Body Percussion in School Physical Education Classes

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ABSTRACT

This study aims to discuss the contributions of the work of corporal percussion in classes of Physical Education school. For this purpose we use as a methodology the bibliographic review. Much is discussed about the possible content proposals to be developed in the classes of Physical Education at school, some discussions, even, indicate the difficulties due to the few physical and material resources available for the development of the classes. Body percussion can be a proposal to be developed regardless of the conditions that the teacher has. According to the National Curricular Parameters (BRASIL, 1997), it complies with the Rhythmic and Expressive Activities content and provides practices that escape traditional content such as sports. Body percussion helps in the development of motor coordination, in
memory, improves reasoning and concentration, helps creativity and rhythmic notion. It favors the motor
development of the student, making him/her have good coordination and body awareness, develop skills
and expressions, notion of time and space and organization of the environment in which he lives. Seifert
(2010) indicates that, in addition to the factors already mentioned, body percussion contributes to (re-)
discovery of the body itself, brings physical and mental well-being, as well as better interaction and
socialization. We conclude that this study contributes to the attention of the Physical Education teacher
about this content and consequently suggests a greater number of research on the application of body
percussion in classes, allowing a more varied work, better participation and motivation of the students,
valuing the body culture of movement.

**Key words:** Body Percussion, Physical Education, Physical School Education, Contents.

**INTRODUCTION**

Body percussion can be used as a content of the School Physical Education classes at different levels of
education, and can be considered one of several ways to develop, for example, "Rhythmic and expressive
activities", one of the blocks of contents suggested by the Parameters National Curriculares (NCPs) as it
integrates the body culture of movement.

What we witness, however, is that this work is hardly found in the school environment, not being
remembered by the teacher as a subject to be proposed in classes, besides being often unknown by the
students.

We understand that body percussion can be incorporated into school physical education classes,
contributing greatly to the construction of a relationship between body, rhythm and manifestations of
body culture, providing students with a possibility for appreciation of content and motivation in
participation of classes.

Therefore, our study aims to discuss the work of corporal percussion in the School Physical Education
classes, in order to obtain significant results regarding the possibilities of body movement and musical
perception, two possible elements to be incorporated in class. We are all born with an inner rhythm and
we put these sounds out without realizing it, in different everyday actions, as in simple walking.

The music, the sound, the rhythm is inserted in our lives from the conception in addition to being part of
our surroundings; in the leaf that falls, in the drop of water that drips from the tap, in the wind that blows,
in the sea that murmurs, in the footsteps of people hurrying through the streets of the city, in the singing
of birds, in the clanging of the church bell, we are always surrounded by sounds and rhythms, melodies
and harmonies. So we are built. (LOPES, 2014, p.66).
Through music, goals can be achieved that add, within the school environment, alternative sounds of our own body, providing more attractive classes, emphasizing the learning teaching process. Music as well as body percussion can be used as a tool for the development of motor coordination, body and rhythmic awareness, and can also contribute to improved writing and reading.

According to Chiqueto and Araldi (2009) students can, with the exploration of sounds, enjoy, for example, the sounds of nature, discover their own sounds by experimentation and compose small melodies, incorporating them to the movement.

For answers about our inquiry about the contributions of corporal percussion activities in school physical education classes, we will use as a methodology the bibliographic review.

We considered it very pertinent to discuss the application of new contents in classes of Physical Education school, such as body percussion, with the purpose of motivating students with different body activities. To do so, we will seek references that allow us to understand the historical and conceptual aspects of body percussion; the discussion of Physical Education and its contents in the school context; and the analysis of the possibilities and contributions of the work of corporal percussion as content to be treated in the classes of Physical Education school.

It is understood that body percussion is a means of promoting and valuing the body culture of movement, which can aid in the development of students through a new theme, diversifying ways of seeing and feeling the body in motion and, consequently, as a form to contribute to the quality of content in school physical education.

1. Body Percussion

Body percussion is present in various cultures, and is used as a sound and musical resource. In each place it is developed in a different style, depending on the cultural context of the region (CONSORTE, 2012).

It is noted that the body percussion is linked to our daily life through the sounds that the body produces, where we can observe several sounds naturally, voluntary or involuntary, severe, medium, intense, subtle, acute, such as: clapping fingers, sneezing, snoring, whistling, breathing, sobbing, among others that are performed even by biological needs.

According to Borges (2013, p. 01) "body percussion did not arise recently, it had existed since the time of the first humans. They used the body to imitate the sounds of nature and animals. " The author also mentions that the slaves used the corporal percussion to produce sounds, since they did not possess musical instruments, they used the own body to communicate. It is noted, in this context, that there has
always been the use of the body as an instrument of communication.

Body percussion has ancestral characteristics, with a difficult definition in questions of its origin, because it is considered that the primitive man before even making any musical instrument, already produced sounds with his own body and with the voice. Thus we can not consider bodily percussion as an invention of some particular musical group or of one in particular, but a patrimony of humanity, (MICHELON, 2011, 23)

About body percussion Seifert (2010) records that it merges with dance in its early stages, and appears as a musical instrument, before any instrument. He also said that she appeared in ritual dances, with beats with her feet, identified for example in the well-known dance of the rain, and beatings in the chest, like those of the Tarzan character, so the body was used as an instrument.

The author mentioned above presents the palms of the Spanish flamenco and the Ethiopian music made in the armpits, after reminding the slaves in the United States of America, for being forbidden to play musical instruments, also developed a technique of percussion body call Juba Dance.

The current specific technique of body percussion was developed primarily by musician and researcher Keith Terry, pioneer of body percussion on the west coast of the United States of America. In the seventies, Keith Terry is known for his innovative body music which literally incorporates solid rhythms and highly energetic dances. (SEIFERT, 2010, p.18)

Body percussion, as presented by Consorte (2012) is of extreme importance for humans, not only in the present times, but since antiquity, since it was of great use even by necessity. At school we can work with body percussion as content in Physical Education classes, to introduce students to the different sounds that the body produces and how it is used in our daily lives through rhythm, music, dance and communication . The practice of this resource can make Physical Education classes even more attractive.

As can be seen in this research, and as Ruguer (2007) reports, there are few bibliographical references that go deeper into the issues of working with body percussion, however, it is quite significant for musical learning. In this it is possible to explore the possible sounds of being extracted of the body and the voice, aiming a good rhythmic perception, corporal consciousness and motor coordination.

In relation to the above, regarding the studies related to body percussion, we can present the record of Ruguer (2007, p 28).

An example of this practice can be found in Brazil with the Barbatuques Group. Few are the bibliographical references that refer to him, because it is an eminently practical work, nevertheless, it is of
extreme value for the musical learning. This group of body percussion prioritizes vocal warm-up; body stretching; explores all possible sounds from the body and voice, in order to obtain a good rhythmic perception, body awareness and motor coordination; is concerned with the learning of Brazilian rhythms, using body sounds; employs exercises of rhythmic imitation, musical games and improvisation as tools of exploration of creativity.

This way of working, according to Michelon (2011), can be considered poor when it comes to the use of instruments, however it becomes a very rich way of working the sonority, since the human body is a very rich in the production of sounds.

The proposal to bring body percussion to school, as well as to physical education classes becomes quite interesting financially, since the only sound object necessary for this practice is the body of each student, becoming an important support for significant musical learning. (SCHAFER, 1991 quoted by MICHELON, 2011).

Consorte (2014) cites a very significant advantage in relation to body-percussion work by recording that in this universe the idea that this is a practice that not only makes access to music easier, because it does not depend directly on musical instruments, but also which does not depend on prior musical knowledge to happen.

1.1. Rhythm, Musicality and Movement

Martins and Nedel (2012) record that the studies presented on rhythm and movement as educational resources considered important for different areas of education are currently growing.

In Camargo (1994) quoted by Martins and Nedel (2012) one has the understanding that all movement is potential rhythm, since in Latin the word *rhythmos* rhythm means "what moves, what flows and the word music, do Latin *musiké*, means the art of the Muses "(p.142). Thus, as the authors indicate, "physical exercise when not integrated into music makes the man restless, rude, in the same way that music, if detached from the movement, can lead to prostration and apathy." (page 142)

Music, as Lopes (2014) is part of our life, through him we can construct various meanings, dance, sing, as well as listen. Contact with music addresses all aspects of human development: physical, mental, physiological (touch, sight, smell, hearing), emotional and spiritual, depending on how it is used.

According to Lopes (2014), musical activities within the classroom, emphasizing the process of teaching learning, can become a very interesting tool, since music facilitates the interaction with the school environment, adding in their formation, writing, motor coordination and memory.
These rhythmic activities allow the student new ways of expressing himself, of exploring and demonstrating feelings and emotions, and the teacher can include elements that make up the music, such as melody, rhythm, harmony, assisting in his teaching-learning, pleasurable way. (LOPES, 2014). Music, according to the author, is an essentially playful activity that can be aggregated in the improvement of the student's teaching, besides enabling a beneficial construction in class.

In using rhythm it is important that the teacher reminds that each person has their own rhythm, the internal rhythm of each one, which is of fundamental importance, especially in the scope of learning. To allow spontaneity to appear taking this respect into account of individuality and subjectivity of each is essential, since acts and spontaneous activities are a form of externalization of ideas and feelings, giving space to creativity, involvement and self-expression of the students (SCARPATO, 2001).

Body percussion can be a great ally of teachers who do not have resources in the classroom and perhaps the lack of resources may even serve as an ignition for the teacher to seek to develop their knowledge within the universe of body percussion. Previous knowledge in body percussion does not necessarily have to be part of the student's repertoire, because the fewer the prerequisites, the greater the inclusiveness of the activity, but the important thing is to emphasize that the quality of the activity will depend, to a large extent, knowledge, even if it is conducted on the basis of democratization, inclusion and the sum of the different capacities of the participants. (CONSORTE, 2014, p.29)

2. Physical Education

According to Etchepare (2000), the school has the purpose of developing in students the characteristics that will allow them to live efficiently in a complex society. Physical Education, in turn, as a compulsory elementary discipline in Basic Education, should develop an awareness of the importance of human movement, its causes and objectives, and create conditions for the student to experience movement in different ways, making possible meanings in relationship with their daily lives.

According to Soares (1996, p.7)

"Physical Education is in school. She is a subject of teaching and her presence brings a lovely, and a beneficial and restorative disorder in that institution. This disorder of yours is the bearer of an internal order peculiar to you and which can create or create another order in school."

The discipline Physical Education is seen in school as something different from other subjects, but it has the same need and importance, so it is up to its teachers to create strategies for this disorder to become an order that allows significant learning of body culture.
Physical Education has the role and responsibility of training the citizen capable of positioning himself critically in the face of new forms of the culture of the corporal movement, the sport spectacle of the media and activities practiced in the day to day. (BETTI and ZULIANI, 2002)

According to the aforementioned authors, the function of Physical Education is not only to perform physical activities, it is more than that, it has the responsibility in the formation of these students, making them able to distinguish each sport and body movements in a critical way.

According to Brazil (1997) the School Physical Education contributes to the student to exercise citizenship with contents that provide socialization, integration and independence, with concepts of values and ethical principles that develop the formation of a democratic individual.

Brazil (1997) records in the National Curricular Parameters (PCNs) that:

"the practice of physical education in school can favor the students' autonomy to monitor their own activities, regulating the effort, setting goals, knowing the potentialities and limitations and knowing how to distinguish situations of bodily work that can be harmful" (p.24).

In order for Physical Education to be valued and viewed as a discipline as important as the others in school, it is necessary that the teacher of this area is aware of its importance in the lives of the students and seeks to develop a work focused on the objectives to be achieved, with the greatest possible variety of contents, for the learning and knowledge of the different manifestations of the corporal culture.

2.1 Physical Education and its Contents

The school physical education teacher can not be the specialist of a certain content or sport, he needs to be attentive to the events in the world, diversifying and contextualizing his teaching practice and his classes with daily life and with significant and motivating actions for students. (KAWASHIMA, 2010).

According to Brazil (1997) the NCPs approach the contents of Physical Education as an expression of cultural productions, historically accumulated and socially transmitted knowledge, that is, body culture of movement. It enables the individual to reflect on their bodily possibilities, and with autonomy, to exercise them in a socially and culturally significant and adequate manner.

It is about understanding how the individual uses his personal abilities and styles within social languages and contexts, since the same gesture acquires different meanings according to the intention of the person doing it and the situation in which it occurs. (BRASIL, 1997).
Based on the suggestions presented by Brazil (1997) for content proposals to be addressed in the School Physical Education classes, PCNs indicate the "Content Blocks", composed of three blocks: the first one comprises games, sports, the gymnastics and the fights; the second block indicates the rhythmic and expressive activities and in the last block are the knowledge about the body. From these suggestions the teacher can structure his classes taking into account a great variety of practices that make up the manifestations of the corporal culture. The contents of the three blocks have characteristics in common, associate with each other, but each with its specificity.

According to Betti and Zuliani (2002) it is the task of Physical Education to prepare the student to be a lucid and active practitioner, to incorporate the components of the corporal culture in their life, to make the best use of them.

To teach classes in the school environment, therefore, it is important that the teacher also propose content that meets the needs and possibilities of the students, and this can be done from the development of content in the three categories or dimensions of content that, according to Antunes (2010) are presented by categories of conceptual, procedural and attitudinal content.

The conceptual contents refer to the approach of theories, concepts, learning and knowledge, which give the student the ability to assimilate ideas, images, symbols. Memory is related to memory so that they can make a move. (ANTUNES, 2010).

According to the aforementioned author, the procedural contents correspond to knowing how to do, to perform, is related to the execution of a movement, the development of an activity, the practical experience. Attitudinal content is linked to behavior, the way of being and acting, relating to norms, respect for oneself and the space of the other, cultural values, affectivity and interaction.

Coll et al (2000) report that the same content can be approached from a conceptual, procedural or attitudinal perspective. Often, the inclusion of the same content in the three categories demonstrates that, according to the established objectives, that is, according to the abilities that the students are expected to develop or learn working on this content, it is considered appropriate to approach it successively and from the three perspectives.

In order to discuss the contents in Physical Education classes, the teacher needs to be well informed about how to present it, in the sense of favoring a class with the adherence of its students, that they feel welcomed, without discrimination as to their abilities, characteristics, among other factors. There are many possible content options to be offered, and to meet the above, we can suggest body percussion as one of them, according to the content block, according to Brazil (1997) Rhythmic and Expressive Activities.
The Rhythmic and Expressive Activities content block consists of symbolic codes, where the experience of each human being, in interaction with sociocultural values and concepts, produces, with this, possibilities of communication through gestures and postures, having as a common characteristic the explicit intention of expression and communication through the gestures and with the presence of rhythms, sounds of music in the construction of the corporal expression, and through this, are found subsidies to enrich the process of information and formation of the corporal codes of the individual and of the group.

This block of contents exposes the body manifestation through rhythm, expression, gestures, communication, body movements, dance that exists in several styles that varies from region to region, are cultural aspects that work expressive body language (BRASIL 1997). It is understood that through this content can work the body percussion with the rhythmic and expressive expansion that is demonstrated from body movements through dances, gestures, communication, cultural elements that can be used as school content.

We emphasize here that generally what we witness is that such contents (Rhythmic and Expressive Activities - body percussion) are hardly developed in the school environment and, when they are, the emphasis consists only on the experiences of uncompromised form.

Silva et al. (2008, p. 37) cited by Guimarães, Simões and Impolcetto (2011) point out that today there is a great lack of work with rhythm in schools, perhaps because most teachers do not know the meaning of this word and the possibilities that can be developed through it.

3. Body Percussion: Contributions in School Physical Education

Silva et al. (2008) cited by Michelon (2011) point out among many reasons, one of the possible ones for the little repercussion and development of a work with corporal percussion in the school, indicating that today there is a great lack of work with the rhythm, that most teachers still do not understand the exact meaning of this word and the possibilities of work that can be done through it. Marques (2007) corroborates with the authors above stating that, in the vast majority of cases, teachers do not know exactly what, how or even why to teach / develop this content in school.

Psychomotor development is of fundamental importance for the human being and body percussion can also contribute in this aspect. (CONSORTE, 2014).

According to the author mentioned above, from the work of corporal percussion the learner has the possibility of acquiring new knowledge, is able to self-know and express himself through gestures; aids in the physical and mental aspects allowing him to manage his space and its limits, also helping him,
through him, to relate to society.

Rossatto and Camargo (2010) point out that body percussion helps in the development of motor coordination, in memory, improves reasoning and concentration, helps creativity and rhythmic notion. It is observed that the corporal percussion favors the motor development of the pupil making him have a good coordination and body awareness, developing skills and expressions, notion of time and space and organization of the environment in which he lives.

The main benefits of the practice of body percussion according to Seifert (2010) are: the development of motor coordination; activation of blood circulation; improvement of concentration and memory; physical and mental well-being; and rediscovering one's own body.

Seifert (2010) indicates exercises of rhythmic independence working on coordination between feet, hands and voice, exercises that work the look and walk, exercises that work attention, reflex, memorization and relate sound with movement (arrows, clock, linear sequence). Also through improvisations, with exercises of creation and composition using the sounds and rhythms studied. These suggestions are directed to the student applying and synthesizing his knowledge, seeking his individual expression in this language. It is also aimed at developing the perception of the other and the sense of listening within a group. There are specific points in the practice of making music in a group.

Scarpato (2010) notes that by learning rhythms and improvisation games, the student improves both his motor coordination and his ability to create, listen and interact in a group.

According to Betti and Zuliani (2002), body activity in the early years of elementary education is a fundamental element of childhood, and psychomotor stimulation in an adequate and diversified way has close relations with the child's cognitive, affective and social development. Body percussion, according to the author has been increasingly helping students to find their time, their rhythm, their space; to understand timbre and perception, as well as to provide self-knowledge and greater interaction through play.

Betti and Zuliani (2002) record that the Body Percussion should not be understood as a simple snap of fingers, let alone a touch in their body. It is much more than we can imagine, since it is applied in physical education classes, it assists in its cognitive as well as motor development, emphasizing that the student initiates his / her self-knowledge, his / her self-evaluation, but also assists in maturational development, understanding that there is time for everything, rhythm for everything.

Focusing on the issue of motor development, according to Betti and Zuliani (2002) it is understood that the corporal percussion allows the student to learn to have greater perception and body control, balance,
rhythm and coordination, helping him to obtain a greater concentration in what he is doing.

Working with body percussion allows you to show the student that a touch on your body or a finger snap are not just non-purpose jokes but a way to make a sound without the need for instruments. The work of corporal percussion allows greater socialization in the class, making the student interact more easily with the other colleagues, showing the sounds that he is able to do with his own body, allowing him to be more involved and even significantly reducing his possible shyness. (BETTI and ZULIANI, 2002).

According to Ruguer (2007), body work helps in the processes of musical sensitization, helps the development of rhythmic and melodic perception, motor coordination, creativity and expressiveness.

Granja quoted by Simão (2013) suggests the practice of musical games with the use of the body, an action that can be very well used in physical education classes that privilege moments of musical creation and lead the students to a mutual collaboration to obtain harmony "to [...] make music, one must listen to the other, listen to oneself by exercising dialogue, cooperation and tolerance" (GRANJA apud SIMÃO, 2013, page 6).

These musical games, as recorded by the authors mentioned above, are proposed by the group "Barbatuques", which suggest that they are performed in wheel and in association with corporal movements, conferring to these practices a tribal, ritualistic character, providing a series of extramusical benefits as the rediscovery of one's own body, physical and mental well-being and increased self-esteem, among others.

FINAL CONSIDERATIONS

Much can be discussed about the work of corporal percussion, however, it is verified that this possibility becomes reduced when we look for literature that deals with this activity related to its application in the classes of Physical Education school. There are few publications on this subject, so the development of body percussion becomes a subject / content that is not very well remembered and, let's say, very little developed in schools.

Body percussion can be an ally of the physical education teacher in several aspects, being able to use music, rhythm, body expression, arousing more interest and motivation of the students in the classes, since it is a possibility of content different from the traditional ones offered in Physical Education classes, which tend to focus on "sports" content not always involving all students.

Based on what is presented in the National Curriculum Parameters, which suggest that Physical Education classes are applied according to the content blocks, we understand that body percussion can be
worked with a focus on the "Rhythmic and Expressive Activities" block, as well as "Knowledge about the body "and also easily meet the categories of content proposed, namely: category of procedural content, attitudinal and conceptual.

Through our bibliographical survey we can affirm that the work of corporal percussion also has some advantages in relation to the application of other contents pertinent to Physical Education, since it does not demand costs, since it is possible to develop it only with the own body, making possible to the student knowledge about the movement and improvisation of sounds, emphasizing, among countless other aspects, his creativity.

We understand that it is worth stressing the record made in the development of this work that there is a great lack of work with the rhythm in schools today, perhaps because most teachers do not know the meaning of this word and the possibilities of practices that can be developed through it.

Music in general and body percussion in particular is a fundamental part of student learning, helping to improve their motor coordination, providing greater socialization. It is verified that it can be worked in any age group in the school environment, also promoting contributions in the motor, affective and cognitive partners, besides, it proposes an integration with the actions that the school performs, such as commemorative dates and / or festive activities . It is a work that stimulates the sensorial aspect, brings cognitive, emotional, corporal and social development in a quite relaxed and without embarrassment to the student.

The percussion is part of the human being's life from the womb, we can extract sounds from his own body which he often does not even realize, that is, from the sound of his heart to the clapping of his hands and feet, that the mind and body come into harmony in a totally relaxed way.

The teacher can request actions for the student to perceive his / her body, from the beating of the heart and try to reproduce this percussion, from palms or a few beats with the feet, for example. In a few seconds this simple gesture brings the student's inner self out, then the motor coordination in tune with the psychic will bring the resourcefulness naturally, the progress will awaken the aptitudes of each "I", without being noticed and in a subtle way, until the the more shy the students can be stimulated to know their own being.

This research focuses on awakening the possibility of developing body percussion as content in physical education classes, instigating more research on the subject, making it possible to discuss with more complexity the contributions that this work can provide the student. It also aims to stimulate teachers to think of body percussion as content in their classes making them more motivating and participative, since it stimulates socialization, body development, body and rhythmic perception, as well as to take advantage
of this creative possibility, which does not requires a large number of materials, and can be applied even without them and no previously prepared places.

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