



Body Percussion Workshop For Educators

with Marcus Santos of Grooversity!

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Movement and percussive sounds produced by the human body are ancient forms of expression. This workshop will cover basic body percussion techniques and creative concepts that can be used to perform music from different countries. In addition, several of UNESCO's World Heritage Sites from these countries will be explored.

Unit 1

- a) Music Literacy: Time signature, whole, half, quarter, and dotted quarter notes
- b) Basic Body Percussion Sounds: T(k)oom, T(k)i, T(k)a

Unit 2

- a) World Rhythm: Maculelê (Brazil)
- b) Social Studies (UNESCO's World Heritage Sites): Cruz Caída Monument

Unit 3

- a) Music Literacy: $\frac{3}{4}$ Time signature
- b) Polymeter: Switching from 4/4 to $\frac{3}{4}$ and vice versa

Unit 4

- a) World Rhythm: Kpanlogo (Ghana)
- b) Social Studies (UNESCO's World Heritage Site): Black Star Square

Unit 5

- a) Music Literacy: Eighth notes
Eighth note syncopation

Unit 6

- a) World Rhythm and Social Studies: Ghana (Kpanlogo, UNESCO's World Heritage Site: Black Star Square)

Unit 1

Goal: Learn basic body percussion sounds while stepping in tempo

This unit will cover three basic body percussion sounds and how to creatively use them while stepping in a 4/4 time signature.

Educator Learning Objectives:

- a) Learn and experience three friendly body percussion sounds
- b) Learn and experience the 'Cycle of 4 Time Steps'
- c) Learn and experience the concept of the duration of sound and silence
- d) Understand the creative possibilities of 'Time Steps' and 'Body Percussion'

Student Learning Objectives:

- a) Understand the 4/4 time signature and experience it with the 'Cycle of 4 Time'
- b) Explore the body as a percussive instrument
- c) Express creativity by creating their own body percussion arrangement

Vocabulary:

a) Music Pulse, Beat, or Downbeat:

The heartbeat of the song; a continuous steady beat that makes musicians play together.

b) Common 4/4 Time Signature or Meter Signature:

It is a fraction in which the numerator represents the number of tempos and the denominator indicates which note value represents one beat.

c) Rhythms in Common 4/4 Time Signature:

Whole note: Represents a sound that lasts four beats

Half note: Represents a sound that lasts two beats

Half note rest: Represents a silence that lasts two beats

Dotted half note: Represents a sound that lasts three beats

Dotted half note rest: Represents a silence that lasts three beats

Quarter note: Represents a sound that lasts one beat

Quarter note rest: Represent a silence that lasts one beat

Sound Concept and Terminology

Ta Ti Toom Sounds (Onomatopoeia)

1) Toom and Koom

The Toom/Koom sound represents the bass timbre. It is produced by striking a single hand or both at the same time on the upper thigh area.

2) Ti and Ki

The Ti/Ki sound is produced by striking a single hand or both at the same time on the upper chest area.

3) Ta and Ka

The Ta/Ka sound represents a bright timbre. It is produced by clapping both hands together.

Activities

- 1) Trick or Treat Game
- 2) Vocal Echo
- 3) Vocal Echos with Body Percussion
- 4) We Will Rock You Beat
- 5) We will Rock You with Echos

Stepping Concept and Terminology

Time Step Cycle in 4

This is a resource to develop rhythmic awareness through movement.

This stepping strategy requires practicing discipline with worthwhile rewards.

Stepping

- 1) The right foot steps forward
- 2) The left foot steps forward
- 3) The right foot steps back
- 4) The left foot steps back

Activities

Execute the different options below while keeping the 'Cycle of 4 Time Step'

- 1) Clap the rhythms below in unison
 - a) Whole note or clap on beat 1
 - b) Quarter note rest and dotted half note or clap on beat 2
 - c) Half note rest and half note or clap on beat 3
 - d) Dotted half note rest and quarter note or clap on beat 4
 - e) Two half notes or clap on beats 1 and 3
 - f) Quarter note rest, half note, and quarter note or clap on beats 2 and 4
 - g) Dotted half note and quarter note or clap on beats 1 and 4
 - h) Half note and two quarter notes or clap on beats 1, 3 and 4
- 2) Conversations in Cycle of 4/4
Split into groups and make a creative rhythmic conversation using any option above

Assessment

Find Your Groove!

Split into groups and create your percussion arrangement involving the elements below:

- 1) Stationary body percussion and saying the sounds (Ta, Ti, Toom)
- 2) Clapping in unison while doing the 'Cycle of 4 Step'
- 3) Conversational clapping while doing the 'Cycle of 4 Step'

Unit 2

Goal: Learn the Maculelê rhythm from Brazil and experience the Cruz Caída world heritage site.

Educator Learning Objectives:

- a) Learn and experience the music of Maculelê
- b) Learn Maculelê choreography that involves rhythms covered in Unit 1
- c) Experience the history of the Cruz Caída Monument

Student Learning Objectives:

- a) Fast tempo switch in-between the rhythms
- b) Experience the history of the Cruz Caída Monument
- c) Understand the importance of preserving history through the survival of the Maculelê rhythm and the memory of a secular site.

Vocabulary:

a) Atabaque Drum

Hand drum used to play Maculelê

b) World Heritage Site

Sites designated by UNESCO for having cultural, historical, scientific, or other forms of outstanding value for humanity

c) Maculelê

Music and dance from Brazil

d) Agogô

Double pitch instrument made of metal or coconuts

Brief History of Maculelê

Maculelê is a folkloric music and dance style from Brazil with deep African roots. In 1844, in the city of Santo Amaro in Bahia state, African Brazilians started to practice Maculelê. Over time, the practice of Maculelê started to fade. In the early 1900s, Mestre Popo began an effort to preserve and promote Maculelê. Maculelê is a dramatic music and dance style involving striking wood sticks together.

Brief History of the Cruz Caída Monument

The Cruz Caída Monument was built in 1999 as a nostalgic tribute to the demolished Igreja da Se built in 1553 and demolished in 1933.

Maculelê Arrangement

This arrangement has six sections involving the rhythms below:

- 1) 3-2 clave
- 2) Quarter notes
- 3) Half notes
- 4) 2 measures: Quarter notes and whole note

- 5) Agogo rhythm adapted to body percussion
- 6) Ending: 3-2 clave played three times in a row

Assessment

Divide and Conquer!

- 1) Select six people to play a leadership role
- 2) One leader at a time will step in front of the group and start one of the six sections of Maculelê
- 3) Ensemble follows the leader of that section after one measure

References

Intellectual inspirations and suggested resources:

Hand drumming onomatopoeia concept by Babatunde Olatunji (Nigeria).

Stepping concept by Lucas Ciavatta (Rio de Janeiro, Brazil).

Barbatuques Group (São Paulo, Brazil).

[360 Video](#) of Maculelê Performance at the Cruz Caída site in Brazil

Meet Marcus Santos!

Grooversity ensemble leader and teaching artist Marcus Santos, is a native of Bahia, Brazil. Santos received a scholarship and completed his studies with honors at Berklee College of Music in Boston. He has performed internationally; and has shared the stage with artists such as Paquito D'Rivera (9 Grammy wins), The Brand New Heavies, Orchestra La Passion (Osvaldo Golijov) and the Gipsy Kings.

The Brazilian Immigrant Center honored him with the 'Outstanding Arts Performer' award in 2008 and Berklee College of Music has awarded him as 'Outstanding Percussionist' in 2004.

Santos has been featured in his own produced DVD, "Modern Approach to Pandeiro," the DVD "Musically Speaking II," produced by BOSE, and on Sony Pictures' "Rachel Getting Married" starring Ann Hathaway.

Currently, Santos is the artistic director of drumming groups in six different states in the US; part of an effort to enact positive change by engaging communities through music. Marcus Santos' passion for Afro-Brazilian music and culture comes through in each of his performances, classes, and workshops.

