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Chapter 1 Body Percussion

The importance of body percussion (snapping, clapping, patting legs, stamping) in Orff Schulwerk cannot be underestimated. Its use provides a multitude of rich musical experiences for students and is also a vital physical preparation for playing other instruments. Body percussion are considered instruments and special care should be taken to instill proper playing technique and musical performance.

Body percussion adds texture to the poem **Deedle Deedle Dumpling. This is the Way We Clap Our Hands** introduces young students to the four levels of body percussion. The timbre possibilities of body percussion are used to great effect in the rain storm portion of **iQue Lleuva!** In **Jack Be Nimble** body percussion accompany speech. Finally, a dynamic ostinato piece, **Percussion Concussion**, provides a challenge for upper elementary students.

Deedle Deedle Dumpling

Traditional
arr. Dupont/Hiller

Deedle Deedle Dumpling, my son John.
Went to bed with his trousers on.
One shoe off. One shoe on.
Deedle Deedle Dumpling, my son John.

Performance Guide

- Display a visual of *Deedle Deedle Dumpling*. Teach the verse, echoing by phrases.
- Perform with body percussion as indicated in the transfer chart. Repeat, this time internalizing the "special" words as the body percussion are performed.

Performance

- Speak rhyme.
- Speak rhyme with body percussion.
- Speak rhyme with body percussion, internalizing the special words.

Transfer Chart	
	= snap/metals
—	= clap/woods
	= pat/skins

Going Further: Unpitched Percussion

Perform the rhyme again. This time transfer the special words to unpitched percussion as shown in the Transfer Chart. For an additional challenge perform the rhyme with only the special words played.

This is the Way We Clap Our Hands

Dupont/Hiller

A

This is the way we snap our fin - gers, snap our fin - gers, snap our fin - gers.
 This is the way we clap our hands, clap our hands, clap our hands.
 This is the way we pat our legs, pat our legs, pat our legs.
 This is the way we stamp our feet, stamp our feet, stamp our feet.

This is the way we snap our fin - gers ear - ly in the morn - ing.
 This is the way we clap our hands so ear - ly in the morn - ing.
 This is the way we pat our legs so ear - ly in the morn - ing.
 This is the way we stamp our feet so ear - ly in the morn - ing.

Interlude

Pe - ter, Pe - ter, pump - kin eat - er, it's your turn to be the lead - er!

Performance Guide

- In circle formation, speak the chant with body percussion accompaniment as indicated by each verse. Encourage students to join in when they pick up the pattern.
- Invite four students to stand inside the circle to take turns leading the body percussion for each verse as everyone performs the chant.
- Teach the interlude.

Performance

Formation: A standing circle with four students in the center.

A: All speak the chant as students lead the body percussion.

Interlude: The four student leaders return to the circle and are replaced by four new leaders. Continue the A - Interlude sequence until all students have led the body percussion.

Going Further: Body Percussion Call and Response

Use the following song to further explore body percussion. Invite a student leader to sing the calls and lead the body percussion. The class responds to each phrase. Change leaders with each repeat of the song.

For an additional challenge have each leader perform a different sequence of body percussion.

Charlie Over the Ocean

Traditional
arr. Dupont/Hiller

Call/Response

Char - lie o - ver the o - cean, Char - lie o - ver the sea,

body perc. snap snap snap snap clap clap clap clap

D.C.

Char - lie caught a black - bird, can't catch me.

body perc. pat pat pat pat stamp stamp stamp

Classroom Chronicle

I had been performing this song with my students for years without ever having a Charlie in class. But last year a Charlie arrived in one of my kindergarten groups. As soon as I began the first Call, Charlie sat up straight and tall with the proudest expression on his little face. At the end of class as the students were leaving, Charlie whispered to me, "Thank you, Mr. Hiller, for writing a song about me!"