

You Can Beatbox!

7 Lessons to supplement the workshop

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Introduction and Rationale

This unit package can be used before or after the *You Can Beatbox!* workshop, for teachers who find their class would benefit from a more in depth study of vocal percussion and beatboxing. This is an area that has somewhat recently been pushed a little more into the public eye, with the rise in popularity of contemporary collegiate a cappella groups and various YouTube channels. If the school has a choral program, the package could be delivered as part of the choral/vocal curriculum. As it would be difficult to spend an entire class period on beat boxing alone, I see this package being delivered as short (15-20 min) lessons.

The unit takes students through a series of lessons on different vocal percussion sounds. Students will learn how to do a basic rock beat, various Latin percussion grooves, and Beatbox sounds. Along with all the vocal percussion sounds and notation, the students will learn about the actual instruments they are emulating, including the proper drum notation. The unit will culminate in a performance that combines the skills learned throughout the unit.

I have found beatboxing to be a highly engaging topic for people of **all ages** - from toddlers up through adulthood. Because of its interest to people of all ages, vocal percussion has lots of potential to be an excellent vehicle for effectively delivering curriculum outcomes for a variety of grade levels (and have fun while doing it!).

Possible Grade Breakdown

Final Project (40%)

Self-Evaluation (10%)

Peer-Evaluation (10%)

In-class performance throughout unit (20%)

Worksheets/Handouts (20%)

Important Considerations:

It is preferable to bring in as many real instruments as possible. In the absence of actual percussion instruments, drum sets etc., a picture of the instrument with an audio clip can be used. Obviously, it is preferable for students to hear and experiment with the instruments themselves, if possible.

Everyone has a different body, and different mouth shapes. The methods provided should work for most people, but encourage your students to experiment on their own to find out what works best for them. If a student is able to produce a better sound with a method different from the ones provided, let them do it, and have them share their method with the class! It is also beneficial to practice with a mirror, if possible.

Vocal Percussion

Learning Plan 1: Introduction

Goals:

1. Stimulate students' interest in a variety of musical genres and inspire a lasting passion for music.
2. Stimulate an interest and/or curiosity in the area of vocal percussion and beatboxing.
3. Address various curriculum outcomes through the use of beatboxing and vocal percussion.
4. Deepen students' understanding of the drum kit and drum notation.
5. To provide opportunities for listening, creating, and performing through the vehicle of beatboxing and vocal percussion.

Objectives: (Students will be able to)

1. SWBAT: Discuss, and explain the difference between vocal percussion and beatboxing.
2. SWBAT: Respond to a beatboxing and a vocal percussion video performance through personal reflection.
3. SWBAT: Discuss contexts in which vocal percussion or beatboxing would be used.
4. SWBAT: Aurally identify and differentiate vocal percussion and beatboxing.

Materials Needed/Resources:

1. Computer with Internet access
2. Worksheet #1
3. Pencils
4. YouTube videos:
 - Swingle Singers: <http://www.youtube.com/watch?v=-uiG5jJavTU>
 - Kenny Muhammad: <http://www.youtube.com/watch?v=kHW4jXZKAFY>
 - Pentatonix: <http://www.youtube.com/watch?v=Q9HRWoiapio>
 - Beardyman Recipe: <http://www.youtube.com/watch?v=S7GGkKpBR-g>
 - Cadence: http://www.youtube.com/watch?v=Q_Mn4pqnOrg

Procedure:

1. Introduce the unit of Vocal Percussion and Beatboxing.
2. Ask if any students know of or have done any vocal percussion or beatboxing before and get them to share their experience with the class. **(Pre-assessment)**
3. Ask if anyone knows the difference between vocal percussion and beatboxing and in what contexts they think each may be used.
4. Through discussion with the class, explain the difference between vocal percussion and beatboxing. Vocal percussion is the emulation of actual drum and/or percussion sounds, typically as an accompaniment to some other music. Beatboxing is a strand of vocal percussion that also emulates sounds made electronically or by a DJ. Beatboxing originally came about as a way for hip-hop artists/rappers to be accompanied without needing a DJ, but it is now often performed independently. Vocal percussionists typically serve the functional role of an actual drummer, while beatboxers have more of a tendency to stand alone as an act.
5. Distribute Worksheet #1. This worksheet has a list of the YouTube videos that will be used, and students must identify which videos feature vocal percussion and which feature beatboxing. At the bottom, there is space for the students to write additional comments and to state which video was their favourite and why.
6. Play through the videos in the order they appear on the sheet and give students time to reflect and write. Instruct students to write their favourite part out of all the videos, and to indicate if there is a specific thing that they would like to learn in this unit.
7. Collect Worksheet # 1.

Evaluation/Assessment:

Pre-assessment question asking who has experience with beatboxing and vocal percussion.

Worksheet # 1 will be collected and used as a pre-assessment and a way to discover which areas are of interest to the class. It can also be used for formative assessment as an indicator of who understands the difference between beatboxing and vocal percussion.

Anecdotal record of whom in the discussion seemed to have a good grasp on the difference between beatboxing and vocal percussion.

Vocal Percussion

Learning Plan 2: Rockin' with Basic Sounds

Goals:

1. Stimulate students' interest in a variety of musical genres and inspire a lasting passion for music.
2. Stimulate an interest and/or curiosity in the area of vocal percussion and beatboxing.
3. Address various curriculum outcomes through the use of beatboxing and vocal percussion.
4. Deepen students' understanding of the drum kit and drum notation.
5. To provide opportunities for listening, creating, and performing through the vehicle of beatboxing and vocal percussion.

Objectives:

1. SWBAT: Emulate, with varying degrees of success, a hi-hat (ts), a snare drum (Pf), and a bass drum (B).
2. SWBAT: Identify and explain 3 different parts of a drum kit (hi-hat, snare drum, bass drum).
3. SWBAT: Develop a practical understanding of simple drum set and vocal percussion notation (Bass drum, Snare drum, open and closed hi-hat).
4. SWBAT: Perform a basic rock beat to a song.

Materials Needed:

- Hi-hat, Bass drum, Snare Drum (Or pictures and audio clips of any that are not readily available)
- Instruments OR "Vocal Percussion Vol. 1" Accompanying CD OR A Song of Choice
- Cd player or speakers
- White Board, Smart Board, or Chalk Board for notation.
- Vocal Percussion Volume 1 by Richard Filz
- Worksheet #2

Procedure:

1. Inform the students that they will be learning a basic rock beat that can be used to accompany a large number of pop songs.
2. "But first, we need to learn about the drum set." Ask how many parts of the drum set the class can name and list them on the board. **(Pre-assessment)**
3. (show picture) The hi-hat is the one with two cymbals and it can be open and closed with the foot pedal. To make a closed hi-hat sound (when the pedal is down), use a 'ts'. Demonstrate and get the class to repeat various simple rhythms after you. To make an open hi-hat sound (when the pedal is up), you simply sustain the 's'. Play the hi-hat, demonstrate the sound and get the class to repeat after you.
4. (show picture) The bass drum is the large round drum that sits on the ground and is controlled with a pedal. To make a bass drum sound, form your lips like a fish or a millionaire smoking a tobacco pipe and use a B to release a small amount of air. Gradually tighten the lips in this shape and use more air pressure to get a stronger bass drum sound. Play the bass drum, demonstrate the sound and get the class to repeat after you.
5. (show picture) The snare drum is the small drum that sits between the bass drum and the hi-hat, sort of in-between the drummer's legs. It makes a high-pitched and explosive sound. It gets its name because of the metal snares that run along the bottom of the drum. For this drum, we need to make two sounds – the sound of the stick hitting the drum and the sound of the metal snares buzzing. To make a snare sound, first put your lips in the shape of a trumpet embouchure and buzz. Tighten the lips, compress the air and explode it through the lips with a 'P' sound. To get the metal snares, add an 'f'. Play the snare drum, demonstrate the sound and get the class to repeat after you. This sound is a hard one to master. If you're having trouble with it, you can substitute a rim tap (sound produced by laying the stick on the drum and tapping it on the rim) by simply using a 'k' sound, as in the end of the word "click".
6. On the board, write out the Rock 1 beat on page 10 of Vocal Percussion Volume 1 (Track 8 on the CD). Get the students to guess which symbol goes with which cymbal/drum. The bottom note is the bass drum, the middle note is the snare drum, and the x's on top of the staff are the hi-hat. Along the bottom, write in the beatbox notation (B-ts-Pf-ts-B-ts-Pf-ts)
7. Through demonstration and repetition, teach the class the beat. Start extremely slowly at first and make sure that everyone can do it. Once the class is doing the beat at a moderate tempo, add an open hi-hat sign (°) over the last eighth note in the bar. Get the class to do the beat with the elongated 's' for the open hi-hat sound.

8. Notify the class that this is where they should breath in a basic rock beat, because a breath in can sound like an open hi-hat sound and will prevent an interruption to the beat. Demonstrate and get the class to repeat after you.
9. As a class, perform the beat to a song, either played by the class, from the Vocal Percussion 1 accompanying CD, or any other rock song at a moderate tempo.

Evaluation/Assessment:

For formative assessment, a checklist with students' names down the side and each of the 3 sounds across the top. If the students seem to be able to produce the sound by the end of the class, they get a check.

Anecdotal record of who was able to make the 3 sounds into a successful rock beat.

Pre-assessment of asking who can name parts of the drum set.

Worksheet # 2 can function as a way to assess students' understanding of the drum set and drum notation.

Vocal Percussion

Learning Plan 3: The Human Drum set

Goals:

1. Stimulate students' interest in a variety of musical genres and inspire a lasting passion for music.
2. Stimulate an interest and/or curiosity in the area of vocal percussion and beatboxing.
3. Address various curriculum outcomes through the use of beatboxing and vocal percussion.
4. Deepen students' understanding of the drum kit and drum notation.
5. To provide opportunities for listening, creating, and performing through the vehicle of beatboxing and vocal percussion.

Objectives:

1. SWBAT: Confidently emulate a hi-hat (ts), a snare drum (Pf), and a bass drum (B).
2. SWBAT: Emulate, with varying degrees of success, a Tom-tom (Doon) and a Crash Cymbal (Psh).
3. SWBAT: Identify and explain 5 different parts of a drum kit (Tom-tom, Crash cymbal, hi-hat, snare drum, bass drum).
4. SWBAT: Describe the physical set-up of a drum kit (where each drum/cymbal is in relation to the rest of the drum set).
5. SWBAT: Perform different rock drumbeats by following a conductor.

Materials Needed:

- Tom-toms, Crash Cymbal, hi-hat, Bass drum, Snare Drum (Or pictures and audio clips of any that are not readily available)
- Drum stool (preferable) or chair
- Drum sticks
- Hi-hat and bass drum pedal (optional)
- White Board, Smart Board, or Chalk Board for notation.
- Worksheet #3 (A,B,C,D and E)

Procedure:

- 1.** To start this lesson, do a quick review of the 3 sounds learned so far by performing the basic rock beat as a class.
- 2.** Explain that Tom-tom drums vary in size and do not have snares. A typical drum set will have either 2 or 3 toms. The medium and high toms are typically in the center of the drum set, above the bass drum. The low tom (or 'floor' tom) is to the right of the drummer, on the floor. The floor tom sound is produced with the syllable "doon". The oo should only be sustained for a very short period before closing to the n. The d should be quite strong, to emulate the sound of the stick hitting the drum head. The drum is not generally tuned to a specific pitch, so students can find which pitch works best for them. For faster rhythmic passages (ex. 16th note fills), alternate between doo and goo, making sure that the oo is sustained on the same pitch. Play the tom-toms, demonstrate the sound and get students to repeat after you.
- 3.** Crash cymbals vary in size and are generally found above the toms, to the right of the medium tom or the left of the high tom (set-up depends on how many cymbals are used). Any number/variety of crash cymbals may be used, but the standard drum set will generally have 1 or 2. The crash cymbal can be emulated with the sound "Psh". The 'P' for this sound should be strong enough to emulate a stick hitting a cymbal, and the 'sh' should emulate the sound of the cymbal ringing. Play the crash cymbal, demonstrate the sound and get the students to repeat after you. In cases that the crash cymbal must be sustained (ex. The last chord of an upbeat song), try experimenting with changing the speed of the air for the 'sh' and shaking your head from side to side, letting the cheeks jiggle freely. It may look silly, but it actually helps to emulate the sounding of an ending crash cymbal!
- 4.** On the board, write out a simple Tom-tom drum fill with a crash at the end to show students the drum notation for these new sounds. Remember to write the beatboxing notation below (Doon, Doo-goo and Psh).
- 5.** Split the class into 5 small groups. Distribute worksheet # 3, A-E (one to each group). Allow the groups 2-3 minutes to discuss between them how they would like to produce the sound as a group and what they know about the drum or cymbal and its notation. Get them to write this on the sheet in the spaces provided.
- 6.** Tell the class to arrange themselves into a "Human drum set", with each group of students standing where the drum or cymbal would be placed in an actual drum set and one student from the group holding the picture of their instrument. The bass drum group can crouch or sit on the floor.
- 7.** Sit on the drum stool in the middle of the semi-circle human drum set. You are the drumming conductor! 'Air drum' each drum or cymbal as it would normally be played (by playing the stick in the direction of the group you want to make a sound). Make sure that the bass drum and hi-hat groups respond to the movement of your

feet, and use foot pedals if you have them! Start by playing each drum or cymbal individually, and eventually get into a rock beat.

8. Once the students are accustomed to the activity, give students the chance to try their hand at being the drumming conductor. It may be tricky at first, as it does require some actual drumming skill, but the students will have fun with it!

9. Mix up the groups so that students are getting the chance to practice more than one sound.

Evaluation/Assessment:

For formative assessment, have a checklist with students' names down the side and each of the 2 new sounds (Tom-tom and Crash) across the top. If the students seem to be able to produce the sound by the end of the class, they get a check.

Anecdotal notes about how well students responded to the drumming conductor.

Worksheet #3 (A,B,C,D and E) can be used for formative assessment, although it will be a group evaluation and not an individual one.

Vocal Percussion

Learning Plan 4: Latin Grooves

Goals:

1. Stimulate students' interest in a variety of musical genres and inspire a lasting passion for music.
2. Stimulate an interest and/or curiosity in the area of vocal percussion and beatboxing.
3. Address various curriculum outcomes through the use of beatboxing and vocal percussion.
4. Deepen students' understanding of the drum kit and drum notation.
5. To provide opportunities for listening, creating, and performing through the vehicle of beatboxing and vocal percussion.

Objectives:

1. SWBAT: Emulate, with varying degrees of success, various Latin percussion instruments, including Shaker, Clave, Agogo and Bongos.
2. SWBAT: Confidently emulate hi-hat, bass drum, and snare drum in a Latin context.
3. SWBAT: Identify and explain the above-mentioned Latin Percussion Instruments.
4. SWBAT: Aurally replicate rhythms typically used in Latin grooves for each of the above instruments.
5. SWBAT: Perform Latin vocal percussion in time to an accompanying track in a large group.

Materials Needed:

- Shaker, Claves, Agogo, Bongos (Or pictures and audio clips of any instruments that are not readily available)
- Handout #1
- Cd Player or speaker system for accompanying track
- Accompanying track
- YouTube video: <http://www.youtube.com/watch?v=8NsJ84YV1oA>

Procedure:

- 1.** Start the class off by playing a recording of a song featuring Latin percussion instruments. Tell them to pay close attention to the sounds of different percussion instruments. Suggested video: Carlos Santana, Oye Como Va
<http://www.youtube.com/watch?v=8NsJ84YV1oA>
- 2.** Notify the class that they will be learning the sounds of a few Latin percussion instruments and that, by the end of the class, they will perform a Latin beat together with an accompaniment track.
- 3.** The first sound to learn is the shaker. Play the shaker for the class and pass it around while you continue teaching. One way to make a shaker sound is with the word "suga" (sugar without an r), or "shookah". In both cases, the emphasis should be on the 'sh' sound, as that is what replicates the beads or rice moving around inside a shaker. The consonant should be quite soft, as it is mostly used to propel the rhythm. Demonstrate 4 beats of 16th notes for the class and get them to repeat after you. Point out the shaker notation on their worksheet and explain that people emulating the shaker will follow that notation later on in the class.
- 4.** The second sound to learn is the claves. Play the claves for the class to hear the sound and pass them around while you continue to teach. The clave sound is quite simple, as it is almost identical to the sound of our snare rim tap from lesson 2. It is made with a 'k' as in the ending of the word "click". Experiment with how much space is in your mouth and where the K is placed to alter the pitch and resonance. It will be different for each person, but try to get something close to the real thing. Perform the clave notation from their handout and get them to repeat after you.
- 5.** Next is the Agogo. Play it for the class to hear the sound and pass it around (though maybe without the stick, as this one is particularly obnoxious!). These are very tricky to emulate with the human voice, so it is necessary to more go for an interpretation than for emulation. Try experimenting with the Syllable "Ding", in order to get a really bright and nasal sound. Sustain the high pitch on an 'ng' (this will mean falsetto for the males!). Point out the Agogo notation on the worksheet, ask if any would like to try demonstrating for the class, then get the whole class to do it together.
- 6.** The Bongos are two small, connected hand drums (One higher than the other), typically played in between the player's legs. Play the Bongos for the class to hear the sound and pass them around while you continue to teach. The bongo sound is made much in the same way as the bass drum sound, but with less pressure and tension in the lips. It still uses a "P". Folding the lips in make this sound easier. Experiment with moving the jaw to alter the pitch. You should ideally have two consistent pitches. Ask if anyone would like to try demonstrating for the class and then get the whole class to do it together.

7. Now that you have all your necessary Latin percussion sounds, divide the class into groups of each sound and give each group handout #1.
8. Verbally confirm with each group that they know which line of the notation is theirs to follow, and read through some of the grooves on the sheet.
9. Put on the recording, call out a groove, and get the class to VP along to the track!
10. At the end of class, tell students that for next day they will need to bring in a new beatboxing sound and teach it to the class. Advise them to search YouTube videos to find a sound, and a tutorial on how to make that sound, if necessary. Next class, they will each get 3 minutes (If time does not allow, this can be done in groups) to show and teach their sound to the class! Get them to find out what the sound is emulating and in what genre it would generally be used.

Evaluation/Assessment:

For formative assessment, have a checklist with students' names down the side and each of the 4 new sounds (Agogo, Bongos, Claves, Shaker) across the top. If the students seem to be able to produce the sound by the end of the class, they get a check.

Anecdotal records about students' capacities for reading drum notation and rhythms. Pay attention in Procedure #8 and take notes!

Vocal Percussion

Learning Plan 5: Beatboxing

Goals:

1. Stimulate students' interest in a variety of musical genres and inspire a lasting passion for music.
2. Stimulate an interest and/or curiosity in the area of vocal percussion and beatboxing.
3. Address various curriculum outcomes through the use of beatboxing and vocal percussion.
4. Deepen students' understanding of the drum kit and drum notation.
5. To provide opportunities for listening, creating, and performing through the vehicle of beatboxing and vocal percussion.

Objectives:

1. SWBAT: Explore different nonconventional vocal percussion sounds, in the vein of beatboxing.
2. SWBAT: Teach a chosen Beatbox sound to the class.
3. SWBAT: Learn a beatbox sound from each of their peers.
4. SWBAT: Create some form of notation for their new beatbox sound.
5. SWBAT: Compose a 1-bar beatbox beat comprised of new sounds learned.
6. SWBAT: Perform their composed 1-bar melody in tempo, alternating with the rest of the class.

Materials Needed:

- YouTube access with speakers
- White Board, Smart Board, or Chalk Board for notation.

Procedure:

1. Get the class to stand in a large circle. This will be a less intimidating setting for the students to teach their sounds than if they had to stand in front of the class to lecture.
2. Give each student a turn to teach the beatbox sound that they found after last class. Be sure to tell them to also share what the sound is emulating and in what context it would typically be heard (Hip-hop, Dubstep, Drum and Bass etc.). If necessary, students can use YouTube to show the class the sound and a tutorial.
3. Get each student to write the name of their sound on the board, as well as some symbol that could be used to notate it in beatbox notation. Compile these symbols and the others explored so far into a handout to give out next class as an aide for the final project.
4. Separate the class into small groups and give each group a spot on the board to write out a 1-measure beatbox beat, using any combination of the new sounds learned.
5. Standing in a circle, go around the class with each group performing their 1-measure beat while everyone else follows along on the board. Make sure to keep a steady tempo and flow steadily from one group into the next.

Evaluation/Assessment:

The formative assessment for this lesson will be a self-evaluation checklist on all the sounds learned from Lessons 2-4 (Students will put a check next to those that they feel comfortable doing), plus any 3 sounds from lesson 5 (students will write down 3 with which they feel comfortable). Also, the class will give a peer evaluation on each other's teaching.

A checklist should be made to indicate whether the student came up with a notation symbol for their sound.

Anecdotal records on the created 1-bar beats and the class's ability to stay in time while each group performs these beats.

Vocal Percussion

Learning Plan 6: Preparation Day

Goals:

1. Stimulate students' interest in a variety of musical genres and inspire a lasting passion for music.
2. Stimulate an interest and/or curiosity in the area of vocal percussion and beatboxing.
3. Address various curriculum outcomes through the use of beatboxing and vocal percussion.
4. Deepen students' understanding of the drum kit and drum notation.
5. To provide opportunities for listening, creating, and performing through the vehicle of beatboxing and vocal percussion.

Objectives:

- 1.** SWBAT: Begin to explore ideas for a final vocal percussion composition, either individually or in a group.
- 2.** SWBAT: Identify their strengths and weaknesses in the area of vocal percussion in order to create a successful final project.
- 3.** SWBAT: Clearly articulate any questions relating to the field of vocal percussion.

Materials Needed:

- YouTube access with speakers
- White Board, Smart Board, or Chalk Board for notation.
- All available drum instruments
- Manuscript paper

Procedure:

1. Create small groups - for those choosing to do the final project in small groups - according to checklists from last class (Try to match people who are strong in certain sounds with people who are weak in those sounds and vice-versa).
2. Distribute the outline for the final project and allow time for any questions.
3. Give the students 10-15 minutes to work on brainstorming for this project, while circulating the class and answering any questions that may arise. Allow students access to YouTube and, as much as possible, the actual instruments. This way they may get more ideas.

Evaluation/Assessment:

Anecdotal records

Vocal Percussion

Learning Plan 7: Performance Day

Goals:

1. Stimulate students' interest in a variety of musical genres and inspire a lasting passion for music.
2. Stimulate an interest and/or curiosity in the area of vocal percussion and beatboxing.
3. Address various curriculum outcomes through the use of beatboxing and vocal percussion.
4. Deepen students' understanding of the drum kit and drum notation.
5. To provide opportunities for listening, creating, and performing through the vehicle of beatboxing and vocal percussion.

Objectives:

- 1.** SWBAT: Appreciate the musical compositions of their peers.
- 2.** SWBAT: Perform a composition and/or arrangement incorporating vocal percussion.
- 3.** SWBAT: Provide feedback on the unit.

Materials Needed:

- Speakers
- Instruments

Procedure:

1. Collect notation and write-up from each group.
2. Get the groups to perform for each other and play any recordings for those who opted for project B!
3. Allow time for comments from the class after each performance.
4. Provide sheets to the students for them to write comments about how they liked the unit and if they feel that there is something else they would like to learn about vocal percussion.

Evaluation/Assessment:

Peer evaluation through the comments that the class provides for one another

Rubric and comments for Final Project as Summative Feedback

Teacher Self-reflection about how the unit went

Literature used

1. Filz, Richard. (2003) *Vocal Percussion: drums 'n' voice vol. 1*. Universal Edition. Austria.

One of the strengths of this book is that it comes with an accompanying Play-along CD that includes sounds to imitate, “Karaoke” beatboxing tracks, and demonstrations of beatboxing beats. This allows students to learn vocal percussion without having to know how to read music. The book includes instructions on drum notation, and writes out exercise using actual drum-set notation. The book separates each part of the drum kit, with pictures, and explains what sort of sound it makes and what syllables can be used to imitate that sound. The book is then divided into genres. Each genre starts with the actual drum notation, followed by the vocal percussion notation, some variations on the basic pattern, and some stylistically appropriate fills. Each genre section ends with an actual song on the CD that can be mouth-drummed along to, as well as a list of songs that can be accompanied using the newly acquired beat. At the end of the book, there are some exercises that work on keeping in time, which have accompanying tracks on the CD. This book is a really good resource for people beginning to learn vocal percussion, but does not include much in the way of beatboxing. Furthermore, the teacher can use it to help guide lessons, but it does not really have any ready-made lessons.

2. Derek, L. J. (2006,). LiPS iNC. *The Village Voice*.

This article could potentially be helpful for the lesson on history and the big names in beatboxing. The article speaks a lot about the relationship between hip hop and beatboxing, and how beatboxing is perhaps not given the respect it deserves in hip hop circles. It also briefly mentions a number of famous beatboxers, and includes an interview

with one of them, Ready Rock C. Although this article will not help inform the practical part of the unit, it may be useful for giving students a background on beatboxing's relationship with hip hop.

3. Duchan, J. S. (2007). Collegiate A cappella: Emulation and originality. *American Music*, 25(4), 477-506.

This article by Duncan is a discussion on modern collegiate a cappella. It includes background and history of collegiate ensembles, including discussion on specific prominent groups. Although the section on vocal percussion in here is short and not very in-depth, this resource would be good for gaining an understanding of the context in which vocal percussion came about and is most widely used.

4. Drummer World Online. <http://www.drummerworld.com/>

This website has a wealth of information in the world of drumming, including drum scores, recordings, biographies and more. This would be useful for teachers who would like to learn more about actual drumming before presenting vocal percussion and drum notation to their students.

Other References:

1. Haid, M. (2010, Pete lockett. *Modern Drummer*, 34, 37-40, 42, 44.
2. Preuth, T. (2012). Am anfang war der groove.. *Musik & Bildung - Praxis Musikerziehung*, 44(4), 76-78.
3. Thompson, T. (2011, Beatboxing, mashups, and cyborg identity: Folk music for the twenty-first century. *Western Folklore*, 70, 171-193.