

Ulrich Moritz

Groove Games

Rhythm Action Songs
and Arrangements
for Bodypercussion

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Overview of Sounds

- Ba = pat your neighbour's / partner's back
- BC = slap the back of one hand up against palm of the other hand or slap the back of the hands up against each other (see photo)
- Be = slap your belly
- Bo = slap your bottom
- Ch = slap your chest
- C = clap your hands
- © = clap with cupped hands (see photo)
- *C = clap with fingers spread apart like a starfish (see photo)
- ↕C = clap and slide palms up and down quickly as if in a pendular movement (see photo)
- Ci = slap your cheeks
- Fs = slap your forehead (with your fingers)
- Hi = slap your hips
- Hr = rub the palms of your hands
- Hs = shake your neighbour's hands
- Ju = jump
- Kn = slap your knees
- LKn = slap your left knee
- NKn = slap your right neighbour's knee
- NKn = slap your left neighbour's knee
- PKn = slap your partner's / neighbour's knee
- RKn = slap your right knee

- NS = tap your neighbour's shoulder
- NS = tap your neighbour's shoulder
- P = punch or tap your partner / neighbour lightly
- PF = bump fists with your partner
- PC = clap your partner's hand
- SE = drum your fingers on the front of your forehead
- Sn = snare your fingers
- St = stomp
- T = tap your toes
- Th = slap your thighs
- LTh = slap your left thigh
- RTh = slap your right neighbour's thigh
- LTh = slap your left neighbour's thigh
- RTh = slap your right thigh
- ↕Th = rub your thigh
- Thx = cross your forearms and slap your thighs
- Ua = cross your forearms and slap your upper arms (see photo)
- X = follow the instructions / make improvised sounds
- ↕ = put your arms up in the air
- ☞ = point your fingers up
- 1F = 1F = point your thumb up (= 1)
- 4F = 4F = point your thumb and fingers up to ring finger (= 4)
- 5F = 5F = point all five fingers in the air / make a high five



clap with cupped hands (©)



clap with fingers spread apart like a starfish (*C)



cross your forearms and slap your upper arms (Ua)



slap the back of the hands up against each other (BC)



pendular movement (↕C)



pendular movement (↕C)

Preface

I have been working as a rhythm educator for over forty years. What has been especially important to me is my work in professional development workshops for music teachers. I enjoy showing them how much happiness and creativity, freedom and sense of community, musical adventure and growth is possible in rhythm. And what could be more sustainable than when a pedagogical concept of teaching rhythm is taught by enthusiastic and competent teachers, who pass on their knowledge and experience to children, teenagers or even other adults?

Language and movement are the cornerstones of this pedagogy of rhythm: its entire musical dimension develops out of it. If you have bought this book, then you love rhythm. Perhaps you have already developed – for or with your pupils – small rhythmic compositions and practice pieces. And naturally you have primarily used your mother tongue. Since what is more obvious than to use your own language!

This book is inherently for two groups: people whose mother tongue is English and people who have a second mother tongue. I belong to the latter. I have learned English at school, possibly in college, and improved it while travelling abroad: in the meanwhile I learned a language, which we speak best after our mother tongue. Possibly you, as I do, teach music to children, youths and adults or possibly you are also an English teacher. “Groove Games” offers material and a way how to use texts and rhythms to make music along with learning English.

If you are an English native speaker, you may find some of the comments on learning English superfluous. You may skip all that if you yourself also teach English as a foreign language. In case you do not live in an English speaking country, perhaps you have also come across the linguistic phenomenon: even seven and eight-year-old pupils listen to and know international (English) pop music; they say that English is their “cool” language, their own native language. Enthusiastically and loudly they sing and recite texts, which they often do not comprehend and with contents they would never express in their own language. There is a wider acceptance for certain expressions in English than ones with similar meaning in one’s own native language. This is a kind of masquerade – a taking on of a different role in a different language register – which we can and should use. One often interacts in a less inhibited

manner in a foreign language (than an adult). English is an international language. Every child should be proficient in English and being even better in their own language (being less engaged in one’s own language is not the goal of this book, however; we wish to encourage a developing interest in language while also having fun with it. In the meanwhile, it has become common knowledge in fields of pedagogy and education that movement, rhythmicity, cooperative playing, especially having fun in groups, also when learning a language – supports the process in learning.

There was also an aspect of personal ambition which led to the development of Groove Games: I felt that it would be a good idea to engage myself with English, to learn new words and reactivate forgotten ones. I began to immerse myself in English school-books, children’s books and poems. Gradually short body percussion exercises in English began to occur to me which I then tried out with my groups and in my workshops. Ray Kaszynski, an American jazz drummer and rhythm educator and my friend and colleague, did a great job making sure that the texts were correct. I am equally grateful for Juliana Bendary’s excellent translation of the original text. To both I would like to say once again: Thanks Ray and Juliana!

You are now holding the results in your hands. I hope that you and your pupils, **whether** you teach children, youths, young or old will enjoy learning rhythm, the English language and both together.



Uli Trüb

Introduction

The games and pieces found in **Groove Games** have been conceived for **music as well as English language education**. And for every lesson which can profit from a short activity-oriented warm-up. They are also suitable for **English lessons with adults**: grown-ups enjoy movement and have fun with rhythm. This book pursues different learning goals which complement each other:

- The **English language** is being practised; thereby improving vocabulary, sentence structure, pronunciation, word stress and prosody.
- **Teamwork** is developed: there is no synchronisation to a common pulse and no groove possible without being attentive and aware of each other and without continually making small corrections.
- Rhythm is nurtured: **playing music together** is cultivated. Bars, phrases, beats and off-beats, forte and piano, solo and tutti – we are laying the practical foundations for making music as well as improving our ability to interact with one another while playing.
- The **process of learning and practicing** is trained. Only honed self-control (in movement, listening, patience) leads to a shared groove experience. The pupils' hard work of learning and practicing is rewarded by their gaining and sharing mutual music appreciation and (often also) successes with short performances.

The pieces in the first four chapters are suitable for **primary school children (from second to sixth grade)** based on the **vocabulary and the necessary rhythmic-notation**. Whether non-English-speaking children will be able to meet the demands of these games also depends on when they have begun with English lessons at their schools. In the following chapters you will find more complex, polyphonic pieces, which are suitable for **young people starting from around eleven years up to adults**.

Naturally I hope that the **Groove Games'** witty comments and playful language, their rhythmic **simplicity** and the **challenges** they pose will **motivate, amuse and inspire** you – both as a teacher and as an adult interested in rhythm education. You should feel enthusiastic about working on the pieces. Instructing them well means first knowing them well; then the chances are great that your pupils will also practice them and learn them with lightning speed. It will be easier and be more fun to carry out the pedagogical aspect of the work if you have previous experience with drumming, especially with body percussion, as well as with teaching rhythm.

- If you are a **music teacher** and wish to use the **Groove Games** in your lessons you should also feel comfortable speaking English.
- If, however, you wish to use the **Groove Games** in your lessons as an **English teacher**, then you should have **experience with and a liking for rhythm** in language, using movement and know how close your ears to what may first sound like rap music.
- If you would like to play the **Groove Games** as a **class or form teacher, as a teacher for other subjects** or as a subject teacher, then you should love rhythm and movement and feel comfortable using the English language.

In the next part of the introduction, you will find a short and fundamental text dealing with rhythm in general, **rhythm pedagogy, body percussion** and about using **language** in rhythm lessons. Then comes the essential part, the **composition** files, which have been clearly laid-out and organised in chapters according to what kind of piece they are and in what context they can be used. Furthermore, you can watch **live versions** of all of the pieces **in the video files**.

At the beginning of each chapter, there is a short **specific introduction to the topic** and as the case may be the way the pieces can be played: each individual piece is complemented with a short explanatory commentary with **methodological tips**, ways to simplify the piece or **ideas for performances**.

Working with the Book

Methods

Avoid looking into this book while teaching: try to work closely with it (and the video file) before you begin teaching. It is preferable and an advantage for every aspect of teaching if you can teach the pieces from memory and be able to teach mainly using the **Watch-Me-Copy-Me method**. Teaching from memory does not necessarily mean that you have memorised every detail. Taking a quick look in the score every once in a while is not a problem. You should, however, not be dependant on it: when one is occupied with reading music, then one is not present for one's pupils. **Do practice the texts and rhythms out loud** at home and do not be self-conscious about practicing in front of your family. Experience has shown that practicing "in one's head" – that is in your thoughts and without speaking out loud and moving about – is not enough.

The Watch-Me-Copy-Me method is the most elemental and primal way of teaching and learning. All parents instill – consciously or unconsciously – the most basic skills in their children in the way Abimbola's characteristics, preferences are impacted by way of parental or other role models. Imitative learning can be found in forms of play in many cultures, and they are always varied, surprising, amusing and educational.

The primary goal of our teaching is to encourage the pupils to be automatically motivated: the pupils must speak, move, perhaps even compete, and learn short recited pieces themselves. There is no better way than to be enthusiastic when demonstrating! You, the teacher, are in this case certainly the most important **role model** with regards to English pronunciation, rhythmic accuracy and being playful. At first and foremost, this is about having fun with language and movement. This does not mean that one must always be perfect! But it is good for everyone, for every pupil and for the lessons themselves, when you know the piece well. That means:

- We should **feel so close** to the piece, that when we demonstrate and play along with the group, we are able to **give them – if at all possible – our undivided attention.**

- Sometimes we must "rehearse" a particular passage, because it is difficult. Then it must be possible to demonstrate it separately. Therefore, we should not only **know** and be able to demonstrate **the piece as a whole**, but also be able to concern ourselves with the **presentation of short and individual parts.**

- We should **try to demonstrate the pieces slowly.** This sounds easy, but often it is not. When performed slowly, the context of certain movements and phrases appears, and one begins to think – which sometimes can be obstructive to the process.

Of course, **being cognitively engaged** with a piece plays an important part in the process of working on a piece. It is all right to speak about the piece, individual sequences of movement, hand figures etc. after and between active phases. Perhaps one jots down a sequence, analyses the rhythm of particular pieces and lets the pupils write down the musical notation. All of this supports the understanding of rhythm and learning the piece.

Contents and Structure

The pieces in this book are divided into seven chapters, which characterise their main attributes: **Warm-Ups, Circle, Imitation and Partner Games, Rhythm Canons, Polyphonic Rhythmicals**, and last but not least the **Performance Pieces.**

Even though the book has been clearly organised in this way, the possibilities in the pieces themselves are not always clearly definable. And precisely they should motivate one to use them in **multifaceted and variegated ways.** You could either put together many of the simple pieces in a way that they can be performed on a small stage; you can take parts from several pieces and make imitation and circle games out of them; you can and may change and arrange the pieces anew, so that they (or their parts) suit the group, your situation, their abilities and preferences.

Levels of Difficulty

The pieces are organised within each chapter **progressively**. The **level of difficulty for each piece is indicated by the smilies**: when one of the five smilies is darkened (☹️😊😊😊😊😊), then the piece is at the simplest level 1: if all five of the smilies are darkened (☹️☹️☹️☹️☹️) then this piece belongs to the most difficult level 5. The ranking of the pieces is primarily based on the rhythmical contents. You will find, for example, polyphonic and rhythmically challenging pieces which have little text. It is quite possible that you will find some pieces to be easier or more difficult than the smilies suggest and would rank their level of difficulty differently: this changes from teacher to teacher or group to group.

Several pieces have suggestions for **playing different variations**; they can be made **easier** (for example, when a one-part piece is turned into a canon) or less challenging, if a more difficult section is left out.

The organisation of the chapters is similar: the pieces in the first four chapters are less challenging and more playful, relatively easy to learn and to be played in unison, the rhythms and language are easy to understand: they do not surpass the level of difficulty 3. The pieces in the last three chapters, however, are as a whole much more difficult than those in the first four chapters because of their polyphony; some have to be learned in some instances simple rhythmic patterns.

The Video Files 🎥

If you can easily read musical rhythms, have wide experience with body percussion and reciting rhythmically, you will quickly get used to the sometimes unusual notation. If you cannot, then you might not necessarily need the video files to understand the pieces. But watching them is nevertheless **highly recommended and great fun**!

Few people, however, can read this kind of notation right away and immediately see which movement will be required and exactly how it should be performed. This is the reason for the video files: **all of the Groove Games can be seen in short and informative filmed versions**. The instructions are clearly presented: one can clearly hear the different sounds of the body percussion as well as the texts. The films are not only informative, they are also very motivating for every group!

The Groove Games were performed by German pupils. The **primary school** pupils were aged between 8 and 10 and play the simple pieces which are suitable for this age group. They are pupils of the Wilhelm-Opus-School in Velbert-Engenberg near Bochum, who are taught by their music teacher Heike Trimpert. It is fascinating and exhilarating to experience their enthusiasm, application and rhythmic sense of these pupils! These pupils also do their own counting naturally in English!

Some of the more challenging pieces were played by an **eighth grade** from the Berlin grammar school “Zum Grauen Kloster”: taught by their teacher Sabine Wegener. Three of the more difficult pieces were performed by an **advanced course** and taught by their teacher Fabian Bernstein. Without the investment of their (and the pupils!) time as well as their active and competent cooperation, it would not have been possible to make these films.

Some of the pieces in this book can only be played when one has a great deal of experience with rhythm and body percussion. These pieces were performed by a group of **young adults**, who had as children already encountered music – whether with playing body percussion or a musical instrument or singing in a choir. It was a pleasure to rehearse and perform with Johanna Fehrn-Stender, Simon Kempendorf, Pelle Buschmann, Jakob Hegner und André von der Heide.

Anything that was still missing, was filmed in duo with Heike Trimpert, who not only rehearses with her pupils with great patience, but also has spent many enthusiastic years working out the connection between body percussion, language, and song.

The Action Songs

In the following four chapters you will find elementary “call and response” pieces that also require the leader to demonstrate and the group to imitate (**watch me/copy me**). Using the watch me/copy me method the teacher **breaks down the pieces into short sequences** which allows the pupils to memorise them while also learning them. Making the musical sequences longer and longer, we gradually put these parts together; until the whole piece can be played completely.

Conveying the **playful and light character** of the **Warm-Up Games** means that we, being the teachers, should be as **natural and relaxed** as possible. Although this can be difficult at times: having the piece **memorised** and using the watch me/copy me method helps a great deal.

We already find in the first variation of the first piece “**Good to Be Just Me**” an invitation to playing a round of “call and response”.

Memorizing new differentiated gestures as well as consciously using the right and the left hand are necessary for “**Mosquito**” (p. 26). In “**Up and Down**” (p. 28) we use many various sounds, different kinds of note values, “freeze”, as well as a fermata. “**Hands Dance**” (p. 30) allows us to experiment making our own sounds with accents. In the “**Alligator**” game (p. 32) we need those around us, because we have to “bite” them – that is pinch or slap them lightly.

In “**Cookie**” we find a rather more advanced tempo change, staccato and the possibility for improvised “fill-in” phases (p. 33). In “**Look at My Feet**” (p. 34) there is a solo voice and a collective improvisation while walking to the main beat for the first time. With “**Darkest Night**” (p. 35) we immerse ourselves in a completely different atmosphere with new and delicate percussion sounds.

Good to Be Just Me Standing in a Circle



lyrics and music: Ulrich Moritz
© Helbling

Musical notation for the song "Good to Be Just Me". The notation is in 4/4 time and consists of four lines of music with lyrics and action instructions.

Line 1: I can step! (St) St (R) | I can drum! (Th) Th (R) Th (L) Th (R)

Line 2: I can clap! (C) C | I can jump! (Ju) Ju (R+L) Ju (R+L) Ju (R+L)

Line 3: I can hear and see! (NS) (NS) (NS) (NS) with arrows pointing right, left, right, left. *hands behind ears* and *fingers point to the eyes*

Line 4: Good to be just me! (Ch) Ch (R) Ch (L) Ch (R) Ch (L) C

- St = stomp
- Ju = jump
- Th = slap your thighs
- C = clap your hands
- NS = tap your right neighbour's shoulder
- NS = tap your left neighbour's shoulder
- Ch = slap your chest

“Good to Be Just Me” – Look at me: It’s amazing what I can do! This message both describes the linguistic content and the collection of movements in the piece. We stand in a circle and show that we can stomp, slap our chests, clap and jump. In the first four bars the different body percussion activities are first called out and then performed; the movement comes after the call. In the fifth bar the text is supported by using gestures: in the sixth bar the response follows as a movement, in that the neighbour’s shoulder is tapped. In the last bar the text and the movements are performed together for the first time.

Variation 1: Watch-Me-Copy-Me Game

Use a simplified version of the piece itself as a refrain. Between playing the refrain, there is a possibility for a call-and-response activity in the first four bars. A player/member of the group calls out what is to be done: **a gesture, body-percussion activity, singing, making noise.** It’s very important that he/she knows the English words. While all the other players watch, the player/member of the group first demonstrates the activity, while calling it out clearly and understandably, then everybody copies him/her by repeating the call and the activity. **The rhythm for the activity is always the same: two eighths + one quarter.** From the players take on the role of the callers one after the other and then we play the original piece. This can be repeated until every single member has had a chance to be leader (see video file 01).

Examples for call-and-response activities:

- “I can whistle!”
- “I can snap!”
- “I can stomp!”
- “I can jump!”
- “I can wave!”
- “I can scratch!”
- “I can sing!”
- “I can whisper!”
- “I can shout!”
- “I can dance!”

Variation 2: Canon

The first four bars of **“Good to Be Just Me”** make a terrific four-part canon. We stand in a circle and each part or voice enters at a staggered point in **one bar.** This variation is played **assuredly**, when the players keep their position in the group; but it is much more fun and lively if (during the first bar) everybody moves in every possible direction by first taking three steps and then hopping away!

We can use the last four bars as the **ending for the canon.** At a hand signal, the players move back into the circle position. It does not matter if they are standing next to someone who is playing the same part as they are.

One can play the last three bars of the piece and repeat the first bar three times; as soon as one is standing between two neighbours and one has finished playing the first bar of the four-bar canon. As soon as the last player has played the last bar once, the piece ends at the hand-clap.



Raindrop – Sitting in a Circle



16

Intro/Interlude

Lyrics and Music: Ulrich Moritz

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3/4 R L R L R L R

Ch Ch Be Be Th Th Sn Sn C 4x

Refrain

Ch Ch Be Be Th Th Sn NTh NTh NTh

We are sit - ting in the sun.

← ← ←

Ch Ch Be Be Th Th NTh NTh NTh

We are hav - ing lots of fun.

→ → →

Ch C Ch C Ch C C

Jok - ing, laugh - ing, feel - ing glad.

clapping upwards

tapping on top of head

snapping fingers downwards

Head Sn Sn Sn → Interlude

Ooops, a rain - drop on the

Ending

Ch Ch Be Be Th Th Sn Sn C 3x

snap fingers while whirling hands up and down, begin with quick movements that slow down, fade-out

Ch Be Th Th Sn Sn Sn Sn

- Be = slap your back
- Th = slap your thighs
- Sn = snap your fingers
- C = clap your hands
- NTh ← = slap your left neighbour's thigh
- NTh → = slap your right neighbour's thigh
- Br = slap your chest

We dream of this all winter long: sitting with friends on a meadow and the sun shines: we have the whole day; we talk, make jokes, and enjoy happy times. And then when everything is at its most beautiful... a raindrop lands on your head. And another. And another one right after that. And then another ...

“Raindrop” is the first and only piece in this chapter that is written in 3/4 time. This aspect and the **sheer number of different kinds of sequenced movements** make it a level 3 piece.

Although teachers should know that the piece is in 3/4 time, it is a good idea to not discuss this with the class right at the beginning. Begin possibly by first demonstrating the **intro pattern**: tap out the quarter notes with your foot. Let the whole group play the rhythm for a little while: then organise groups of four. Let the first “mini-group” play for an eight-bar duration (thus playing the pattern four times), and then the whole group plays again, then ask another “mini-group” to play and continue forthwith until all the players have had a chance to play the rhythm in a mini-group. Perhaps at this point a pupil will remark that this rhythm-series is not four beats long: perhaps no one will say anything. In any case everybody is moving in 3/4 time and they have a feeling for this new time signature, even if they do not know this yet.

Or you could begin with the **refrain** and have the children learn the text by heart. Do teach the pupils the text by reciting it out loud and having the children imitate you, for example while performing the 3rd **time hand-sequence** (see p. 14). As soon as everybody can recite the text, then the body percussion can be reduced bit by bit. Learning the piece can be stretched over several short learning phases or can be practised throughout several hours of instruction.

The **ending** can be played at a hand signal or one can agree to end the piece after a few runs through.

Variation 1: With a Solo

Rhythmically fit players can perhaps dare to play an improvisation while the rest of the group accompanies with the intro-pattern.

Variation 2: Performance

During a performance we can begin by imitating a light rain: a few players make a few single finger-snaps at the beginning; then more and more players join them. Suddenly the clouds burst themselves away and there are fewer players. One player begins to quietly play the rhythm in the intro: more and more players join in. We have two possibilities for the ending: the short cloud-burst ends with a flourish and the players begin to enjoy the sun once again everybody runs from the stage and away from the downpour (this time with a crescendo ending).



Body Rap –

Sitting or Standing in a Circle



23

Lyrics and Music: Ulrich Moritz
© Helbling

Refrain

4/4

R L R L R L R L

Ch Sn C Ch Ch Sn C | Ch Sn C Ch Sn C

Boom, snap, clap, boom boom, snap, clap. Lis - ten to my bod - y rap!

R L R L R L R L

Ch Sn C Ch Ch Sn C Ch | Ch Sn C St

Boom, snap, clap, boom boom, snap, clap, boom boom two steps!

Call and Response Verse 1

Leader/Chorus

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

Ch Ch Be Be Ch Ch Be Th Th Kn Kn Th Th Kn Kn

Chest and bel - ly. Thighs and knees now.

Leader/Chorus

R L R L R L R L

Bo Bo Bo Bo Bo Bo Bo

On the bot - tom. Soft - er please! Soft - er please!

Bo: play drum roll on bottom

Call and Response Verse 2

Leader/Chorus

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

Be Be Ch Ch Be Be Ch Ch Kn Kn Th Th Kn Kn Th Th

Bel - ly and chest now. Knees and thighs now.

Leader/Chorus

R L R L R L R L

Ci Ci Ci Ci Ci Ci

On the cheeks now. Take a rest! Take a rest!

Ci: drum roll on cheeks

- Ch = clap your thighs
 - Sn = snap your hands
 - C = clap your hands
 - St = stomp
 - Be = slap your bottom
 - Th = slap your thighs
 - Kn = slap your knee
 - Bo = slap your bottom
 - Ci = slap your cheeks
- (with dynamics, see 23)

Step 1

First, the **rhythm-texts** belonging to all the parts are learned **in unison**.

- Everyone stomps on the quarter beats: you, being the leader, recite the first part's rhythm-text and the group repeats the text several times. By holding up one finger, you make it clear: this is the first part.
- The second part is practiced this way as well. Two held-up fingers mean: this is the second part. Practice with the group by going back and forth; changing between the first-part and the second-part texts.
- Practice the third and fourth parts in the same way. Then the texts can be alternated according to how many fingers are held up – a memory game with texts and rhythms.

Even this practice phase of learning the parts in unison should not seem stiff and formal: the group is allowed to and indeed should have fun and experience the music, rhythm and contact to each other **intensely**. Do experiment with **dynamics, rests and re-entries, improvisation, solos** et cetera. See pages 100 / 101 for signs and signals.

Step 2

Now it is time to begin with **polyphony** **only with language** and without body percussion.

- Everybody returns to the first part. Separate the group into two half-circles with hand-signal (p. 101). One half continues to recite the first part and the second half takes a short rest. Then switches to the third part.
- Separate the first group once again with a hand-signal: one half continues with the first part, while the others recite the second part.
- The third voice part starts with a hand-signal. One half of the group continues to recite the third rhythm, while the other half recites the fourth part.

You will notice that up to now, this was "only" been about reciting the rhythm-texts. Their importance and their usefulness for the group has already been reiterated often. English as a foreign language is (sometimes being) practiced with the **Groove Games** the role of speaking should receive **special attention**.

Step 3

Even if the texts are possibly not your first language, reciting the rhythm-texts will go more smoothly and faster and is normally even easier than playing the **body percussion rhythms**. During their development one usually requires more patience and a slower pace than rhythm-texts. The group occasionally needs to go along alternate routes which should be fun and full of learning opportunities. But also in this third practice phase, we have not arrived at the "original" sounds, but play the rhythms with **only one body sound**.

- The group continues to stomp on the beat and **recite the rhythm-text in four-part form**. Give the signal to continue with the recitation (p. 100) and turn to the group playing the first part.
- Recite the rhythm-text belonging to the first part while the group is clapping the speech rhythm. **Every syllable gets a soft hand-clap**. Then signal to the player of the first part that they should copy you: they should recite the text while clapping its rhythm (while continuing to stomp on the quarter beats while clapping – if at all possible!).
- One after the other – with quiet concentration! – conduct the other groups in the same way, until they can all **speak and clap** their rhythm-texts. It is important when everybody can continue to stomp on the beat. This is not only good for their own individual understanding of rhythm, but also extremely valuable for the group's ability to keep together.
- Now you signalise to the first part (and afterwards from the second to the fourth part as well), that they should continue to clap, but refrain from speaking. The text's speech rhythm can now be heard as a **four-part hand-clapping rhythm**.
- Now it is possible to play the grooves from the rhythmical: a switch between hand-clapping and reciting phases is signalised. Individual parts are "turned off" or continue to play (see signals on pp. 100/101); allowing for different combinations of the parts to be played together.
- Furthermore, the **sound can be changed** at the signal: the hand-clapping is substituted by slapping the thighs or the chest or by finger-snaps. This results in fascinating and very diverse sound atmospheres; although the rhythms always remain the same.

Step 4

It is possible that you end up working on a version of a **rhythmical** that is quite different from the one you and your pupils find in this book; a version that you prefer. This is a good thing: nevertheless, you should naturally also try out the “**originals**” because of the **variety of body sounds found in each of their parts**. There are generally two ways of teaching such complicated **sound and movement sequences**.

a) We **slow down the speed** dramatically and play **almost in slow motion**: this allows every **movement to be seen clearly, to be learned and to be copied**. We do not recite the text during this phase. It is possible that you can only first work on one section of the pattern and then the next: then the sections can be put altogether. Even in this phase it is a good idea to work with the entire group.

b) Another possibility is to continue speaking (perhaps quite slowly) and to practise the **rhythm of the movement beat** by itself. During this process we continue reading the rhythm-text. We give ourselves time to do repetitions: on the first syllable we play the first tone several repetitions we introduce the second tone on the second syllable and play the first tone four times or more often. Then we introduce a third tone on the third syllable: we play the first three tones four times with text a few times without. In this way we develop the entire rhythm of the body percussion bit by bit.

Step 5

Transitions and breaks are practiced in this manner. The transitions from groove to the in unison parts (and back again) are thoroughly trained, before all the sections are puzzled together and the **rhythmical** is arranged as a whole.

Variations in Playing

Standard Sequence

When the group members know the individual parts well, this is one possible standardised sequence for a **rhythmical**:

- We play the **intro** four times with text and body percussion.
- Parts one to four enter (one after the other) with their **groove patterns** (text and body percussion).
- We let the rhythm flow for a while. At the signal the text is left out, at another signal a **break** follows: once with text and once without.
- Everyone begins to play together once again with body percussion this time. At the signal of the text is recited – without body percussion.
- The switch from break to groove can be repeated as often as you like.
- The ending is played at the signal.

Simplified Sequence

If there is little preparation time or the pupils are unable to memorise that many parts and play with ease, then we simplify the sequence. The players have to only know the **parts of the groove**.

- We stand in a circle and stomp on the beats. The first part begins reciting their **rhythm-text groove**.
- At the signal the **second part** joins in with its rhythm-text: a little bit later the third part joins in (if it has also been learned, then the fourth part).
- At the signal everybody begins to play the **body percussion** as well: some time later everybody leaves out the reciting (but continues with the body percussion!).
- For an **easy way to do the break**, you hold up one finger (everybody claps to the first beat) or three fingers (everybody claps three eighth notes).
- Afterwards everybody goes back to their **body percussion grooves** without text.
- Further signals announce: **recite or play**. For the individual parts: **continue, rest, louder or softer**.
- For an **ending** everybody claps or stomps on the first beat.

Elephant Accident – Standing in a Circle



42

Lyrics and Music: Ulrich Moritz
© Helbling

Intro/Break 1

(pickup groove)

4/4

R L R R L R R+L R+L R+L

Ch Ch Ch Th Th Th Sn Sn Sn Sn

El - e - phant ac - ci - dent!

Groove

1 C Ch Ch Ch C Th n Th C

The el - e - phant walks a cross the land. The ...

2 Th Th Ch Ch Sn C

Then he steps in the mole hole.

3 Ch Ch Th Th Th C Th Th Th Ch Ch

So the lit - tle snake wakes up the quake. So the ...

4 Ch Sn n Th Th Th C Th Th

And on she falls in love with his snout.*)

Break 2/Ending

R L R R R R L R

St C Th n Th St C Sn Sn Sn

So ac - ci - dents are heav - en - sent!

(possible pickup groove)

- Ch = slap your cheeks
- Th = slap your thighs
- Sn = snap your fingers
- C = clap your hands
- St = stomp

The word snout (elephant trunk) was chosen because it is unusual and drastic in this context.

“Elephant Accident” tells the unexpected love story between elephant and snake. If there had not been a mole hole (a pretty big one, by the way) then they probably would have never met. The story is told chronologically by the first to the fourth parts in the groove. This rhythmical is suitable for reciting the lines of the text one after the other instead of invariably overlapping them (as is customary).

The tempo is unhurried: the eighth notes must be massive and heavy. If continuous beats are stomped, then they should be quarter-notes and not half-notes (minims). The **intro** and the **ending** can also pop up as **breaks**. Be careful: when we play break 2 (or more specifically the ending) we interrupt the beat-stomps; there is a last impressive stomp on the first beat and then we remain standing for the rest of the bar. Do decide (and practice intensively) with the group, whether after the break the groove-rhythms of the first and third part should begin with a pick-up (upbeat) or directly on the first (down) beat. An entrance directly on the first beat is usually easier.

In the video file (📺 42) there are short variations which are very **suitable for performances**. For example, the second bar of **break 1** is used for showing the elephant during the last repetition the parts are tacet in the end – a very suspenseful rest, before eventually starting the groove again.



Verse 2

Musical notation for Verse 2, showing four staves (1-4) with rhythmic patterns and lyrics "Hey!". The notation includes various rhythmic symbols like "St", "C", "Sn", and "Th" with hand indicators (R, L, R+L) above them.

Everybody

Musical notation for the "Everybody" section, showing a single staff with rhythmic patterns and lyrics "Everybody". The notation includes various rhythmic symbols like "St", "Th", "C", and "Sn" with hand indicators (R, L, R+L) above them.

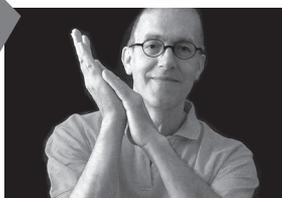
Ending

Musical notation for the "Ending" section, showing a single staff with rhythmic patterns and lyrics "Rhythm is cool". The notation includes various rhythmic symbols like "Ua", "BC", and "C" with hand indicators (R+L) above them. A "butterfly figure" is indicated above the first three notes.

- Ch = slap your chest
- C = clap your hands
- Sn = snap your fingers
- Th = slap your thighs
- Be = slap your belly
- C↕ = clap and slide palm down quickly as if in a pendulum movement (see below)
- Ua = cross arms and slap your upper arms (see previous page)
- BC = slap the back of the hand against each other (see previous page)



pendulum movement (C↕)



pendulum movement (C↕)

→ For suggestions on working on the piece as well as for sequences, see p. 134/135

"Rhythm Is Cool" – You and I both know this to be true: that is why you teach it and why your pupils go crazy for it. The text for this piece may be simple and easy to remember, but the arrangement and the rhythms certainly are not. The beginning is played in unison and begins with an innocuous **pop-funk groove**. But then body percussion intensifies itself in the verses into a sophisticated **four-part chain of themes**, which audiences love. The secret of the piece's wide appeal lies in its laid-back character being performed with rhythmic precision.

Give the group time to learn the **basis-groove** of the **intro** and the **refrain** so that they can play it in a relaxed manner. During the rehearsals use many ways of changing between groove and groove-free phases and the tutti sections with smaller groups and the solos. Do practice switching back and forth with hand signals at the beginning and then (as soon as possible) with four-bar progressions, in order to initiate the **fill** in the fourth bar. The recitation also goes smoothly only when the groove moves along almost automatically.

7. Performance

In the **chain of verse-rhythms** in “**Rhythm is Cool**” the motifs of the four parts are lined up seamlessly next to each other (“like clockwork”). Initially, they should be completely recited and played by everyone:

- Have everyone momentarily replace the text from the first two bars in verse 1 with the following sound syllables (while also stomping the quarter beats).

Yo! Yo! Da-ga Di-gi Snap! Di-gi Da-ga Snap! Da-ga Di-gi Snap! Di-gi Da-ga Snap Clap!

- Then everyone plays the complete rhythm as **body percussion**. Whoever is able to, continues to stomp the quarter-beats at the same time:

Ch Ch Th Th Be Be Sn Be Be Th Th Th Th Be Be Sn Be Be Th Th Sn C

- Now is the time to divide the players into four groups. We also practice the **chain of rhythm** by reciting sound syllables. Accompanied by a group beat-stomp every one of the different parts recites their motif only: this way the entire chain is not only broken down into the individual parts, it also can “settle” itself in its entirety in the ears.
- As soon as the recitations are secure, we venture into trying out the final body percussion version of both of these bar chains.
- Then we work on bar 3 and 4. The quick and at first unaccustomed pendular motion and the “butterfly” figure and the attempt in confusion to play all four bars of the verse together.
- In **verse 2** we use the sound syllables of the rhythm chain in the following manner:

Du - du Hey! Du - du Hey! Du - du Hey! Du-gu Di-gi Tscha!

- Then we realise the body percussion in verse 2 using the same process as described for verse 1.
- Directly after verse 2 both of the final bars follow.

Video Files

No.	Titles	Length	No.	Titles	Length
1. Warm-Up Games			5. Rhythm Canons		
01	Good to Be Just Me	1:37	33	Get Up and Dance	2:04
02	Mosquito Alarm	1:37	34	Strip Down	1:46
03	Up and Down	1:14	35	It's a Party	1:21
04	Hands Dance (simple version)	1:26	36	What's a Cannon?	1:23
05	Hands Dance (more advanced version)	0:42	37	Me, Myself and My Chair	1:32
06	See You Later, Alligator	0:45	38	How Do You Do?	1:52
07	Cookie Break	1:40	39	My Boots	1:02
08	Look at My Feet	1:14	6. Rhythmic Games		
09	Darkest Night	1:40	40	Pop, Lemonade	1:53
2. Circle Games			41	Pasta	1:23
10	Green Monster	1:38	42	Elephant Ant	1:55
11	Just Beside Me There's a Chair	1:09	43	What a Morning!	2:15
12	Crocodile and Pig	1:09	44	Best Wishes	2:09
13	Big Surprise	1:37	45	What's Body Percussion?	2:20
14	I Knock on Your Door	1:09	46	Who Did It?	2:33
15	Little Yellow Kite #1	1:09	7. Performance Pieces		
16	Raindrop	1:28	47	Elevator	2:36
3. Imitation Games			48	Primal Termite	2:47
17	Groove Affair	0:21	49	Flea and Fly	1:57
18	A B C	0:56	50	A Wise Old Owl	3:04
19	Play the Drums	0:33	51	Alone	3:27
20	Clap	1:00	52	Rhythm Is Cool	2:04
21	Snap Trip	1:01	53	Whatcha Gonna Do?	3:17
22	Beat Your Body	0:35	54	Fun Key	2:02
23	Body Rap	1:09	8. Partner Games		
24	Zanzibar	0:58			
25	Little Yellow Kite #2	1:14			
26	Cat and Mouse	1:16			
27	Hip Hop	0:53			
28	Jump and Bounce	1:04			
29	You and Me	0:51			
30	The Circle	1:08			
31	If	1:40			
32	Me and You	1:27			

