion instrument with Peruvian origins made of wood. It is usually in the form of a cube, more or less, and so we play it while sitting on top of it.



#### MUSICAL EXCERPTS

[Tango Flamenco—Chamaco](#)

[Buleria por solea Antonia—Paco de Lucia](#)

[Flamenco dance—in the streets of Granada](#)

# BODY BEATS WORKSHOP – PART 2

## PALMAS / FLAMENCO

### BOOM TAKA CHALLENGE

**Step 1 :** We listen to Marton’s proposal.

**Step 2 :** We slowly work on the first measure, and then the second.

**Step 3 :** We slowly work on both measures together.

**Step 4 :** Once we’ve mastered the two measures at a slow tempo, we practice them a little faster and faster until we reach a normal speed.



The image displays two musical staves representing the 'BOOM TAKA CHALLENGE' rhythm. The first staff begins with a 4/4 time signature and a double bar line. It contains the following sequence of sounds: Sordas (blue), Fuertes (blue), Fuertes (blue), Fuertes (blue), Clic (red), R Foot (green), L Foot (green), R Foot (green), and HEY (red). The second staff starts with a '2' above the first measure and contains: Sordas (blue), Fuertes (blue), Fuertes (blue), Fuertes (blue), Lap (grey), Lap (grey), R Foot (green), L Foot (green), and Fuertes (blue).

### LEGEND

**Clic :** Snap your fingers

**Hey :** Voice

**R Foot :** Right foot

**L Foot :** Left foot

[CLICK HERE TO SEE THE BOOM TAKA CHALLENGE](#)

## BODY BEATS WORKSHOP



## PART 3 PODORYTHMIA

## BODY BEATS WORKSHOP – PART 3

### PODORYTHMIA

#### ACTIVITY CONTENT

##### TRAIN YOUR EAR

Listen to an excerpt while paying attention to specific elements

Find the part of the body that is engaged in the sound clip and name the instruments heard.

It is the feet. The musicians that tap their feet in this music are called "foot tappers" and they do **podorythmia** (rhythm with the feet).

##### A BIT OF HISTORY

Examine an excerpt of a musical piece from a socio-cultural perspective

This tradition of making rhythm with the feet comes from Quebec and Acadia. But it originally comes from Irish tradition.

There are lots of great stories about how this way of playing music started! It is said that at family celebrations there were so many people that we could barely hear the sound of the violin or the guitar. It was therefore necessary to stomp their feet so that the dancers could keep the rhythm. In this way, the feet accompany the song and the guitar by tapping very precise rhythms.

##### TIME FOR ACTION

Rhythmic structures and organization in podorythmia

Practice the rhythm sitting down.

Step 1: Strike the right foot forward and backward in a slow tempo.

Step 2: The left foot will strike the ground just after the right foot strikes back.

The exercise can be done using the hands to strike the thighs in the same way.

Video length  
10:12 min



## BODY BEATS WORKSHOP – PART 3

### PODORYTHMIA

#### ACTIVITY CONTENT

##### LET'S DO IT

Exploit the elements of rhythmic expression with the musical excerpt  
Invite the students to reproduce the rhythm in the excerpt proposed by our musicians.  
Practice without the music beforehand in order to follow the tempo.

Here are the lyrics for "Reel du Sirop d'érable."  
We invite you to sing along with us!

##### REEL DU SIROP D'ÉRABLE

On est allé dans le bois  
On a vu une belle cabane  
Y'avait d'la fumée  
Qui sortait de par la ch'minée

On a frappé à la porte  
On est entré dans l'cabane  
Salut bonhomme  
Dis-nous si on pouvait t'aider

##### MAPLE SYRUP REEL

We went into the woods  
We saw a beautiful sugar shack  
There was some smoke  
Coming out of the chimney

We knocked on the door  
Went in the shack  
Hey buddy  
Let us know if we can help



## BODY BEATS WORKSHOP — PART 3

### PODORYTHMIA

#### VARIANTS

- Reproduce the rhythm learned in Part 2 — Palmas, only this time with the feet. For example, reproduce the 4 beat palmas rhythm with your feet (tap your right foot on beat 1, then tap the toes of your left foot for beats 2, 3, and 4).
- Game of call and response: a leader proposes a rhythm with the feet, which will be taken up by the whole class.
- Find nuances of play with the feet: they can be struck with the heel, the ball of the foot, or the whole foot. The foot can also be rubbed on the ground.
- Try to invent a rhythmic sequence with your feet in pairs (like the sitting down foot percussion video)

#### QUESTIONS

Questions about the **André Daneau** video:

- What other instruments appear in this excerpt?
- Is the tempo of this music slow or fast?
- What objects does the foot tapper use to amplify the rhythm of his feet?

Questions about the **sitting down foot percussion** video:

- Do the two musicians play the same rhythmic sequence with their feet?

At first yes, but sometimes they are in unison and sometimes they take turns in a call and response style.

#### GLOSSARY

**Reel:** Reels originate from Irish dance, but are also popular in folk music of South West England. They were also adopted in Quebec to the point of becoming a meaningful element of its folk music. Reels crossed the Atlantic Ocean with the important Irish immigration of 1847 and thus became a part of the American bluegrass and Quebec tradition.

**Tradition:** Collection of legends, facts, etc., transmitted orally over a long period. Way of acting or thinking transmitted from generation to generation within a group.



#### MUSICAL EXCERPTS

La montagne du loup—La Bottine souriante

Podorythmie Survolté—André Daneau

Acadian sitting down foot percussion  
Emmanuelle and Pastelle Leblanc  
from Prince Edward Island.

# BODY BEATS WORKSHOP – PART 3

## PODORYTHMIA

### BOOM TAKA CHALLENGE

**Step 1 :** We listen to Marton’s proposal.

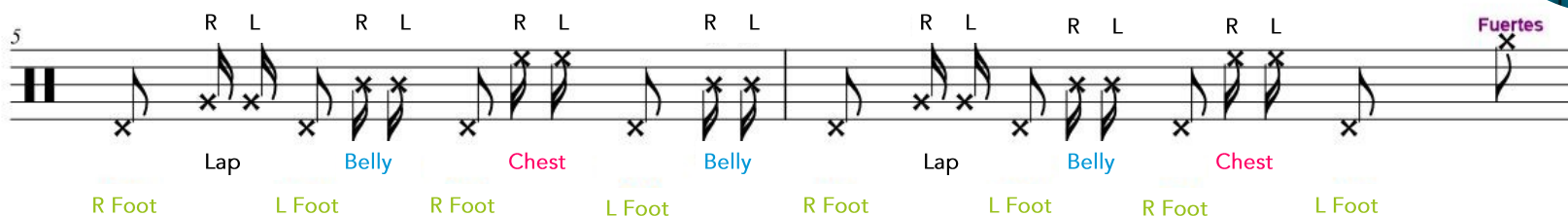
**Step 2 :** We slowly work on the first measure, and then the second.

**Step 3 :** We slowly work on both measures together.

**Step 4 :** Once we’ve mastered the two measures at a slow tempo, we practice them a little faster and faster until we reach a normal speed.



5

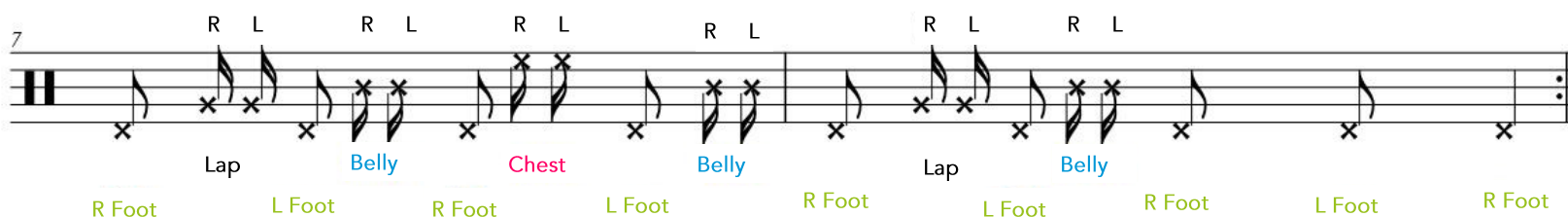


R L R L R L R L R L R L R L R L

Lap Belly Chest Belly Lap Belly Chest

R Foot L Foot R Foot L Foot R Foot L Foot R Foot L Foot

7



R L R L R L R L R L R L R L

Lap Belly Chest Belly Lap Belly

R Foot L Foot R Foot L Foot R Foot L Foot R Foot L Foot R Foot

### LEGEND

R : Right hand

L : Left hand

R Foot: Right foot

L Foot: Left Foot

[CLICK HERE TO SEE THE BOOM TAKA CHALLENGE](#)

# BODY BEATS WORKSHOP



## PART 4 GUMBOOT

# BODY BEATS WORKSHOP – PART 4

## GUMBOOT

### ACTIVITY CONTENT

#### TRAIN YOUR EAR

Listen to an excerpt while paying attention to specific elements

Find the parts of the body that are engaged in the sound clip and name the instruments heard: stomping feet, clapping hands, tapping thighs, voices...

#### A BIT OF HISTORY

Examine an excerpt of a musical piece from a socio-cultural perspective

This way of making rhythms with the body comes from **South Africa**. More specifically, it was invented by mine workers. You should know that working in the mines was a very dangerous job in the past and the working conditions were very difficult. The workers weren't even allowed to chat with each other ... So they invented a way to talk with rhythms: clapping their hands on their rain boots. (Since the ground was full of mud, you had to wear rain boots.)

This dance music is called **Gumboot (rubber boots)**. Today, conditions in the mines are a little better, but the children and grandchildren of mining workers continue to practice Gumboot, as a tribute, showing their love and respect for their elders.

#### TIME FOR ACTION

Rhythmic structures and organization in Gumboot

- Get into position: Feet firmly planted in the ground, knees bent, and hands must be close to the boots to hit them.
- We start by feeling the pulse in the feet, stepping left and right.
- **Boot tap:** We hit the right boot with the right hand between the first and second beat. "Boot", the hand hits the boot, and "tap", the boot stomps the ground.
- **Cross boot tap:** We hit the right boot with the left hand between the first and the second beat. "Boot", the hand hits the boot, and "tap" the boot stomps the ground.
- **Takitoum:** We hit the left thigh with the left hand. Hit the right boot with the right hand and stomp the right foot on the ground. The takitoum is struck between the first and second beat of the bar.

Video length  
9:38 min

## BODY BEATS WORKSHOP – PART 4

# GUMBOOT

### LET'S DO IT

Exploit the elements of rhythmic expression with the musical excerpt  
Invite the students to reproduce the rhythm in the excerpt proposed by our musicians.  
Practice without the music beforehand in order to follow the tempo.

### VARIANTS

- Work on the choreography proposed by the quartet in subgroups.
- Create a choreography with the technical elements seen in the section Time for Action.

### QUESTIONS

- What parts of the body can I use for body percussion?
- What Gumboot rhythms have I learned today?

Questions about **The Black Umfolosi 5's** video:

- How are the dancers dressed? Why are they dressed like this?
- Where does the dancers' performance take place?
- Do they all play the same rhythm?

Questions about **The Project Zulu's** video:

- Where does the performance of the dancers take place?
- Is there a leader, a chief?
- Do they all play the same rhythm?

### GLOSSARY

**Artistic performance:** it is a behavioral artistic action undertaken by an artist(s), in front of an audience. The artist is said to be a **performer**. The work can be presented solo or in a group, accompanied by lighting, music, or visual elements produced by the artist, alone or in collaboration, and produced in a wide variety of places.

**Leader:** The leader is the one who guides others and leads them in the execution of the work. They know and master the choreography very well. For example, in classical music, the leader is the conductor.



## MUSICAL EXCERPTS

[The Black Umfolosi 5](#)—Gumboot Dance

[The Project Zulu](#)—Gumboot Dance  
[Gumboot Dance](#)  
Kliptown, Township of Johannesburg  
South Africa

# BODY BEATS WORKSHOP – PART 4

## GUMBOOT

### BOOM TAKA CHALLENGE

**Step 1 :** We listen to Marton’s proposal.

**Step 2 :** We slowly work on the first measure, and then the second.

**Step 3 :** We slowly work on both measures together.

**Step 4 :** Once we’ve mastered the two measures at a slow tempo, we practice them a little faster and faster until we reach a normal speed.



3

Clap

3

Clap

L Foot L Lap BootTp R R Foot

L Foot L Lap BootTp R R Foot

R Foot

2

L Foot BootTp R BootTp R R Foot BootTp L BootTp L L Foot BootTp R BootTp R R Foot

R Hand L Hand R Hand L Hand R Hand L Hand

### LEGEND

**L or R Foot:** Left Foot or Right Foot

**L Lap:** Left Lap

**Clap :** Clap your hands

**BootTp L or R :** Boot Tap Left or Right Use your hand to hit your boot or tibia, right or left

**L or R Hand :** Left or Right Hand: Use your hands alternately to hit your boot or tibia

[CLICK HERE TO SEE THE BOOM TAKA CHALLENGE](#)

# BODY BEATS WORKSHOP



## PART 5 BEATBOXING



# BODY BEATS WORKSHOP – PART 5

## BEATBOXING

### ACTIVITY CONTENT

#### TRAIN YOUR EAR

Listen to an excerpt while paying attention to specific elements

Find the parts of the body that are engaged in the sound clip: the voice, which is imitating a drum set.

#### A BIT OF HISTORY

Examine an excerpt of a musical piece from a socio-cultural perspective

At the turn of the 1980s, in the United States, music called Rap appeared. In Rap, we use drum rhythms to accompany the rapper who doesn't sing but rather tells a story using words as rhythms, which we call Flow. As these musicians practiced in the streets, in underprivileged areas of big cities, they could not always afford real drums or instruments. So, very cleverly, the rappers started making rhythms and sounds with their mouths to accompany the rapper singer. This way of making rhythms with the mouth is called the "Human Beat Box".

#### TIME FOR ACTION

Rhythmic structures and organization in Beatboxing

This is used to imitate the sounds of the drums over a 4-beat sequence:

- The **bass drum** (on beat 1) is played with the foot using a pedal. The sound is deep and muffled. We use the sound Ou and the consonant B (for the percussive sound). The bass drum plays the downbeat. In this case, on the first beat: Bou 2 3 4
- The **hi-hat** (on beats 2 and 4) is also played using a pedal. It's the sound of two cymbals colliding. We use the sound S (like in *snake*) and the consonant T (for the percussive sound). The hi-hat pedal is played on the second and fourth beats: 1 TSS 3 TSS
- The **snare drum** (on beat 3) is played with sticks. The sound is clear and precise. We will use the consonant K, for the percussive side, and the vowel A (like in *hat*). The snare is played on the third beat: 1 2 Kha 4.
- The 3 sounds are linked in the 4-beat sequence: Bou - Tss - Kha - Tss

Video length  
9:56 min



## BODY BEATS WORKSHOP – PART 5

### BEATBOXING

#### LET'S DO IT

Exploit the elements of rhythmic expression with the musical excerpt  
Invite the students to reproduce the rhythm in the excerpt proposed by our musicians.  
Practice without the music beforehand in order to follow the tempo.

Here are the lyrics for our Rap.  
We invite you to sing along with us or to compose one for yourself!

#### BEAT BOX

(Lyrics: Gabriela, Aurélie, and Yoline)

You have lots of ways to make a beat  
You can do it with your hands, you can do it with your feet

Have you ever met my brother Bruno in my band  
You'll learn to dance real fast in my band

Have you ever met my homey Marton  
You'll learn to beat really fast after him

Hit us up with an Emoji  
My name is Gaby, I'm with my girl, Aurélie!



# BODY BEATS WORKSHOP – PART 5

## BEATBOXING

### VARIANTS

- Explore all the sounds or rhythms that the mouth can produce: sounds kept resonant or percussive dry sounds
- Make a short rhythmic sequence with the sounds found.
- Divide the class into different sections: Group 1) bass drum; Group 2) hi-hat; Group 3) snare drum. Have a student lead the groups and "play" the sections to create a rhythm on the drums.
- Activity: create a rap text around a rhythmic beatbox sequence.

### QUESTIONS

- Can you rename the parts of the drum set that we imitated with the mouth?
- What is the name of this style of music that comes from the United States?

Questions about **Bobby McFerrin's** video:

- Is the video filmed in the street?
- Is Bobby McFerrin accompanied by musicians?
- Have you ever heard this music? It is a classical piece by Johann Sebastian Bach.

Questions about **Hikakin's** video:

- Is this a video filmed during a concert?
- What is the machine that Hikakin uses for? It is a Loop station, it is a tool that allows the artist to record their voice and repeat the section they recorded over and over. This way, he can superimpose several rhythms or voices on top of each other.

### GLOSSARY

**Rap:** Rap is a cultural and musical movement rooted in hip hop, having emerged at the start of the 1970s in the ghettos of the United States. Rap is characterized by its very rhythmic and rhyming diction most often a succession of verses separated by choruses. Influenced by other musical genres (reggae, blues, jazz, rock), rap gained increasing popularity throughout the 1980s.



## MUSICAL EXCERPTS

[Improvisation\(2010\)](#) - Bobby McFerrin

[Best skrillex beatbox](#)—Hikakin

# BODY BEATS WORKSHOP – PART 5

## BEATBOXING

### BOOM TAKA CHALLENGE

**Step 1 :** We listen to Marton’s proposal.

**Step 2 :** We slowly work on the first measure, and then the second.

**Step 3 :** We slowly work on both measures together.

**Step 4 :** Once we’ve mastered the two measures at a slow tempo, we practice them a little faster and faster until we reach a normal speed.



**Measure 1:** R Foot BOU, TSS Clic, KHA Clap, TSS Clic, R Foot BOU, L Foot BOU, TSS Clic, KHA Clap  
**Measure 2:** R Foot BOU, TSS Clic, KHA Clap, TSS Clic, R Foot BOU, L Foot BOU, Lap KH, TSS Clic, KHA Clap

### LEGEND

- Clap :** Clap your hands
- Clic :** Snap your fingers
- L or R Foot :** Left or Right foot
- Lap :** Tap on your lap

[CLICK HERE TO SEE THE BOOM TAKA CHALLENGE](#)

## ADDITIONAL RESOURCES

### DEFINITIONS

Flamenco : <https://en.wikipedia.org/wiki/Flamenco>

Gumboot : [https://en.wikipedia.org/wiki/Gumboot\\_dance](https://en.wikipedia.org/wiki/Gumboot_dance)

Palmas : [https://en.wikipedia.org/wiki/Palmas\\_\(music\)](https://en.wikipedia.org/wiki/Palmas_(music))

Performance : [https://en.wikipedia.org/wiki/Performance\\_art](https://en.wikipedia.org/wiki/Performance_art)

Podorythmia : <https://en.wikipedia.org/wiki/Podorythmie>

Podorythmia (Youtube excerpts from the Quebec Heritage Council) :

[https://www.youtube.com/results?search\\_query=Conseil+qu%C3%A9bec+patrimoine+podorythmie](https://www.youtube.com/results?search_query=Conseil+qu%C3%A9bec+patrimoine+podorythmie) (in french only with english subtitle)

Polyrhythm : [https://en.wikipedia.org/wiki/Polyrhythm#:~:text=Polyrhythm%20is%20the%20simultaneous%20use,\)%2C%20or%20a%20momentary%20section.](https://en.wikipedia.org/wiki/Polyrhythm#:~:text=Polyrhythm%20is%20the%20simultaneous%20use,)%2C%20or%20a%20momentary%20section.)

Pulse : <https://www.merriam-webster.com/dictionary/pulse>

Rap : <https://en.wikipedia.org/wiki/Rapping>

Tango Flamenco : [https://en.wikipedia.org/wiki/Tango\\_\(flamenco\)](https://en.wikipedia.org/wiki/Tango_(flamenco))

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Unison : <https://www.merriam-webster.com/dictionary/unison>



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