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Every Copy Counts Webinar: Rob Kitchen's Body Percussion Transcript

Please note: This is not a verbatim record

Anne Marie Descartes: Good afternoon. Welcome everyone to the very first Every Copy Counts webinar.

My name is Anna Marie Descartes and I will be your host for today.

I am a TV/radio presenter and also a beauty entrepreneur and you can catch me on most signal radios every Friday, 3 to 5pm. I am very excited to be with you all here today.

If you are watching live on You Tube, give us a wave or fire emoji. I can see your comments on screen so let me know that you are here, that you are engaged and that you will be joining us for the duration of the webinar.

We have got some very exciting stuff ahead but first a little bit about Every Copy Counts. This is a new campaign to help schools get the most out of their Schools Printed Music Licence which ensure that composers and songwriters are fairly paid for the music that is being used in schools.

To say a big thank you to all the schools who are sharing information about the music they are using.

Date: Thursday, January 13, 2022

Time: From 01:18pm

ENT(s): Notemaker: Laura Carlisle- Goldthorpe



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This webinar series will bring composers, songwriters and creative practitioners directly into your school and we hope this will help you get creative with some of the things that you do in your schools.

If you have any questions or any comments you can put them in the live YouTube chat. I will read it out and give you a little shout out.

Hello Lawrence great to see you. Glad you are OK

And hello from Nicola as well.

So now I am going to hand over to our workshop leader today. His name is Rob Kitchen. Rob is an experienced teacher, music practitioner and educator with a particular focus on percussion and vocal percussion. During the Covid pandemic he pioneered Rob's Kitchen Music on YouTube which I suggest you check out. It's really entertaining and educational as well where he brings body percussion and beatboxing joy to the nation.

That's it from me. I am going to hand over to Rob Kitchen.

Rob Kitchen: Thanks Anne Marie.

Today I thought we'd have a bit of a mess around with some body percussion and pen drumming ideas. These are things that came to me when I was stuck at home during lockdown in my kitchen without any instruments. It is a great way to make music in the classroom when instruments are not handy.

The best way of being a drummer is to just tap rhythms out all of the time. Try and annoy your teachers as much as possible (no don't!) but you can annoy your parents at home. That is how I got good at music, just tapping away.



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We'll start off today with a warm up. You may have heard of this one before. It's called 'Don't clap this one back'.

I will clap some rhythms to you. All of the rhythms are over a count of four.

So 1, 2, 3 4, and you will clap them back to me.

Here I would go again and you would clap that back to me.

But if I clap - don't clap this one back'

(You've got to stay quiet).

Teachers you can keep track in the class.

Anybody who claps this one back - don't clap this one back - you can all go "Boooo".

Let's play!

If I clap this one, [Clapping] you would clap it back bap ba ba ba

If I clap this one you go bap bap bap, or this, dap ba dap ba.

Did anyone clap me back? I hope not.

Let's try again.

[Clapping bap bud a bap....]



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OK we are getting the idea. I am going to introduce another clap for you to remember.

So this one goes:

If you hear this, don't clap back.

Remember that. I'll say the words again as I do it.

If you hear this, don't clap back [Clapping]

If you hear this, don't clap back [Clapping]

[Repeating]

The first one we had was:

Don't clap this one back [Clapping]

So you have two to remember now.

Anything else you clap back.

[Clapping]

Did you clap it back? I hope not.

[Clapping]

If you hear this don't clap back.

[Clapping]



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Did you clap back? I hope not.

OK. Let's move on.

A few people in comments are making mistakes. Totally fine – let's move on. We like mistakes! Mistakes are learning

I want to teach you a little body percussion pattern now. This is a body percussion pattern I worked out to help interpret the drums on a famous track called 'Believer' by Imagine Dragons. It has a repeating pattern throughout. It uses triplets, so like 'tirolee, tirolee, tirolee'. It's a nice idea and it's a nice as a drummer as a piece of music to explore.

I will play the track for you first. You can sing along to it. Then I will teach you the pattern. You will probably start banging patterns out as I play it. Let's have a listen.

[Music: Imagine Dragon's 'Believer']

We have the main rhythm that goes through the track. It goes [beat boxing it out]. I always interpret rhythms through crazy sounds.

I will show you how I play it as a little body percussion pattern. I will use a combination of sounds.

Chest sounds. They are good kick drum bassy sounds.

Clicks: If you can't click just pretend or put a slide on your hand.

Clap



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Slaps: We'll use our legs.

The first pattern of the pattern will go:

Chest Click Clap
Chest Click Clap

Let's try. I'll play it you will play it back.

Your turn

Chest Click Clap
Chest Click Clap

We will repeat it a bit.

That's the easy bit. Just join in with me.

The next bit is more tricky. It's the triplet idea.

We go

Da ga da doom
Da ga da doom.

Right left right left.
Leg leg chest chest
Slap slap chest chest

Da ga da doom



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I will repeat it a few times.

If we put those 2 bits together

Chest Click Clap daga da doom

[Repeating]

Then straight back into click clap.

Then that repeats back 3 times before there is a change.

[Demonstrating]

Then it goes click clap click

So now the full phrase.

Chest click clap

Da ga da doom

Click clap

Da ga da doom

Click clap click

We'll repeat that and I suggest loop it around. Join in with me.

So it's

Daga da doom click clap

[Repeats]



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lDa ga da doom
Da ga da doom

That second 'da doom' is your Beat 1.

1, 2 3, daga da doom 2 3.....

Then on the fourth time it is going to change.

Daga da doom click clap click

This time - click. Then it starts again.

I will just show you with the track so you can see how they work together.

[Imagine Dragon's 'Believer' Playing]

Then this is the change

Just join in once you have got it.

1, 2, 3

Then a little pause here.

OK.

There is another little rhythm I want to introduce. The reason I like it is that it has got triplets. Lots of lyrics use that triplet idea. I will give you an example of some of the words.



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[Singing the lyrics]

It's a really nice thing as a drummer to explore. I will say those words slowly.

[Repeating the lyrics slowly]

I use a little sound to play triplets so you can do:

Tac a tee, tac a tee, tac a tee, tac a tee.....

So if I say them, you say them back.

Or ti ri ly, ti ri ly, ti ri ly...

I will say it - you say it back

[Repeating "ti ri ly"]

For triplets in body percussion, there are two lovely ways to do it.

One is a clap and you let your hands slap down on your leg then put your other hand on your other leg.

Slowing it down.

[Clapping out ti ri ly]

After 4 let's try together.

Tir ily tir ily ti ri ly stop



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1 2 3 let's go

Tirily tirily tirily stop

[Repeating]

1 2 a little bit faster.

1 2 3 let's go

Tirily tirily tirily stop

That is going to be a 2nd rhythm. You could have half the group if you wanted going with the first rhythm.

[Demonstrating]

Then you could try putting over the top at the same time.

[Demonstrating Tir illy tir illy tir illy stop.

[Repeating]

We have some ideas: Ben Mullon uses lyrical lyrical lyrical lyrical – lovely yes.

Think of some other words that work well as triplets. That's a nice little game.

I will play the track again and show you how this works over the track.

[Playing the track]



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Get the idea?

The other nice one for triplets. If you put both hands together and you just loosen up. You can also create triplets that way. It is a bit harder. So just swinging it and as you start to swing that way, your hands or if you relax them, they start to hit off. It's like playing a shaker. Trying to get that looseness.

Taga da taga da taga da taga da.

So I will play the track again.

You can listen to the guitar part in the background. Also the lyrics using the triplets. See how they work together.

[Playing the track]

I will go back to the beginning of the track and I want some of you doing the boom click clap daga da dom click clap

And others try ly ri cal ly ri cal ly ri cal ly ri cal.

Let's try together

[Playing track]

The next thing I want to show you today. One of the kids I teach loves this.

Pen drumming.

You need just one pen. I like to use a particular brand of pen for drumming and one for drawing – which I am not going to share!



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3 main sounds: It's like the body percussion we are trying to mimic the drum kit.

In body percussion:

Chest percussion is like a kick drum.
Clicks are like high hats
and your claps are like snares.

With pen drumming same idea:

Your palm is like your kick drum.

Use the tip of the pen. I like to use the bottom otherwise the lid comes off.

Your tips are like high hats.

Then if you hold the pen like this and put the pen on its' edge.

Edges, they are like snares.

So we have a bassy sound (low), higher sound and middle sound, then we can use then we can build up the drum kit sound.

We play a little pattern.

Is it backwards?

Can I have an idea?

Are the others OK? Is that OK?



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Let's say we have a 'P' on beat number 1.

Then add a 'T' (high hat) on beat 2.

An Edge on beat 3 and

A 'T' on Beat 4.

So we have:

Palm Tip Edge Tip

This is palm

Let's practice

This is tip

Let's practice

Now edges

Let's practice

The skill with pen drumming is being able to manipulate the pen between the 3 sounds.

[Demonstrating]

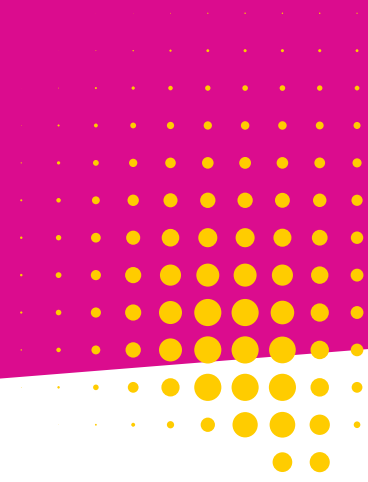
Then you can speed it up.

Palm tip Edge Tip (faster)

Have a try of that.



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Your Palms, your Tips your Edges and your Tips

I imagine your classrooms are pretty noisy now so apologies to your teachers for that!

I am going teach you a little pattern now.

A lot of music out at the moment, lots of hip hop which can be described as trap or drill music. The rhythms are really interesting. Lots of them they use this idea of groups of 3 beats.

I have one little rhythm I will play. I wrote this piece of music inspired by Central C and some of Stormzy's and Dave's latest music.

Then I will try and learn a pen drumming beat based on this track.

[Playing Rob's track]

Try and listen out for the drums.

Have a try. The main rhythm is how I would describe similar to the triplets but not quite a triplet. The beat goes half the time of the ones before.

So it goes:

Ta mi dee, Ta mi dee.

I'll say it, you say it back.

Ta mi dee,



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Your turn
Ta mi dee
Ta mi dee

Now we are going to use the palm and two tips.

Ta mi dee.

[Tapping out]

It's a bit like a ragga rhythm or dancehall. Or similar to Soca. Some people describe it as the Universal rhythm.

Ta mi dee.

[Tapping it out]

That is the first quarter of the rhythm. Then we repeat the same thing but go Edge Tip Tip.

Let's practice that.

Tapping it out]

Ta mi dee.

I will put those 2 bits together.

Bass



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Palm tip tip
Tip edge tip tip
[Repeating]

If it is hard, – some people find it hard doing all the sounds on one hand. So you could do your Tips with the pen in your left hand if you wanted.

[Demonstrating]

OK. The first three quarters of the rhythm. Or the first six beats are going:

[Demonstrating]

[Repeating]

Then the last bit changes. Quite often I noticed on trap music that they like to delay the snare. So rather than always have it in the same place sometimes they like to just phase shift it, just move it on a beat because it adds interest to the rhythm.

So the last phrase is going to go.

Ta di, ta di

[Demonstrating]

Tip edge tip tip.
[Repeating]

The second half putting that together goes like this.



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[Demonstrating]

Palm tip tip

Tip edge tip tip

[Repeating]

OK. I will put it all of that together.

The first half is easy. If you are finding the second half difficult just keep repeating the first half of the pattern.

The first half goes like that:

[Demonstrating]

Palm tip tip edge tip tip

[Repeating]

The second half is going:

Palm tip tip edge tap

Sorry – even I am making mistakes!

Palm tip tip

Edge tap tip tip.

[Repeating]

I will put both parts together then we'll try with the backing track.



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[Demonstrating]

[Playing track]

Ready?

1 2 3

1 2 3 let's go –

You get the idea.

The other thing that is really nice about drill and trap is the interesting high hat rhythms. This is where you can bring in 2 pens.

So instead of doing this:

[Demonstrating]

You can try exploring putting some extra little tips with your left hand in.

[Demonstrating]

Try to add in a second hand of tips. Your left hand now is only allowed to do Tips and have an explore.

[Playing track]

5, 6, 7

[Demonstrating]



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Get the idea?

Love pen drumming!

Now I want to get you to do your own little composition task.

We'll rub that off.

Maybe, it might not work in the comments but maybe someone can share a rhythm. All I want you to do is combine P's, E's and T's together to create a rhythm.

We could have two bars of music

So it could go P P T E
Then it could go P T T E again
Here we have a little rhythm

P P T E
P T T E

We'll listen to that, play it back.

[Drumming it out]

I will try a different one.

Let's go - nothing in the chat - fine. Happy to write my own rhythms.

Let's go P T E
E P T E P



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We have got one! From Ben – Thank you Ben. Let's have a listen to this one:

P T T E

P P E T

[Drumming out Ben's suggestion]

It is hard to do double Ps together isn't it?

[Drumming it out]

I would like you to go away and create your own little pen drumming piece and have some fun.

Rulers! You can add those in.

See what other stationary you can bring into the mix.

Can you try to create a piece of music that uses a pencil sharpener? Does that make a good sound? Or scratching with a pen (but don't draw on your table OK?)

That's me – I hope you enjoyed it. Thank you for joining in and I hope you are having a lush day.

Anna Marie Descartes: Thank you so much Rob. So much fun. Don't know about you guys. But I was going to town with this pen trying to keep up. Trying to catch the beats. So interesting and super enlightening for me. I hope you enjoyed it.



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We have some positive reviews in the comments Rob. Looks like people enjoyed it. How was it for you Rob?

Rob Kitchen: It is always nicer teaching in front of real people. It's great. Hope everybody enjoyed the patterns. I hope you all go away and tap.

One story about pen drumming. I did a video about it and someone in Canada saw it. Some students saw it. One kid went away and did pen drumming and off the back of pen drumming he started drum kit lessons. Pen drumming is a real route into learning an instrument.

Anna Marie Descartes: Yes and people are agreeing in the comments.

One question from me.

How did you get into body percussion? What made you realise you could make something out of your body?

Rob Kitchen: My earliest memory of body percussion was going to see Stomp as a body percussion group. They also do lots of drum stuff. At the Theatre Royal in Newcastle when I was about 10.

Interesting for me is my parents and family have always said I was always tapping away and making music.

My latest kid is nearly 2 years old. For some reason, he has not seen me drum at all, he took part in a body percussion thing, but he started stomping around after his bath stamping with his legs and going "drumming, drumming!". I like to think that skills are developed by hard work and perseverance but I am reading a book by Dave Grohl who said his daughter has drummer within her and none of his other kids have wanted to.



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So maybe I have some drum spirit that is trying to get out.

Anna Marie Descartes: I love that. What is that you love about it so much?

Rob Kitchen: 1) it is accessible. Wherever I go in the world I can always join in. I have a lovely pattern I learned in San Paulo. It is a lovely pattern

It goes chest clap click. Then bring a voice in over the top.

[Demonstrating ooo aa aa]

I love Bobby McFerrin he does all that. It's an instrument you can take wherever you go.

Anna Marie Descartes: I really like that. If you have any questions viewers, pop them in the chat. We only have a minute or two left with Rob. Now is your chance.

Another question for you: What advice would you give to young creators?

Rob Kitchen: I would say experiment. In music education we are sometimes told there is a right way of making music. But there really is not a right way of making music. There is one tradition we can follow but also a million others. So just express yourself: Make, make, make. Listen to as much music as you can.

Another skill I have been able to listen; being able to listen to a piece of music and hone in on it. Ask what are the guitars doing? The drums? Put the music on and just see what is happening. It does not have to be perfect. You will get there eventually.



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You Tube and videos so many ideas on how to do body percussion or how to make a music piece with a piano.

The point is to just keep going. Jimmy Hendrix. I heard stories he used to take his guitar everywhere. If he went to the toilet he used to take his guitar and that is how he got so good by just playing and playing.

Anna Marie Descartes: How about young people who have a specific interest in percussion. In the creative industry no direct path but what tips would you have or what steps should they take?

Rob Kitchen: There is a lot you can do yourself, teaching yourself on line. But also contact your teacher. Not everyone is aware but every school is attached to a music hub. I work for Gateshead music service. So get on the internet or talk to your school and say you have heard there is a Gateshead music service or a hub and ask them to get in touch. Try and find yourself a drum tutor. What activities are going on in school?

There are tutors that come into schools and do percussion work. They come with a whole kit.

But if you get on You Tube you can search. There are so many percussion ideas out there. There are so many ways to teach yourself.

So many great performers in the past would put a record on and listen to it and ask: OK what is the drummer doing here?

Dave Grohl started off on pots and pans and percussions and did not get his first drum kit until he was in his teenage years. So just try and do it yourself. DIY!



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Anna Marie Descartes: Thank is great advice and thank you so much for such amazing words and an amazing session rob and thank you all for tuning in and giving us your time this afternoon.

Teachers don't forget to log your printed music data and help creators get paid. You can access our freeview resources as well.

We will have another webinar on Monday the 7th February and we'll have another guest then too.

So we look forward to seeing you then.

I will see you soon.

[Ends]