

Teaching With



Speech, Body Percussion,
and Untuned Percussion
Lessons Perfect for
RIGHT NOW

In 2017 Roger Sams co-authored [Percussive Play: Building Rhythmic Skills Through Partwork, Poetry, and Movement](#) with Michael Vasquez. This book features the active music making that teachers are most using in many circumstances right now: speech, body percussion and untuned percussion.

We're delighted to share two lessons from that collection with you as a free gift. If you find these lessons helpful you may wish to consider purchasing [Percussive Play](#) at www.MusicsElementary.com or from your favorite music education retailer. This book comes with free digital downloads of the electronic visuals, which will support your best teaching if you're teaching in person, online, or hybrid.

Rhythm



Play the Woodblock

PATHWAY TO *Rhythm*: 4-beat echo patterns

- Lead clapping 4-beat echo patterns using ♩ and ♩♩ . (If your students are capable of reading ♩ you may use it, although it is not a rhythmic value in this song and it is not required for this lesson.) Say the rhythm syllables that you use in your classroom and ask the students to be your speaking and clapping echo.
- Lead clapping 4-beat echo patterns, but do not say the rhythm syllables. Ask the students to echo clap and say the correct rhythm syllables.

PATHWAY TO *Literacy*: Reading ♩ and ♩♩

- Students read the rhythm of the song.
- Ask the students what they notice about the four patterns. (They are all the same.)
- Add text and recite as poem.



Rhythm



Rhythm and Text

4/4 Play the wood - block do, oh do.

Play the wood - block do, oh do.

Play the wood - block do, oh do.

Oh Miss Su - san Brown - ie - oh!



Premium



Rhythm



PATHWAY TO *Singing*: Rote teaching of song

- Since students working on reading these simple rhythms likely won't yet be reading all of these pitches, teach the melody by rote.

Traditional

Play the wood-block do, oh do. Play the wood-block do, oh do.

Play the wood-block do, oh do. Oh, Miss Su - san Brown - ie - oh!

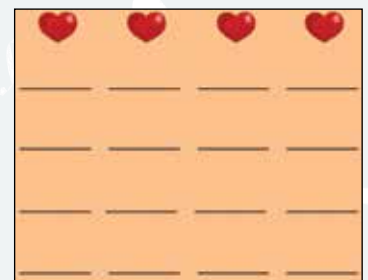
- Perform in ABA form. Lead 4-beat echo patterns on woodblocks and rhythm sticks as the B Section.
- If your students are ready to lead the echo patterns on woodblocks and rhythm sticks, turn it into a Grand Rondo with students leading the patterns. Each student leader selects their replacement while the class sings the song.

PATHWAY TO *Composition*: Composing 4-beat motives

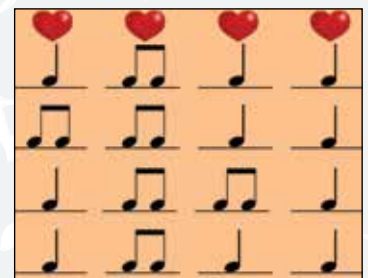
- Working from a grid with four rows of four blanks on the whiteboard, the class composes a 4-motive wood block composition. Each blank represents one beat. Each beat is filled in with or . If your students are reading , you may include it among the possibilities.



- Students perform this new composition on woodblocks as the B Section in ABA form.
- Prepare composition grids on paper for the students and divide them into groups of four or fewer students. Small groups compose their own 4-motive composition for the UTP (untuned percussion) instrument of their choice. Students share their compositions with the class.
- Perform in a Grand Rondo. Students sing the name of each instrument that the small groups select for their composition.
- Have the groups of students rotate around the room and read/perform the compositions that other small groups created.



Composition Grid



Sample Composition



Rhythm



Play the Woodblock, *cont.*

PATHWAY TO **Movement**: Reinforcing ♩ and 𠂆

- Have the students walk around the room and say “walk” while you play a ♩ pulse on a hand drum.
- Have the students jog around the room and say “jogging” while you play 𠂆 on a hand drum.
- Add an accented 𠂆𠂆𠂆 on the drum to signal students to switch between walking and jogging. Vary the amount of time between the transition signal to keep the students actively listening.
- Ask the students to stand still while you play a 4-beat rhythm. The students echo it by moving to the correct rhythm.
- Ask students to identify the order of movements that were used in the 4-beat rhythm. (i.e. ♩ 𠂆 𠂆𠂆 𠂆 is walk walk jogging walk).
- Divide up into small groups. Each group composes a 4-beat rhythm of their own using walking and jogging.
- Small groups demonstrate their 4-beat movement patterns. The other students identify or notate the rhythms performed by each group.



Rhythm



How Much Wood Would a Woodchuck Chuck?

How much wood could a woodchuck chuck if a woodchuck could chuck wood?

Text

Rhythmic Building Blocks

Building Blocks

Decode the Rhythm

Decode the Rhythm



Premium



How Much Wood Would a Woodchuck Chuck?

PATHWAY TO *Rhythm*: Learning the rhyme and decoding the rhythm

- Speak the rhyme for the students several times and then ask them to say it with you.



How much wood could a wood-chuck chuck if a wood-chuck could chuck wood?

- Students perform the rhyme without support.
- Students clap or pat the following rhythmic building blocks.



- With text on the board, explain that the entire rhyme can be notated with these three rhythmic building blocks. Ask the students to echo you one measure at a time while patting the steady beat and determining how many sounds occur on each beat.
- Ask the students to echo you again by measure, this time they say rhythm syllables back to you instead of the text. Arrange the rhythmic building blocks on the board above the text as they decode.
- When you have notated the entire rhyme have the students clap or pat the rhythm saying rhythm syllables.

PATHWAY TO *Partwork*: Rhyme with rhythmic ostinato

- Model the BP ostinato. Ask the students to watch the pattern at least three times and then join you when they've got it figured out.
- Ask the students how to notate the rhythm of the ostinato. (♩ ♩ ♩)
- Students perform the ostinato while you recite the rhyme.
- Divide the class in half. Half speaks the rhyme. Half performs the BP ostinato. Trade parts.

Rhythm



How Much Wood Would a Woodchuck Chuck?

Traditional/arr. Sams

snap
clap
pat

wood - chuck could chuck wood?

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- For an advanced challenge ask the students to perform the ostinato and the rhyme.
- Transfer the body percussion to three different pitched drums. (snap=small hand drums, clap=medium hand drum, pat=tubanos)
- Perform the drum ostinato with the rhyme.
- Transfer the rhythm of the rhyme to two rhythm sticks playing the floor and perform with the drum ostinato.

PATHWAY TO *Improvisation*: Rhythms to be completed

- Model the improvisation structure for the students (without improvisation) and ask them to listen to determine the form. (a a a b)

How much wood you gon - na chuck Mis - ter Wood - chuck?

How much wood you gon - na chuck Mis - ter Wood - chuck?

How much wood you gon - na chuck Mis - ter Wood - chuck?

How much wood?

Notate the Ostinato

Improvisation

SMART
SMART Standards
Content
Premium

Promethean ActivInspire

Rhythm



How Much Wood Would a Woodchuck Chuck?, *cont.*

- Ask the students to speak the improvisation structure with you.
- Students perform the improvisation without support.
- Students perform the improvisation structure while you fill in the empty measures with BP improvisation. Be sure to model a a a b form, keeping the improvisation the same for the first three phrases.
- Ask the students to fill in the empty measures with BP improvisation. Encourage them to honor the a a a b form, by striving to keep their improvisations the same for the first three phrases.
- Combine with the rhyme is in ABA form or a rondo.
- Students improvise on instruments that you can play with two hands such as tubanos, temple blocks, cajóns, or rhythm sticks playing the floor.

