

# BODY BEATS

Digital Workshop — 4-6 year olds



TEACHER'S GUIDE

# BODY BEATS WORKSHOP

Digital version — 4-6 year olds

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# BODY BEATS WORKSHOP

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## THE TEAM

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### A PRODUCTION BY JM Canada

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Unsplash.com

# BODY BEATS WORKSHOP

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## 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 gumboot with energy and good humour!

For millenia, human beings have shown ingenuity in creating and communicating through music, more precisely thanks to body percussion. Gumboot, 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: 4-6 year olds

Duration: 6-10 minutes per video

Number of participants: 1 class

Languages: offered in French or English



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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**

#### **PERCUSSION MISSION**

Experimentation and proposal

Discover the parts of our bodies that make a rhythm like a drum :

The heart : Do our hearts always beat at the same speed?

Footsteps : Do our footsteps always go at the same speed?

#### **EXPLORATION MISSION**

Apply the theoretical elements in connection with musical excerpts

Tempo moderato: walk like penguins on the ice

Tempo lento : walk like an elephant

Tempo presto : run like when you're in the schoolyard

#### **MISSION ACCOMPLISHED**

Exploit elements of expression through theatrical performance

Play with mime to Gershwin's music

Find different walking rhythms by telling a story:

Gershwin the dog walks quietly, then starts to trot when he sees a cat, and finally gallops as he tries to catch the cat, which runs away!

Video length  
7:49 min

### **MUSICAL EXCERPTS**

Lento : [Mamady Keita](#) (1989)

Moderato : [Mamady Keita-Kuku](#) (2013)

Presto: [Jalikunda African Drums](#) (2013)

[Promenade - Walking The Dog](#) (1937)  
G. Gershwin | Sebastian Manz & Friends

# BODY BEATS WORKSHOP — PART 1

## HEARTBEATS

### VARIANTS

- Have fun finding the three tempi in the different musical excerpts proposed.
- Invent different kinds of walking: a kangaroo, a little mouse ...

### QUESTIONS

With what parts of our bodies can we create rhythms like a drum?

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.

**Djembe:** A percussion instrument with African origin. The shell is carved from a large piece of wood. Goatskin or antelope skin, which is struck with bare hands, produces a wide spectrum of sounds from low to high, depending on where the skin is struck.

## MUSICAL EXCERPT

Kele—KoBaGi (2011)



## BODY BEATS WORKSHOP



## PART 2

### PALMAS / FLAMENCO

# BODY BEATS WORKSHOP — PART 2

## PALMAS / FLAMENCO

### ACTIVITY CONTENT

#### PERCUSSION MISSION

Experimentation and proposal

Find the part of the body that is engaged in the sound clip and name the instruments heard. It is the hands. The musicians that clap their hands in this excerpt are called "Palmeros" and they play palmas, which means palm in Spanish.

Video length  
8:56 min

#### HISTORY TIME

Build understanding of the world

Presentation of the geographical and historical context of Palmas and Flamenco :

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.

#### EXPLORATION MISSION

Rhythmic structures and organization in the Tango Flamenco

- Basic palma or "fuerteres," we clap the open palms of our hands 4 times.
- The "little basket" or "sordas" for a deeper and more hollow sound: we clap 4 times.
- Basket "sordas" on beat 1 and palma "fuerteres" on the 3 other beats.



## BODY BEATS WORKSHOP — PART 2

### PALMAS / FLAMENCO

#### ACTIVITY CONTENT

##### TIME FOR ACTION

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

##### English translation

I want to 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

### VARIANTS

**Sound guessing game:** One student proposes four sounds hit fuertes and / or sordas, and the others have to guess which technique was used. (The "guessers" close their eyes, or else the "sound maker" student hides to produce the sounds.)

- Create a rhythmic sequence using the clapping in the open palm and the small basket.
- Practice the invented sequence with the proposed sound clips.
- Explore sounds or rhythms with your hands: snapping fingers, rubbing hands ...

**Rain game with your fingers:**

- The rain is falling gently, 1 finger hits the hand;
- The rain falls a little harder, 2 fingers strike the hand;
- The storm, all fingers strike the hand.
- We can redo the process in reverse.

### 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.

**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 3

### PODORYTHMIA

## BODY BEATS WORKSHOP — PART 3

### PODORYTHMIA

#### ACTIVITY CONTENT

##### PERCUSSION MISSION

Experimentation and proposal

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).

##### HISTORY TIME

Build understanding of the world

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.

##### EXPLORATION MISSION

Rhythmic structures and organization in podorythmia

To start well, you have to be seated and, if possible, have shoes that make a little noise. Usually, the musician taps his feet on a wooden board so that it can be heard better:

- Place the right foot in front and the left foot behind.
- First strike the right foot in front, then the left foot (back), and finally the right foot.
- You can add rhythm to the example by indicating with the voice: "Forward, backward, forward ...".

Video length  
6:00 min

# BODY BEATS WORKSHOP — PART 3

## PODORYTHMIA

### CONTENU DE L'ACTIVITÉ

#### TIME FOR ACTION

Exploit the elements of rhythmic expression with the musical excerpt  
 Invite the students to reproduce the rhythm with 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

- Explore all the sounds that can be made with the feet (rub the feet, strike the feet, tap with the heel, tap with the toe, etc.)
- Sound guessing game: see if you can recognize whether the feet are hit or rubbed on the ground.
- Make a small rhythmic sequence with your feet. For example, reproduce the rhythm of the *palmas* with the feet on 4 beats (Tap your right foot on beat 1, then tap the toes of your left foot for beats 2, 3, and 4).
- Remember the different steps in part 1 and practice them with the music of *La Bottine souriante* while sitting or moving in space.
- Realize that when I am in the schoolyard, I use several rhythms with my feet: I run, I jump, take steps to the side (like a *chassé* step), etc.

### 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

**Rhythmic sequence:** The act of doing, linking, and repeating different rhythms in a given time.

**Polyrhythm:** Polyrhythm consists of superimposing several rhythms.

**Unison:** Sound produced simultaneously by several voices or instruments and hearing the same pitch.

**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 4 GUMBOOT

# BODY BEATS WORKSHOP — PART 4

## GUMBOOT

### ACTIVITY CONTENT

#### PERCUSSION MISSION

Experimentation and proposal

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...

#### HISTORY TIME

Build understanding of the world

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.

#### EXPLORATION MISSION

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.

#### TIME FOR ACTION

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.

Video length  
7:38 min

# BODY BEATS WORKSHOP — PART 4

## GUMBOOT

### VARIANTS

- Guessing game: A leader offers a small sequence using three parts of the body. The class repeats the leader sequence.
- Massage and / or rub all the parts of your body while naming them.
- My body is a drum: The teacher proposes a tempo and gives the beat by hitting their stomach. When the children have the tempo, we go through all parts of the body, from head to toe. You can invite a child to lead this moment. The sequence can be resumed at a faster tempo. And why not pick up the tempo along the way?
- Make a small rhythmic sequence with 3 parts of the body. Example: hands, thighs, feet ...

### 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 de Johannesburg  
 Afrique du Sud

## BODY BEATS WORKSHOP



## PART 5 BEATBOXING



# BODY BEATS WORKSHOP – PART 5

## BEATBOXING

### ACTIVITY CONTENT

#### PERCUSSION MISSION

##### Experimentation and proposal

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

#### HISTORY TIME

##### Build understanding of the world

Presentation of the geographical and historical context of Beat boxing:

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".

#### EXPLORATION MISSION

##### 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  
8:34 min

## BODY BEATS WORKSHOP — PART 5

### BEATBOXING

#### TIME FOR ACTION

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.
- Listen to Bobby McFerrin's excerpt and ask the children to reproduce one of the sounds they heard.
- 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.

### 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?

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

**Downbeat:** this is one way to put the accent on the first beat of a measure.

**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.



### MUSICAL EXCERPTS

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

[Best skrillex beatbox](#)—Hikakin

## BODY BEATS WORKSHOP



## ACTIVITY

### POLYRHYTHMIC CREATION



## BODY BEATS WORKSHOP

# POLYRHYTHMIC CREATION ACTIVITY

In this activity, the objective is to revisit the points learned over the last five sessions and create a polyrhythmic game. Please note that each section is a measure of 4 beats.

### STEP 1

We summarize each of the rhythmic sections learned.

#### HEARTBEAT

Bo Boom (hit your chest with your hand)

■ ■

#### PALMAS

M M M M (hands)

■ ■ ■ ■

#### PODORYTHMIA

Rf Lf Rf (Right foot - Left foot - Right foot)

■ ■ ■

#### GUMBOOT

Tap Tap Boot (Tap your hand on your boot two times, then stomp your foot on the ground)

■ ■ ■

#### BEATBOXING

Bou Tss Kha Tss

### STEP 2

Once the sections have been reviewed and well-integrated, you can divide the class into groups and try to play all together. Do not hesitate to practice each section separately and add the other sections as you go.

Have a good practice, everyone!

### LEGEND

■ Short sound

■ Long

## 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%C3%A9+coisdu+patrimoine+podorythmie](https://www.youtube.com/results?search_query=Conseil+qu%C3%A9bec%C3%A9+coisdu+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))

Beat : [https://en.wikipedia.org/wiki/Beat\\_\(music\)](https://en.wikipedia.org/wiki/Beat_(music))

Tradition : <https://www.merriam-webster.com/dictionary/tradition>

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

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