

# ***Explore Music 7: World Drumming***



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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Explore Music: Curriculum Framework* and *Explore Music: Appendices*. Therefore, it is recommended that these two components be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

### Icons Used in this Module



Formative  
Assessment



Summative  
Assessment



Listening



Key Point



Extension



Cross  
Curricular



# ***Explore Music 7: World Drumming***

## **Overview**

### **Rationale**

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It has been said that music is a universal language “spanning all cultures and even predating the arrival of humans on the earth (Kneier, 2007). Music exists in the sounds emanating from nature – the rustle of the wind blowing gently through the trees, to the wild gale driving breakers to crash on the rocks; from the incessant chatter of monkeys, to the eerie, haunting melodies of humpback whales. As humans, we have been inexplicitly drawn to sound as a way of expressing feelings, and ideas. One of the oldest instruments is the drum, which can be traced back to before 6000 BC. Found in many of the world’s cultures, the drum has been used as a form of communication, as a central feature in celebrations, and even believed to possess supernatural powers. Still today, the drum is central to personal and cultural expression.

Have you ever watched a group of students approach a set of drums? Students are drawn to drums as if pulled by a magnetic force. This fascination with rhythm and sound begins at a much younger age. Young toddlers sway in time to the music or create accompaniments with pots and wooden spoons. Music therapist and drum circle facilitator Christine Stevens explains this phenomenon asserting that we are all “biologically wired for rhythm”. Our awareness of beat harkens back to the nine months when we were encased in our mothers’ wombs. Daily, we walk, run, breathe, and sleep to different beats at different tempi. As such, we are “walking, talking polyrhythms; drum circles just help bring out what is innate in all of us” (Stevens, 2005).

The World Drumming, experienced within the practice of the Drum Circle, allows students to “**explore**” and “**play**” with sound as a means of personal expression, to connect experientially with the musical traditions of other cultures, to understand vicariously what it means to be part of a musical ensemble.

## Glossary

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- djembe
- gangkogui
- shekere
- tubano
- ostinato
- texture
- timbre or tone colour
- improvisation
- dynamics
  - fortissimo
  - forte
  - piano
  - pianissimo
  - crescendo
  - decrescendo
- form
  - ABA
  - rondo
  - round

## Outcomes Addressed

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- Learners will analyse how rhythm, meter, and tempo communicate meaning.
- Learners will analyse the role of melody and harmony in the communication of meaning.
- Learners will evaluate the role of texture and form in communicating meaning.
- Learners will evaluate how composers and performers synthesize the elements of music to communicate meaning.
- Learners will analyse how the cultures of local and global communities are expressed through music.
- Learners will create original musical works reflecting personal, social, and cultural contexts.
- Learners will perform music in ensembles to communicate meaning.

### *Tips for Teaching Success*

To be effective, assessment must be part of the teaching and learning process. Teaching, learning, and assessment work best when informed decisions are made based on how well the students are progressing. If left to the end of a unit or at the end of this module, teachers will find themselves making subjective decisions, and students will find the actual assessment meaningless. Therefore, to be able to arrive at a final mark at the end of this module, teachers must include an assessment activity every day. For examples of assessment instruments, see Appendix D in *Explore Music 7–9: Appendices*.

# Unit 1: The Roots of Drumming

## (4 – 5 hours)

### Introduction

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Students will have the knowledge and skills acquired in *Music P-6* and *Explore Music 7: Introductory Module*. These include a working understanding of the basic elements of music, basic music reading and listening skills, and experience with making and creating music.

This unit will provide students with opportunities to further their listening, performing skills, improvisational, and compositional skills using drumming in class groupings, as well as in small groups. Through the exploration of the cultural/historical roots of World Drumming, students will come to understand the interrelationships of movement, song, and dance in celebration and communication as unifying elements in many world cultures. Students will have an opportunity to use e-portfolios as a means of documenting their personal and collective learning journeys in this module.



For this unit students will be completing a KWL chart to record prior knowledge, questions for exploration, and statements of knowledge and understandings from Unit 1; two listening/viewing journal entries, and a Venn Diagram comparing and contrasting the African and Canadian experience of ceremony, ritual, and celebration. These assessment tools may be placed in students' individual portfolios. Examples may be found in Supporting Materials and Appendix D in *Explore Music 7–9: Appendices*.

### Teaching, Learning, and Assessment Sequence

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#### *Tips for Teaching Success*

To set the *context* and atmosphere for this Unit, have a CD of African drumming music playing while students enter. *African Travels* is an excellent CD to begin with. A power point of traditional drumming pictures from West Africa would prepare the learning environment.

### GETTING READY

Before beginning the first activity, provide students with an overview of the module, outlining the units, focus of study, expectations for student participation, types of assessment, and overall learning goals. In the course of this first lesson, show students the class website that has been set up on wikispaces (see Supporting Materials for information on creating a wiki site). Demonstrate how the class webpage will contain elements of the model. Furthermore, show a model student page that contains embedded listening excerpts (audio and visual), personal responses, planning notes for group presentations, visual scores and audio recordings of compositions, etc.

## PART A: ACTIVATING PRIOR KNOWLEDGE

As a full group, brainstorm what students already know about drumming. Be sure to include both experiential knowledge as well as facts. Record the class list and post it on the class website or post it in the classroom.

You might want to create a class KWL chart with the students. The first column lists what students already know while the second column allows students to decide what they would like to know. The third column documents class learning. This column will be filled in periodically as the module progresses.

It may also be useful for students to fill in a personal KWL chart at the end of this lesson. This individual chart can serve as a map of the learning journey. Have students put this form in their personal portfolio.

Supporting Materials: KWL Chart

K	W	L
What I know about World Drumming	What I want to know about World Drumming	What I have learned about World Drumming

## PART B: THE AFRICAN CONNECTION

African music has influenced most profoundly the popular music of today from “mambo to hip-hop and rock to reggae” (Bakan, 2007, p.188). More than twenty- five percent of the world’s population resides in Africa, while millions with African roots live in the United States, Brazil, the Caribbean, and many European centers. African slaves, transported from Western Africa to the Americas, brought with them rich musical traditions that intermingled with European musical practices to form the roots of “ragtime, blues, jazz, rhythm-and-blues, soul, rock-and-roll, rap, hip-hop, salsa, Cuban *son*, Puerto Rican *bomba*, Trinidadian steel band, Jamaican reggae, Brazilian samba, and scores of other musical genres” (Bakan, 2007, p.189).

### *Whole Class Activity*

With the students, begin an exploration of African influence on popular music today. Using a map, locate the countries that make up the Sub-Saharan region in Western Africa. African slaves were transported from these regions.

### *West African Countries*

Senegal, Guinea-Bissau, Gambia, Guinea, Mali, Ghana, Togo, Benin, Nigeria





*Small Group Activity*

Note: See Supporting Materials for tools to use with this activity

The African Slave trade was part of what came to be called “The Triangular Trade”. This three-stage trade was very profitable for merchants. Manufactured goods such as cloth, metal products, guns, beads, tobacco, and spirits were taken from Europe to Africa in the first stage of the Triangular Trade. These manufactured goods were exchanged for African slaves who were then shipped Africa to South, Central, and North Americas where they worked on plantations. This was known as the second stage or “middle passage.” The last stage transported produce from the plantations (cotton, sugar, tobacco, molasses and rum) back to Europe.

Most of the slaves come from the Subsuharan region in Western Africa. Today these countries are Senegal, Guinea-Bissau, Gambia, Guinea, Mali, Ghana, Togo, Benin, Nigeria

*Map Work*

1. Using your atlas, label the countries of Western Africa on Map 1
2. Using your atlas, label South America, Central America, North America, and the Caribbean Islands. Draw areas to show three stages of the Triangular Trade. Label the arrows as being Stage 1, Stage 2, and Stage 3.

For more information check out the following website  
<http://africanhistory.about.com/od/slavery/tp/TransAtlantic001.htm>

As a continent, Africa has endured forced migration through the slave trade, colonization by foreign powers, struggles for freedom and civil rights, political and economic instability, as well as health pandemics such as AIDS. These struggles have been accompanied by a resurrection of traditional dance, music, and ceremony. At the same time, these traditional musical forms have been affected by international elements. Likewise, popular musical forms around the world are being infused with African instruments, rhythms, and harmonies.

## PART C: AFRICAN INFLUENCES ON WESTERN MUSIC

Explore some of the African influences by watching or listening to performance examples; such as, Youssou N'Dour featured on *In Your Eyes* by Peter Gabriel; Manu Dibango featured on *Wanna be Startin' Something* by Michael Jackson; South African vocal group Ladysmith Black Mambazo featured on Paul Simon's *Graceland - Diamonds on the Soles of her Shoes* and also on the soundtrack of *The Lion King*.

Discuss: How are the African influences evident in the pieces you have listened to or watched?



### Listening/Viewing Journals.

Have students do a journal entry for one of the preceding videos. Demonstrate this process by modeling a journal entry for one of the videos after you have viewed it as a class. See Appendix D: *Explore Music 7–9: Appendices* for samples you may adapt for this assessment.



- Listen to the interview of *Mandu Diabango*, who has become a world famous jazz musician. His interview raises the issues that he faces as two cultures meet, and how he comes to establish his own style.
- Listen to excerpts from the 1985 Documentary *Two Worlds One Heart* which features an interview with Paul Simon and director of Ladysmith Black Mambazo. This documents the experience of two worlds meeting and working together. It also touches on the issues of Apartheid in South Africa.
- Listen to the *Heartbeat of Ghana* to see how colonization changed the face of African drumming. Investigate what the citizens of Ghana are doing to preserve their roots, and the place of drumming in their culture.

## PART D: UNDERSTANDING THE AFRICAN MUSICAL EXPERIENCE

At different points in history, the rest of the world has been profoundly influenced by the musical traditions of Western Africa. One such point was triggered by the world tours of *Les Ballets Africains*, Guinea's National Ballet during the 1950's and 1960's. As a result of these tours, a worldwide interest in African drumming and dance led to the creation of a new community tradition known as the *Drum Circle*. The djembe, along with other types of drums and percussion instruments, became part of "drum circles" around the world.

Show a short clip of Les Ballets Africains performing with master drummer, Famoudou Konaté in 1968. Famoudou Konaté is a Malinké master drummer from Guinea. By way of enrichment you may want to read his biography. Ask the students *what they noticed about the first part of the performance?* (1 sec-45 sec.) Allow students to *pair-share* for 3 minutes. Bring the discussion to a group level.

Possible responses:

- Singing sounds different from singing in Canada. It is brighter and more nasal in quality. The male singer performs a solo which is answered by a group of female dancers who answer in unison.
- The male singer also plays an instrument (kora) while he is singing. He moves into the dance performance area while he is singing.
- The female dancers sing while they move.
- In the first part, there are no drums, only xylophone type instruments accompanying the singing.
- The women are wearing costumes - traditional African dress.

Ask the students how the performance changes. (46 sec. to 123 sec)

Possible Responses

- Famoudou Konaté is performing. He moves as he plays so that he becomes part of the ballet.
- The accompaniment begins with vigorous, percussive drumming that is then joined by several different mallet instruments (pitched percussion).
- The drummer and dancers appear to be having a musical/movement conversation.

Ask the students how the performance ends.

The "Dunumba" is the next part of the featured performance. This part is a dance popular in Upper Guinea called Dunumba. Dunumba, or "The Dance of the Strong Men" takes place in the dancing area of the village known as the Bara. Circles of men and boys form around a Kaopok or Mangrove tree that is planted in the center of the space. Dunumba is also the name given to the largest of the three drums that accompany this dance.



Replay the video and have the students complete a listening/viewing response on one section of the video of Les Ballets Africains. You may choose to find another video by Les Ballets Africains for students to respond to. This would provide evidence of their ability to transfer learning to a new context.

## **PART E: MUSIC, INSTRUMENTS AND MOVEMENT IN RITUALS, CEREMONIES AND CELEBRATIONS**

Drum circles have a long, rich history within many of our world's cultures. Arthur Hull (1998) uses the term "*rhythmaculture*" to describe cultures that have integrated "ritual, dance, song, and music into almost every aspect of its existence" (p.17). In such cultures drumming, singing, and dancing accompanied all aspects of life – births, deaths, weddings, rites of passage, spiritual celebrations, hunting, planting and harvesting. In other words, music, dance and song were ways to celebrate community, and all members took part. The rhythms, songs and movements used in these celebrations imitated the sounds and motions of the earth, as well as the humans' acts of survival. *Rhythmacultures* are found in Asia, the Pacific Islands, Africa, and aboriginal peoples.

With students begin this activity with brainstorming what celebrations or ceremonies they have attended or observed (graduation, Olympic opening ceremonies, July 1<sup>st</sup> celebration). What kinds of things do they expect to see at these ceremonies?

Ask students to think back to what they have seen and heard in the video clips from Les Ballets Africains.

Watch the videos of

- Traditional West African Courting Dance
- What story is being told by the movement of the male and female dancers?
- What unique characteristics of the dance movements do you observe?
- West African Djembe Drum and Dance Bamako

What might the motions of the dancers represent?

- West African Village Dance performed by "*Baga women and the matimbo drum*" from - Boke, Guinea.



Divide students into small groups. Using a Venn diagram (see Supporting Materials for a sample), have students compare and contrast the African experience of celebrations to ceremonies that have been experienced by the students. Return to the class grouping to share insights and observations. Record these on a class diagram which should be posted on the class website.

### *Connecting to Today*

As societies became “more sophisticated” and moved further away from a daily intimate connection with the earth, anything judged to be primal or primitive was stamped out. Druids, witches, gypsies and Jewish were persecuted for their beliefs and cultural practices. In the Caribbean, European colonists abolished drumming as they feared that the African slaves were using it as a form of communication with each other and their ancestral spirits. Indeed, drumming did serve to unite the slaves in Haiti who successfully ran the colonists off the Island. Even though colonists tried to stamp out this culture, a new *rhythmaculture* was being birthed drawing upon the rich musical cultures of the French, African, and Aboriginal Island cultures. The resulting Afro-Cuban *rhythmaculture* permeates the Caribbean today. Hull (1998) recognizes the beginning of a *rhythmaculture* in North America that is a *mélange* of Asian, Arabic, Polynesian, Mexican, Aboriginal, African, and European musical tradition.



Revisit the KWL chart from the introductory lesson. Working in small groups, have the students record information that has been learned. In the K column, examine statements to check for misconceptions. In preparation for Unit 2, revisit the W column to see if there are any additional questions that need to be included wish to include. Return to a group formation to share learnings, discuss misconceptions, and record new questions. This KWL chart should be included on the class website as a record of the class’s learning journey. Students should be given time to complete their individual KWL chart.

# Unit 2: Drum Circles

## (Approx. 8-10 hours)

### Rationale

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The drum circle is a unique physical arrangement, with no beginning or no end, where all members are equal members of the musical community. A circle can expand and contract to accommodate for changes in the number of participants. Each member of the circle is simultaneously participant and audience, listening and performing in relationship to the circle community. Rhythm, the language of communication within the drum circle, draws each person into a collective experience cutting through differences of race, ethnicity, gender, class and culture.

There are many different kinds of drum circles. The Anarchist Drum, dating back to the sixties, was part of the July Rainbow Gatherings where thousands of people would gather in a national forest. The drum circle of the Rainbow Gatherings had no leadership; rather, all were free to express themselves rhythmically. In culturally-specific drum circles, certain drums play prescribed parts of a particular drum piece that may be centuries old, passed down as part of the oral tradition of a culture. The facilitated drum circle is found between these two traditions.

### VARIETY OF DRUM CIRCLE INSTRUMENTATION

Most of the lessons presented in this unit can be done using any of the following circles. Blue water bottles can be used if djembes are not available.

- **All Drum Circle:** This kind of circle is made up different kinds of drums with contrasting timbres and pitches.
- **Percussion Circle:** This circle refers to one in which students are playing auxiliary percussion instruments making different sounds with wood, shakers, and metals.
  - *Wood Sounds:* wood blocks, tic-toc blocks, claves, and recco rekos.
  - *Shaker Sounds:* small shakers, shekeres, tambourines, maracas, cylinder shakes, egg shakers.
  - *Bell and metal sounds:* cowbells, agogo bells, gankoguies, etc.
- **Mixed Circle:** This circle includes an assortment of drums and other timbre groups found in a percussion circle. These additional timbres add spice to the ensemble, especially as the facilitator sculpts the sounds and juxtaposes them in different textural arrangements.
- **Vocal Circle:** In this circle everyone is creating percussion sounds with their mouth, rather like the contemporary beat box.
- **Body Percussion Circle:** In this circle, sounds are being produced by the body. The most common sounds, used in Orff education, are created by snapping, clapping, patting knees, clicking tongue, and stamping. Interesting ensembles can be created when combining the vocal circle with the body percussion circle.

### *Facilitated Drum Circles*

For the purposes of this unit we will focus on the facilitated drum circle, in which the teacher will assume the role of facilitator who simultaneously builds the musical experience of the group, while ensuring that a sense of community and connection develops. The community of the drum circle provides a safe, accepting environment that encourages participants to risk, explore, and improvise.

### *Drum Circle Etiquette*

Whether approaching a drum circle in the classroom, a park, or a community center, there are universal unwritten rules that are implicit.

- Sit in a circle so you can see everybody, and so that you are not blocking anyone's view.
- Ask permission before you play someone else's drum.
- Wear no rings, watches or bracelets while playing hand drums.
- Leave rhythmical space for other people in the circle to express themselves.
  - (Hull, 1998, p. 29)

### *Role of the Facilitator*

The role of the facilitator is to act as a guide, coach, and team-builder leading and inspiring participants to move beyond their preconceived abilities. The successful facilitator does this by establishing clear verbal and non-verbal cues. Facilitators often work from the center of the circle, while others stand on a chair and even use a whistle.

### *Facilitation Cues*

Christine Stevens outlines the essential cues for working with the drum circle. Refer to her DVD *The Art and Heart of Drum Circles* for a physical demonstration of these cues. Each facilitator will adapt, and change these cues to suit their own personality and the needs of the particular drum circle.

- Getting Attention: Standing in the center of the circle, make eye contact with each participant before moving to a specific cue.
- Rumble/roll: Taking a stance rather like a surfer and shaking the hands indicates that the drummers should perform a roll on their drumhead by alternating hands.
- Dynamics: By moving the arms up and down, the facilitator can change the volume from soft to loud. Gradual arm movements up and down can create a crescendo or decrescendo. This is very effective when combined with the roll.
- Stop/start: Many facilitators indicate a stop by speaking aloud "1, 2, 3, 4 stop". The stop is often accompanied by quick hand gestures outward, and even a leap in the air. A count of "1, 2, back to the beat, go" will bring the group back in together.
- Mark the pulse/accent: Marking the pulse can be done with the hands, feet, or even with an instrument. To mark an accent, emphasize one beat over another with a larger gesture with the hands or a louder sound on the instrument.

- **Sculpting**: Sculpting is used to feature a particular part of the drum circle. It may be a timbre group, or a particular group of students. To facilitate this cue, the leader indicates the portion of the group by spreading the arms. If this portion of the group is to continue, the leader rotates the hands in a rolling motion. To mark the group that is to stop, the leader again spreads the arms, and then cues a stop.
- **Tempo**: To change the speed of the group, the facilitator first gains the attention of the group, and then indicates a change in tempo using downward hand gestures or using an instrument.
- **Call and response**: Call and response is an ancient form where the leader plays a rhythm that is then echoed by the group. To facilitate this cue, the leader can simply play as a sign of invitation.
- **No facilitation**: This is a time when the leader sits down and jams with the group.

### *Facilitation Forms*

Like a story, a musical piece has a beginning, middle and end. Using a form creates a sense of organization and overarching musical structure to the drum circle.

- **Layering In/Layering Out**: In this form one more instruments start by setting the pulse or beat. Other instruments or groups of like-timbered instruments are added one at a time, thus creating a rich texture. To layer out, the leader indicates individual or groups of instruments to gradually stop playing until only one instrument or group is left. This layering in and out can be used in the middle of a drum circle. By cueing groupings, the facilitator can create interesting juxtapositions of polyphonic rhythms mixing instrumental timbres at contrasting dynamic levels.
- **A-B-A**: This is one of the most common musical forms. We often know it as chorus-verse-chorus. A very simple way to introduce this form is to begin and end with a rumble, which would function as the A section. The B section could then be a call and response or a general jam.
- **Rondo Form**: Rondo form extends the ABA form to become ABACADAEA. In this unit of study Rondo form is frequently used as a presentation form for groups of students who are composing or improving.
- **Soundscapes**: Soundscapes are usually unmetered and explore the unique timbres of individual instruments. Students can be encouraged to explore new ways of creating sounds on their instruments (rubbing the drums with hands, or fingernails). Soundscapes can be created to accompany poetry, or Readers Theatre.

## **PART A: BUILDING FOCUS AND CIRCLE ETIQUETTE (1HOUR)**

The objective of these exercises is to establish a focus and attention to non-verbal communication in the drum circle. These exercises begin with body percussion and then can be transferred to the drums. Students are seated in a circle on chairs. These activities should be used to build skill and focus at the beginning of every drum circle class. At the end of each of these activities, discuss with the students what they had to do to be successful. Create with them the “Drum Circle Respect Code”. Refer to *Drum Circle Etiquette* in the introduction to this unit.



### *Passing the Rhythm*

Have the students sit on chairs in a circle.

- The leader begins playing a four-beat rhythm using body percussion (snap, clap, pat, and stamp). As the leader makes eye contact with the person next to him or her in the circle, that individual takes up the rhythm.
- The leader continues to make eye contact with each person individually around the circle until everyone is performing the initial rhythm.
- The process continues as a new rhythm, is introduced and imitated when eye contact is made.
- Eventually, four rhythms are being performed simultaneously.
- Note that every second rhythm sent should be fairly simplistic (four claps). In this way the underlying beat is always audible.



This same exercise can be used with the drums when students have learned the strokes – bass, tone, and slap. Similarly, the rhythms passed can involve random vocal sounds, and finally singing of pitches using solfege syllables.

### *Echo Body Percussion*

Have the students sit in a circle.

- The leader performs a four-beat rhythm using (snap, clap, pat and stamp). Students echo the rhythms immediately after hearing them.
- When students are comfortable and confident with this exercise, divide the circle into three groups – assign each group to be the snap, clap, or pat. Echo a four-beat rhythm using these three parts of the body; students in the circle will collectively echo the part of the rhythm they have been assigned.
- Extend this exercise by the parts until all students have performed the snap, clap, and pat. The complexity of this exercise can be extended by increasing the pattern to be eight, twelve, and sixteen beats.



Transfer this exercise to the drum circle assigning the “snap” to metals, “clap” to woods, and “pat” to skins. Another possibility is to assign the “snap” to the slap on the drums, the “clap” to the tone, and the “pat” to the bass. Finally, the teacher will use this exercise using only the drum (tone, slap, and bass).

### *Canonic Imitation*

Have the students sit in a circle.

- The leader performs a four-beat rhythm using body percussion.
- Students immediately echo the rhythm while focusing on the next rhythm being performed by the leader.
- This exercise continues in this manner.



The students are divided into three groups. Group two follows the leader; group two follows group one, and so on. This exercise can also be transferred from body percussion to the drums.

### *Layering Rhythms*

In this exercise students experience the way rhythms fit together to form a cohesive whole. This happens by being conscious of what another group is playing, while performing their own rhythm.

- Divide the circle into three equal groupings.
- Begin by echoing a four-beat rhythm which the whole circle echoes and continues to repeat.
- When the initial rhythm is solid, indicate using non-verbal communication which group will play the second rhythm that is being echoed.
- When the first and second rhythms are being solidly performed introduce, the third rhythm for the remaining group.



Add dynamics to the exercise by establishing non-verbal cues to represent piano (soft), forte (loud), crescendo (gradually getting louder), and decrescendo (gradually getting softer). The teacher could also create a set of flash cards indicating the dynamic levels or arm levels as in the facilitation cues. Dynamic changes may begin to be used first with the whole group, and then with individual groupings within the circle.

Another extension is to have the groups switch parts without stopping the drum circle (Group 2 would take the rhythm of Group 1, Group 3 would assume the rhythm of Group 2, and Group 1 would take the rhythm of Group 3). This could happen on a signal from the leader (four quarter note beats on the claves or gankogui). This exercise can continue until each group has had an opportunity to perform each rhythm.



As a class, have the students review circle etiquette. Their comments should be recorded on chart paper and posted in the classroom.

Before students leave have the students complete the following exit card and pass it in before leaving. See Appendix D in *Explore Music 7–9: Appendices* for examples of Exit Cards.

#### EXIT CARD

List 2 main points you remember about today's lesson on Circle Etiquette:

- 1.
- 2.

During the lesson, record observations with respect level of focus, and independent rhythmic skill development. Checklists can be very helpful as teacher observational tools or students' self-assessment. As students are working on acquiring new performance skills, checklists can track the students' progress. If time permits, it is

effective to develop the checklists collaboratively together with students. Proficiency with respect to skill acquisition can be documented accurately when the observation takes place over time. (Check out “Teaching in Action” p. 53-56 for sample checklists and rating scales.

## **PART B: INTRODUCTION TO THE DJEMBE (BASS, TONE, AND SLAP) 1 HOUR**

The djembe finds its roots in Western African countries of Guinea, Mali, Burkina Faso, Sierra Leone, Ivory Coast, Senegal and Gambia. Originally found among the Mandingo people of West Africa, the djembe was fashioned by the “Numu” or blacksmith caste. Believed to possess special powers, the male “Numu” were responsible for carving masks for sacred rituals as well as djembes were carved for specific drummers. While Djembes were played at community gatherings, and at sacred ceremonies, they were also used as a form of communication between villages. In some rural areas of West Africa, the djembe continues to be used in these ways.



Show the DVD, *Exploring the Drum*” by Ken Shorley (Djembe: Introduction and Exploring the Strokes). Watch only until the drum strokes have been introduced. Turn the CD off when the practice session begins.

Play for the students the video, *Grand Master Djembe Player*. The grand master featured in this video is Sega Cisse, a 70 year-old master djembe player from Mali. Pose questions like:

What do you notice about this performance?

- There is more than one drum playing.
- They are not using music.
- The drums appear to be having a conversation.
- Someone is singing in the background.
- People are moving to the music.
- The performers are dressed in brightly coloured outfits.

What are the different strokes that are being used?

- Bass
- Tone
- Slap

What are the differences in the sounds of these strokes?

- The bass is played in the center of the drum and has a lower sound.
- The tone is played on the side of the drum and sounds higher.
- The slap is played on the edge of the drum and has a sharp slap sound.

Now play for the students, African jembe cora music

How does this performance differ from the first one you heard?

- There are instruments other than drums. Djembe, kora (a 21-string instrument with harp and guitar-like features with has a straight neck and a resonating cavity made from a large calabash), bali (a xylophone- style instrument constructed from different lengths of hard wood over a wooden frame).
- Similar instruments appear to be playing the same repeated pattern (ostinato).
- The singing seems to have a soloist answered by a group of singers – this ancient form is known as *call and response*.



Have students respond to the “African jembe cora music” in their listening/viewing journal (see Appendix D in *Explore Music 7–9: Appendices* for a sample), or students may wish to use one of the following response starters.

Listening Response Starters (see Appendix D in *Explore Music 7–9: Appendices*)

You might start your response with one of the following sentence starters. When I hear this drumming music ...

- I think about ...
- And close my eyes I see ...
- I remember when ... because ...
- I don't like when ... because ...
- I wonder why the performers played it this way ...
- I wonder if ....
- I think it is interesting when ...
- It reminds me of ... because ...
- It surprises me when ... because
- This makes me think of ...
- I that the best instrument is ... because

You might want to:

- Write a note to the composer.
- Make a list of million dollar words that the music makes you think of.
- Draw a picture of what the music makes you think of. Write a description to go with your picture.
- Make a list of strong action verbs that you think go with this piece of music.



Students may want to explore further how the Djembe is made. *Roots of Rhythm* website has a good explanation accompanied by visual images.

## **PART C: PLAYING THE DJEMBE IN A DRUM CIRCLE (1 HOUR)**

With the students seated in a circle on chairs with the drums in front of them, review the “Drum Circle Code of Respect” with the students.

Show the video, *Exploring the Drum* by Ken Shorley (Djembe: Introduction and Exploring the Strokes). Watch once again as the drum strokes are introduced. Working with the CD, practice the strokes.

With the teacher as leader, practice echoing 4-beat rhythms first to the full circle, then to smaller groups of instruments, and finally to individual students. Now teach the following facilitation cues. (You may want to use the Cheryl Stevens DVD to demonstrate the facilitation cues to the students.)

- **Getting Attention:** Standing in the center of the circle, make eye contact with each participant before moving to a specific cue.
- **Rumble/roll:** Taking a stance rather like a surfer and shaking the hands indicates that the drummers should perform a roll on their drumhead by alternating hands. By dividing the circle in half, the facilitator can sculpt the sounds of each group, with one hand for each. The resulting effect is quite dramatic.
- **Dynamics:** By moving the arms up and down, the facilitator can change the volume from soft to loud. Gradual arm movements up and down can create a crescendo or decrescendo. This is very effective when combined with the roll.
- **Stop/start:** Many facilitators indicate a stop by speaking aloud, “1, 2, 3, 4 stop”. The stop is often accompanied by quick hand gestures outward, and even a leap in the air. A count of “1, 2, back to the beat, go” will bring the group back in together.
- **Call and response:** Call and response is an ancient form where the leader plays a rhythm that is then echoed by the group. To facilitate this cue, the leader can simply play as a sign of invitation.

When the students are secure with these cues create a piece in ABA form. Begin the A section with a rumble/roll creating contrasts in dynamics by using arm motions. The B section will be a call and response initiated by the facilitator and repeated by the drummers in the circle. Complete the piece by returning to the A section with dynamic variance. Finish the piece by using a stop cue.



Students may want to have the opportunity to work as a “facilitator” to practice dynamic changes in the rumble. The class could be divided into two or three small groupings for the purposes of practicing these skills. Students can have the opportunity to rotate as facilitators.



As a class or in the small groupings, develop a checklist of skills needed by the drummers in order to perform the cues provided by the facilitator.

Performer's Checklist	Most of the time	Some of the time	Hardly ever
Am I watching the facilitator?			
Does my hand bounce off the center of the drum when I play a bass tone?			
When I play an open tone do my fingers stay together and bounce off the drum head close to the edge?			
Am I striking the drum so that I can still hear my peers playing?			

If time permits, students may also want to develop a similar check list for the facilitator. They might consider the following questions:

- Are the gestures clear?
- What makes one gesture clear and another ambiguous?
- What are some other non-verbal gestures that might be more effective?
- Are students given enough time to respond to gestures?
- Why does the circle need time to respond?
- How does it change the sound of the circle when the facilitator uses a fast gesture (i.e. *crescendo*, *decrecendo*)?

## **PART D: ADDING TIMBRES TO THE CIRCLE (1 HOUR)**

In this part of the unit students will be introduced to the other instruments in the drum circle, and have opportunities to use them in creating a group rondo.

Using the Cheryl Stevens DVD “*The Art and Heart of Drum Circles*” introduce the students to the other drums and auxiliary percussion that are found in a drum circle. If the teacher is comfortable, introduce the instruments and the playing technique in person.

Give out the instruments so there is a variety of metals, shakers, woods, and skins. Repeat some of the focus activities using the instruments instead of body percussion.



### *Extension of ABA Piece*

Echo at least 4 different 4-beat rhythms that could be layered to form a textured piece. Divide the circle into four groups and assign a rhythm to each grouping. Hear each group perform the rhythms by themselves. Gradually layer the rhythms. Teachers may want to accent the underlying beat by playing the claves or gankogui. Now create an ABA piece as above, but instead of using a call and response in the B section, use a layering in and layering out strategy.

When the rhythmic ensemble is solid, create a new B section by having students swap rhythms. The leader could do this by having the rhythms move clockwise or counter clockwise using an appointed cue, such as, “1, 2, 3, 4, switch” spoken and played on the gankogui. Rhythms could also be swapped across the circle. Rhythm cards, with four beat rhythms, on them could also be used to create new ostinati for the groupings. Students could compose four beat ostinati to play in their particular instrumental grouping. As in the previous lesson, students could break into smaller groups to work on these skills independently. The resulting “B” sections could be shared at the end of the class.

## **PART E: FROM MOVEMENT TO READING (1-2 HOURS)**

This activity is rooted in the work of Dalcroze (1865-1950), a Swiss musician and educator who believed that experiencing music begins with movement. Performing physical movements assigned to rhythmic durations allows students to experience rhythmic patterns prior to reading them. In this activity, rhythmic durations – eighth note, quarter note, half note, and whole note – are assigned specific movements that are performed while listening to a musical track. Students imitate the physical movements of the leader.

These movements could be

- Stepping – quarter notes
- Patting – eighth notes
- Two hands sweeping back and forth with an audible mouth sound “swish” - half notes
- Clap on beat one and rotate other hand in a circle – whole note

This strategy should be used as a warm-up to several lessons before being used to develop rhythmic reading and composition. Begin the lesson by performing sixteen beats of each of the above movements to a selected recording of music. Combine the movements until a rhythm such as the one below is being performed repeatedly.

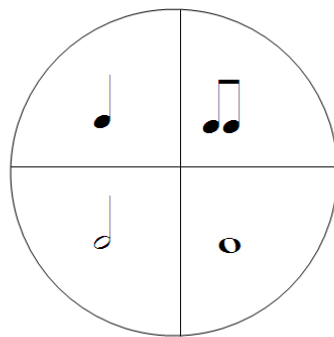


### *Introduction to Rhythmic Notation*

Introduce the visual representation for each pattern, name the note (quarter note, eighth notes, half notes, and whole notes) and associate them with the physical movement. Have the students discover the duration of each action when performed against a steady beat. At the same time assign a rhythmic syllable to each note (quarter note – tah; eighth notes – ti-ti; half note – two; and whole note – four)

### *Practice the concept*

Allow student to assume the role as leader and point to the different notes on the chart, while students perform the actions against a steady beat kept by the teacher or a musical track playing in meter of four. These lead-in activities should take place over several classes.



### *Introduction to Round*

Begin the class with the warm-up exercise outlined above. Following this exercise put a four-measure rhythm on the board for students to perform using body percussion. Divide the class in half and perform it as a round, repeating the rhythm four times. Introduce the repeat sign at this time. If this is successful, try it with three groups, and finally with four groups.



### *Transfer Movement to Instrument*

Transfer this activity to instruments (woods, metals, and skins) and perform the rhythm together in unison and then as a round in three parts. Each group may need to perform the rhythm individually prior to putting it together as a round.



### *Create a Shared Composition with the Students*

Lead the class into composing a shared piece, guiding them to begin with time signature, choose the appropriate so each measure has the correct number of beats, and making decisions as to how the piece will be performed – body percussion, instruments, etc. Now students will be able to compose an independent group composition (see “Teaching in Action: Grades 7-9, p. 34 for directions in terms of gradual release of learning responsibility to student).

### *Group Composition*

In this activity students will compose a sixteen-beat rhythmic piece and decide how they will perform it on their instruments. If drums are being used, students will choose how they will perform the rhythm (tone, slap, or bass). Divide the class into groups of four or five and provide them with a composition template. As students are composing, the teacher should circulate, observing progress, and providing support as needed.

### *Performance of Group Compositions*

Students assemble back into circle formation for the performance. Using a Rondo form, with the A section being the initial four-measure rhythm used at the beginning of the class, the groups will share their composition.

- A – Everyone plays initial four-measure rhythm
- B – Group 1 shares composition
- A – Everyone plays
- C – Group 2 shares composition
- A – Everyone plays initial four-measure rhythm

This process continues until everyone has shared.



With the students, co-construct an assessment rubric or use one such as the one below.

	Yes	No
Does our composition start with the time signature?		
Does each measure have four beats?		
Have we used a combination of eighth, quarter, half, and whole notes?		
Did I separate my measures using bar lines?		
Does my composition end with a double bar line?		

### *Technology Connection*

Students can record their composition using Noteworthy Composer. See the directions for downloading and using Noteworthy Composer in the Appendix section. Student should be encouraged to post their composition to the wikispaces website. Compositions can also be placed in the student's portfolio.



Drawing upon the notion of differentiated instruction, students could be provided with the following suggestions and make individual choices based upon their personal interests.

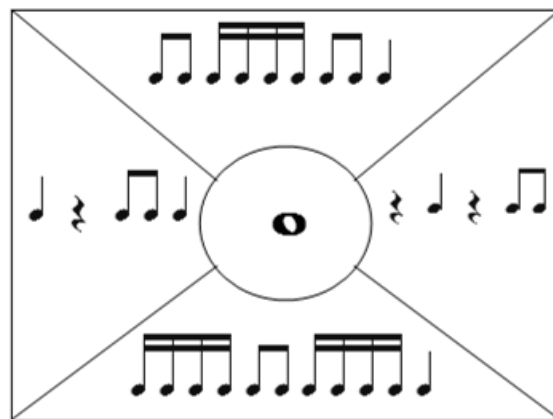
- The groups exchange compositions and perform them on the drums or auxiliary percussion.
- Choosing new physical movements to represent the rhythmic notes, the students perform the rhythmic composition.
- Students add two rhythmic ostinati and perform their rhythm using the ostinati. Students might be interested in notating their final composition using notation software such as Noteworthy Composer or Finale Notepad.
- Students move to mallet instruments and using the C pentatonic scale add pitches to their rhythmic composition. Students might be interested in notating their final composition using notation software.

## **PART F: READING PRACTICE AND INTRODUCING LAYERED OSTINATI (APPROX. 2-3 HOUR)**

As a warm-up, have the students sit in the drumming circle with drums, woods, metals, and shakers. Begin by pointing at the rhythms and students say them simultaneously and drum in the air. Repeat the exercise again having students drum and say the rhythms (It is helpful to make every second rhythm the center whole note.) Next the facilitator echoes an eight beat rhythm using two of the 4-beat rhythms. Students echo the rhythm and then stop and identify which ones were played. Do some echoes with the whole group, small student groupings and individuals. Repeat the process until all students demonstrate competency.

Allow students to assume the role of facilitator. This exercise may be extended by having the students move into small groups where one strong student assumes the role of facilitator and echoes two rhythms for the group. The role of facilitator can be moved so that each student has an opportunity to lead.

Assign one of the rhythms to each group of instruments. Have them decide as a group how they will perform it. (With the drums they will need to decide which notes will be tone, bass, and slap. With the gankogui, students will choose which note will be played on the high bell and which will be on the low. They may also want to decide if one tone will be muffled.) Students should practice playing their rhythm four times. Allow each group to share their rhythm with the class. Now put them in an ABA form using the rumble with varying dynamics as the A section. The B section will be the layering in and out of the rhythms student groups have practiced.



*Jambo Everybody* (by Sylvia Wallach; Arr. By Ruth Morrison)

Begin by asking students how many different ways they know to say “hello” in English. Chart answers. What about in another language? Record answers. Create a bulletin board with a world map, and the “hello” connected to the countries in which they might be heard. This is a living, emerging work that may take quite some time to complete.

Teach the vocal ostinato of *Jambo*, with body actions. As soon as it is secure, add the instrumental and sing the vocal line over the ostinato. Discuss with students what is happening. Teach the vocal line by rote. Establish the form (ABAC).

Teaching of the ostinati can be done in a variety of ways – visual flashcards, rote, reading notation, or at once using movement. Create variety in your teaching so that all students have an opportunity to learn in their preferred style.

At this point students can have a variety of experiences creating a B section by

- Creating a series of word phrases using the different ways of saying hello in other languages,
- Composing an eight-beat phrase with the “hello” words and playing it on body percussion, found sounds or classroom non-pitched percussion,
- Composing sixteen measures using traditional notation and deciding how to perform them,
- Creating a movement composition lasting eight or sixteen beats – it could involve using echo or question and answer techniques,
- Creating a composition using picture or word cards that could then be spoken, played, or danced,
- Writing an acrostic poem using the word “JAMBO” or “HELLO” or any other words of their choice, and
- Composing a four-measure B section in  $\frac{3}{4}$  time.

*Jambo Everybody* (by Sylvia Wallach; Arr. By Ruth Morrison)

Ex'ry - one I know is say-in' "Jam -bo" Jam-bo, jam-bo says he-lo

Jam - bo, He - lo Jam - bo, He - lo

L H H L L H H L L H H L L H H L

The musical score consists of six staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a drum line with rhythmic notation (vertical stems and beams). The fifth and sixth staves are additional musical parts, possibly for guitar or bass. The drum line is accompanied by a sequence of rhythmic letters: L H H L L H H L L H H L L H H L.

## CHARACTERISTICS OF DRUMMING ENSEMBLES

Through watching video as well as others that you select, and engaging in the drum circle experiences, students will have had opportunities to experience the specific features of African music. Bakan (2007) in his book, *World Music: Traditions and Transformations* outlines these characteristics (pp.196-197). Lead the student to discover the characteristics of drumming ensembles, in particular African Drumming Ensembles.

### Intricate Polyphonic Textures

This refers to the numerous layers of instruments and voices

### *Layered Ostinati with Various Repeats*

The polyphonic textures are created by layering recurring rhythmic and melodic patterns. In the second listening example – “African jembe cora music” this technique was well illustrated. The accompaniment ostinati in *Jambo* also illustrated this.

### *Conversational Component*

The sound conversation may take place between instruments (one drum to another as in the first listening example); between voices as in the call and response in “African jembe cora music”. Sometimes the conversation takes place between the instruments and the dancers, or instruments and instruments.

### *Improvisation*

While many compositions have been handed via oral tradition, there is still an element of improvisation expected, just as in jazz and blues.

### *Variety in Tone Colour*

The music of Western Africa explores the many nuances of colour, and colour combinations that are possible within the ensembles. Students have done this in the experience when the facilitator did the ABA piece with layering in and out.



With the students, create an ensemble rubric that incorporates the elements of the African drumming ensemble. This rubric can be used for the group to self assess as well as the teacher to assess the final performance. A digital audio or visual recording could be made of the performance so that students can review their performances using the collaboratively-created assessment rubric. Students’ final performance products along with the rubric could be uploaded to the class wikispaces site. These assessment products can also be added to the individual portfolio.

Jambo Assessment Rubric	Yes	No
Texture: Our ensemble uses many layers of sound.		
Balance and Blend: All our parts were balanced so one did not take over.		
Unity: Our composition sounded like one person playing. We were all listening to the instrument that was keeping the steady beat.		
Tone Colour: We chose sounds that were contrasting. We use the following instruments:		
Ostinati: Our composition used many repeated patterns to accompany the song. The rhythms we used are:		
The thing I liked best about our performance was:		
One thing I think we could improve on is:		

# Unit 3: Ensemble Playing

## (Approx. 11-14 hours)

### Rationale

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When we drum in an ensemble, there is a sense of communion that reaches into the depths of our being, moving beyond what words can communicate. For some, drumming in an ensemble provides a sense of connectedness and belonging. For others, it helps build a sense of trust, as well as respect for self and others. It may provide a safe environment when one can risk stepping outside the known, and moving to the unknown. Each class period should contain opportunities for students to explore in the context of the class drumming circle, to improvise and to engage in directed-practice pairs, and to practice and develop independent rhythmic skills within a small ensemble setting.



In this unit students should be encouraged to create a personal portfolio as well as a group portfolio. Below are the possible assessment tools that could be used both in terms of assessment for learning as well as for a summative assessment. Within each of the four parts of the units students are:

- Developing individual skills that they will practice in pairs or small ensemble settings,
- Working on individual performance skills (playing technique, rhythmic independence, ability to focus) in small ensembles.
- Developing individual social skills of cooperating with others, listening to others, making decisions, taking responsibility

The following assessment tools should be used to inform future teaching and learning activities:

- For individual skills: teacher check lists that reflect a continuum, and/or peer assessments
- For individual performance skills: teacher check lists that reflect a continuum of development and individual performance assessment rubrics with opportunities for goal setting and reflection.
- Individual social skills: teacher check lists that reflect a continuum of development, and/or individual assessment rubrics with opportunities for goal setting and reflection.

Students are also developing ensemble skills as a group. They are learning to be critical listeners, reflective responders, and problem solvers as they listen to the digital/audio recordings of their performances. For this unit students will be divided



into three or four small ensembles who will work together for the duration of this unit. These ensembles will have the opportunity to record their performances on digital video or audio, self-assess both individually and as group, and conference with the teacher to share group goals. Assessment will focus equally on the musical aspects of the performance as well as on the group process in reaching the performance product. These performance records as well as the individual and group reflections will become part of their personal/group portfolios. As an ensemble the groups will be

- Developing the ability to maintain constant tempo, play as a group with appropriate balance and blend.
- Practicing the skill of self-assessment, listening critically to their performance, recognizing strengths, and identifying areas for future focus. The problem solving will lead them to create group goals for future performances.
- Working on the social skills required to work successfully as team members.

The following assessment tools should be used to inform future teaching and learning activities.

- Students will use a group reflection rubric entitled *Group Assessment: World Drumming Ensemble* to assess their progress as a group (see Supporting Materials).
- Students will conference with their teacher after filling in the *Group Assessment: World Drumming Ensemble* and record the suggestions that come from that discussion. At the same time, the instructor should keep observational notes with respect to each group throughout the four recorder performances.
- Students will use the group assessment rubric to gauge their progress on how well they are cooperating and listening to others, making decisions as a group, and assuming responsibility for their roles within the group.

The final activity (Part D) – Writing and Performing a Rhythmic Rap – provides students with an opportunity to compose and notate their work using a notation program. A composition rubric has been provided to assist with the assessment of this activity. See Supporting Materials.

Just as students are taught the playing skills needed to complete this unit, so they will need to have the teacher model the process of using the individual and group assessments. Summative evaluation takes place at the end of the unit. However, it is the sum total of all the work that has been done throughout the unit.

If students are using a “portfolio assessment”, the teacher should spend considerable time assisting students in choosing the work they would like to highlight for final consideration. Consider that this is a developmental profile designed to show students

progress from the beginning until the end of the unit. Students should be encouraged to ask the following questions when they are selecting work samples

- What did I do?

When students are answering this question, they are gathering work samples that document what they have accomplished in the unit. Students should select work samples/recording/group and self reflections that exemplify their progress

- What did I learn?

In the final analysis the student assisted by the teacher if necessary, should brainstorm a list of what they have learned. Again, sorting through the work samples, and reflections will help trigger memories of each learning event. What did I learn is a crucial aspect of portfolios that is often overlooked? The reason it is over-looked, is.

- What will I do next?

When students think about this question it is essential that they see how they can apply what they have learned about themselves and their performance to a new context. This last question is valuable in helping students become lifelong learners.

## **PART A: INSTRUMENTAL ENSEMBLES**

Teachers may wish to use two different resources for this section – the video series on *African Drumming* by Wendy Mackie and/or *World Drumming: A Cross-Curricular Curriculum* by Will Schmid. The video series by Wendy Mackie introduces the drums of West Africa using spoken syllables to identify the bass, tone, and slap whereas the series by Will Schmidt uses the terminology, “high & low”. Both series, rooted in oral tradition, use imitation and language to teach the drum circle parts.

### **Ensemble #1 (World Drumming: A Cross Curricular Curriculum, p.14)**

In this ensemble, students will focus on question and answer in the context of the whole group as well as in paired settings. With their teacher as facilitator, students will learn to use a marking rubric to assess their musical performance and their abilities to work as a cooperative learning group. Finally, students will have opportunities to reflect on personal and group successes, and set personal goals for future ensemble experiences.

#### *Warmup*

Introduce Question and Answer (*World Drumming: A Cross Curricular Curriculum*, p.17). Speak and drum the question at the same time. For example, the teacher might ask, “What’s your name?” The individual student would respond immediately, “Jennifer Johnson”. Continue asking the question until each student has answered. An alternate question could be posed – “What’s for dinner?”

### Paired Practice

Working in pairs, students create musical conversations of questions and answers. These could be performed for the class or shared in small groupings. It is important that students have the opportunity to change roles. Encourage students to lead four questions in a row, before switching roles. If pairs of students are practicing at the same time, keep an underlying beat using an instrument such as the cow bell. As students gain confidence with two beat question and answer, they can extend the question to four beats – “What did you have for breakfast?” and the answer - “I had ham and eggs.”



### Assessment for Learning

The teacher should circulate from group to group and assess students’ competences in creating questions and responses as well as their abilities to work cooperatively. Consider the following:

- Did students demonstrate respect for each other and the drum? Were students able to co-operate and take turns in the paired practice?
- Did students demonstrate correct posture, holding position, and drumming technique?
- Were students able to create questions and answers with the 2-beat phrase? 4-beat phrase?
- Were they able to do this with their voice only? Voice and drum? Drum only?

These skills and the achievement levels attained (Got it! Working on it; Need some help) at this point in time can be placed in a chart such as the one below.

Student’s Name	Take turns	Correct Posture	Correct Holding Position	Correct Drumming Technique	Able to construct Q and A in 2-beat phrase

Note: These kinds of observational assessment will provide the teacher with information that will assist in planning future lessons. Opportunities should be provided for students who are experiencing difficulty with drumming technique or improvising questions or answers. Teachers need to plan enrichment activities for students who are experiencing success.

### *Teaching Ensemble Parts*

Echo rhythms that are to be used in the ensemble piece. Go around the circle, having an individual and/or groups of students echo the rhythm. Repeat the rhythm and have the whole group echo the rhythm.

(*World Drumming: A Cross Curricular Curriculum*, p.18).

Now begin with two parts – low drum and high drum - divide the group into half and play these two parts, remembering to keep the dynamics soft enough so that the two groups can listen to teach other. The teacher may want to play the bell part to keep the tempo from speeding up.

### *Ensemble Practice*

To begin ensemble work, teachers may wish to divide the class into groups of six. Two or three students will be responsible for each drum parts with one person on the bell part. Begin as a whole group and then give students time to practice in small groups. Provide an opportunity for students to perform for each other.

### *Reflection*

With the students, brainstorm a list of things that they have discovered are important about playing in an ensemble. Focus on both the process of working together socially, as well as on the musical skills involved. Create a class rubric or use one from Appendix F.

### *Model Group Assessment*

If appropriate use time to model the group assessment process for the whole class. With the permission of the group, video or audio tape their performance. Direct the group to reflect on each criterion in the Group Performance Assessment form. Guide the group in their discussion, ensuring that each group member has an opportunity to share. If time permits, a “mock teacher/group conference” could be conducted.

### *Teaching Final Ensemble Parts*

In the next session, add the medium drum part next. Echo teach it to the whole group, and then divide the group into three drum parts and play the ensemble together. Make sure that students are using the verbal cues to stay together. Air drumming or using body percussion can help to solidify the rhythms prior to putting them on the drums. Add the gankogui and the rattle and rattle parts. It is important to allow students to rotate through the different parts. One simple way to do this is to have the students stand and rotate around the circle, leaving the instruments in place. This activity will take several class periods for students to begin to play the instruments as an ensemble.

### *Ensemble Groupings*

The final objective for this ensemble is to furnish opportunities for students to develop independent skills in their performance. Divide the class into their groups once again and begin with the three drumming ensemble parts. As groups gain confidence, have them add more parts. However, if groups are not ready for all the ensemble parts, have several students continue to play the same part.



### *Assessment and Reflection*

Allow students to perform the ensemble for each other and/or make a recording of the ensemble. This will be the first opportunity for groups to practice listening to their ensemble and to assessing their progress. In the Supporting Materials there are two performance assessment sheets, one for the group and one for individual students (*Individual Performance Assessment: World Drumming Ensemble* and *Group World Drumming Ensemble*).

Consider the elements of technique, focus, as well as rhythm and beat. Time should be allowed for the teacher to conference with each group with respect to setting group goals.

This is also an important time for students to reflect on their individual progress, setting personal goals for the future in terms of Group Work. This could be done as a journal entry or by using the individual assessment sheet entitled *Individual Check-up: Am I doing my job?* (see Appendix D in *Explore Music 7–9: Appendices*).



To create a larger instrumental performance piece in binary form (ABAB), the facilitator could create an A section with a rumble with varying dynamics. The B sections could feature individual ensemble groupings, performing the Instrumental Ensemble #1.

## **CHARACTERISTICS OF AFRICAN DRUMMING ENSEMBLES**

Following the culminating performance of the previous section, it is a good opportunity to discuss the characteristics of a drum circle, with particular focus on African Drumming.

Review the characteristics of African Drumming Ensembles after performing the three ensembles in this Unit.

- *Intricate polyphonic textures*: This refers to the numerous layers of instruments and voices.
- *Layered ostinati with various repeats*: The polyphonic textures are created by layering recurring rhythmic and melodic patterns. In the second listening example – “African jembe cora music”, this technique was well-illustrated.
- *Conversational component*: The sound conversation may take place between instruments (one drum to another as in the first listening example); between voices as in the call and response in “African jembe cora music”. Sometimes the conversation takes place between the instruments and the dancers.
- *Improvisation*: While many compositions have been passed on via oral tradition, there is still an element of improvisation expected, just as in jazz and blues.
- *Variety in tone colour*: The music of Western Africa explores the many nuances of colour, and colour combinations that are possible within the ensemble.

## **PART B: ENSEMBLES THAT USE SINGING AND MOVEMENT**

### **Ensemble 2: Take Time in Life (p.29) – from Liberia, West Africa**

(Refer to: World Drumming: A Cross Curricular Curriculum, p.29)

In this ensemble students will have an opportunity to continue ensemble work as well as develop rhythmic complements (p.24). Rhythmic complements teach students how to play and create complementary parts. Students will learn to: leave space in the music for others, play different patterns than do the other players, play in the holes, play above and below, and play different tone colours (p. 24). Additionally, students will come to understand that drumming, singing, and moving are all part of the celebrations in African drumming circles.

#### *Warmup*

Begin the ensemble with the “Layered Rhythms” focus group activity from Unit 2, making sure that the rhythms used complement each other (See p. 24).

#### *Teaching Complementary Parts*

Following the directions on p.24-25, teach the students to play the complementary parts using body percussion, first separately, and then combined. The teacher should keep the beat using the gangkogui.

#### *Paired Practice*

Working in pairs, students are encouraged to make up a complementary part to the teacher’s quarter note beat. Have students practice performing it, using body percussion. Ask for volunteers to share their complementary parts.

#### *Discussion*

Through discussion following the paired sharing, lead students to discover the characteristics of rhythmic complements. Ask them to assess with their partner see if their invented rhythmic complement met these criteria. Hints for Rhythmic Complements:

- Leave space for others (windows in your music)
- Play different patterns than other players
- Play in the holes
- Play above or below
- Play different tone colours

#### *Teaching Ensemble Parts and Movement*

Playing the medium drum part from Ensemble 1, have the students move (p. 30). Half the group can drum, and half can move. Repeat so that each group experiences both parts.

## Movement Parts

- Right together, left together
- Clap on beats 2 and 4 (when feet come together)

### *Teaching chorus by rote or rote/note*

Lead students to notice the role of the soloists and chorus. Introduce the concept of “call and response”. Take turns having part of the class be the soloist and the other being the chorus. Add the shekere part (see p. 31) and gangokgui parts. Put together the movement, vocal, and three instrumental parts.

### *Ensemble practice*

Divide the class into three groups (Group 1, Group 2, and Group 3). Ask the students to decide who will perform instrumental parts, vocal parts, and movement. The vocal and movement might be done by the same person. Provide enough time in the practice for students to experience all parts. Allow time for students to share their performance with the class.



### *Assessment and Reflection*

Allow students to perform the ensemble for each other. Make a recording of the ensemble. Provide time for students to view or listen to their ensemble and to assess their progress using the rubric in the appendices. Students should refer to the goals that they set for the Ensemble 1 and discuss their success in achieving them. This discussion will guide the goals that they set for their next ensemble performance (*Group Performance Assessment: World Drumming Ensemble*). Students should also fill out the *Individual Performance Assessment: World Drumming Ensemble* focusing on the improvements from the first assessment in Ensemble 1. See Appendix D in *Explore Music 7–9: Appendices*.

This is also an important time for the group to consider how well they are working together. They could use the assessment form (see Appendix D in *Explore Music 7–9: Appendices*) – *Group Check-up: How are we doing?* – to reflect on how well the group co-operates with each other, listens to each other, makes decisions, and shares responsibilities.

### *Performance Ideas*

Teach the verses to the class and ascertain which students might feel comfortable performing on their own or in a small group.

- *Verse 1*: Small group of soloists or an individual from Group 1 sings. (Group 1 performs instrumental parts).
- *Chorus*: Group 1 continues to perform instrument parts. Small group takes the call part in the chorus, while the rest of the class sings and moves.
- *Bridge*: Group 2 instrumentals begin playing the parts and Group 1 instruments stop playing.

- *Verse 2:* Small group of soloists or an individual from Group 2 sings. (Group 2 performs instrumental parts).
- *Chorus:* Group 2 continues to perform instrument parts. Small group takes the call part in the chorus, while the rest of the class sings and moves.
- *Bridge:* Group 3 instruments begin playing the parts and Group 2 instruments stop playing.
- *Verse 3:* Small group of soloists or an individual from Group 3 sings. (Group 3 performs instrument parts).
- *Chorus:* Group 3 continues to perform instrument parts. Small group takes the call part in the chorus, while the rest of the class sings and moves.
- *Coda:* Group 3 instruments continue playing and are joined by all members of the class. The intensity and dynamics increase until the facilitator gives the cue to stop.



Make a recording of the performance. Compare this recording with the first recording that the class made of Ensemble 1. Discuss the growth that students observe. Record these observations on a growth chart. Post the growth chart on the class website along with the recordings.

#### *Performance Enhancements*

A guitar could be used to accompany this piece (See p. 33 for guitar chords). The vocal harmonies in the chorus could be played by Orff style xylophones. For more performance ideas, see p. 25.



There are many additional ensemble pieces with African Roots in *World Drumming: A Cross Curricular Curriculum* by Will Schmidt. Ensemble 2: High Life can be used with the Liberian song “*Banuwa*” or the South African song “*Siyahamba*”. The instrumental ensemble by itself sounds very interesting with the following recordings: “Evening Samba” from Mickey Hart’s *Planet Drum* (RCD10206/RACS; “Diamonds on the Soles of Her Shoes” from Paul Simon’s *Graceland* (WB).

## **PART C: THE LATIN CONNECTION – WATER COME A ME EYE (P. 54)**

In this part of the unit, students will gain solid playing skills on Caribbean rhythm instruments – guiro, maracas, and bongos. Students will explore, read, perform, and improvise using syncopated pattern (eighth note, quarter, eighth note – syn-co-pa). Students will be introduced to and perform a Calypso piece, a popular style of music found on Caribbean islands such as Trinidad and Jamaica. Students will also develop an understanding of the cultural and geographical characteristics of the Caribbean and make cultural connections between Spain and the West Coast of Africa.

On a world map, locate the Caribbean Islands and with the students, compile a list of Caribbean place names on a chart. Put students in small groups for the purpose of creating a list of what they know about the Caribbean. Create a class KWL chart. Refer to the map from Unit 1 and trace the slave roots of Africans from West Africa to the Caribbean Islands. At this point the teacher could explore with the students how instruments have changed, the role of music in Caribbean history, as well as the unique



musical forms and practices that have developed in the Caribbean Islands (For example: Calypso, Steel Drums). Tell students that they will be using three instruments unique to the Caribbean with a calypso song, *Water Come a Me Eye*.

*Teaching the Ensemble Rhythms (p. 54)*

Echo the rhythm for the claves (clapping), maracas (patting knees with correct hands – R&L), and guiro (with mouth sounds and hands in the air doing guiro motion). Now divide the class circle into three groups. Begin with Group 1 with guiro rhythm and action, add group 2 with maraca rhythm, and Group 3 with clave rhythm. When this is solid, the teacher can sing *Water Come a Me Eye* over the rhythms. Do this activity three times until each group has tried all three rhythms.

Student's Name	Correct Holding Position	Correct Rhythm
Paul guiro		
maracas		
claves		
Susan guiro		
maracas		
claves		

*Playing Positions*

Watch the video that accompanies *World Drumming: A Cross Curricular* so that students can be introduced to the proper playing technique for the guiro, maracas, and bongos. Put students in their performing groups to work on this part of the ensemble. Use a chart as the one above to assess students' individual playing technique.

*Teach the Song*

Help students discover that the form of the song is *call and response*. Provide students with a copy of the melody line. Perform the first verse and have students trace the melodic contour in the air with their finger. Sing a second time, and have students sing and track the response on the music. Discover that the form of the verse is **ABAB**. Allow a few students to try playing the call and response on mallet instruments (See p.57 for melody line of the song).

*Putting it Together*

Divide the group into five groups (Guiro, Maracas, Claves, Mallet Instruments, Singers). Gradually add the non-pitched percussion parts. When this is solid, add the mallets and singers, performing the verse. When the performance is solid, try the chorus. Students should have opportunities to rotate through the different parts. When students are ready, add the low conga and bongo part.

### *Ensemble Practice*

Divide the class into their small groups to practice the instrumental parts of the ensemble. Encourage students who are ready to play a rhythm individually in the group to do so. Continue to support groups who are experiencing difficulty by minimizing the number of layers in the ensemble and/or the number of students playing each rhythm. Perform for each other, with the rest of the class performing the call and response melody.



Allow students to share perform the ensemble for each other. Make a digital or audio recording of the ensemble. Provide time for students to view or listen to their ensemble and to assess their progress using the rubric in the appendices. Students should refer to the goals that they set for the Take Time In Life and discuss their success in achieving them. This discussion will guide the goals that they set for their next ensemble performance (*Group Performance Assessment: World Drumming Ensemble*). Students should also fill out the *Individual Performance Assessment: World Drumming Ensemble* focusing on the improvements from the first assessment in Take Time in Life.

Students should also reflect individually on their ability to work with the group. Have them use the assessment for *Individual Check-up: Am I doing my job?* (see Appendix D in *Explore Music 7–9: Appendices*). Once they have filled in this form have them refer back in their personal portfolio to the same assessment form they filled out after Ensemble 1. They should consider if their initial goals have been achieved. If so, a new set of goals should be constructed. If goals have not been met, the instructor should assist the student to explore why this might be happening and set a plan to guarantee success.

## **PART D: COMPOSITION IN A DRUM CIRCLE CONTEXT**

In this final culminating experience students will first perform a rhythmic chant with accompanying ostinati and then compose their own rhythmic chant in small groupings. The student will perform their compositions, and record them digitally. Students who have the rhythmic background will notate the final score using notation software. The notated scores will become part of the groups' portfolios and/or individual's portfolio.

Groups that will be notating their raps will follow the guidelines presented in the PowerPoint Lesson (see Supporting Materials). Students could work independently in a lab in small groups, or the teacher could teach the lesson as a whole class experience.

### *Making Connections*

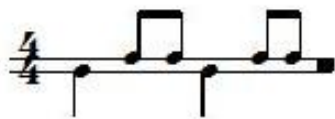
Brainstorm with students what they know about the musical form, RAP. Record their responses. Play recordings of contemporary rappers. Discover the following characteristics of rap and/or rhythmic chant:

Uses non-pitched percussion

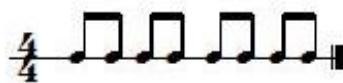
- Lyrics are spoken not sung
- Lyrics are often politically motivated and express strong personal
- Underlying repeated patterns that use non-pitched percussion and/or mouth sounds as in “Beat box”

### *Teaching the Rhythmic Chant*

- Ask students to keep an ostinato (e.g. stamp. clap, stamp, clap)



Hey, wat-cha do - in'



Talk a lit-tle, talk a lit-tle



let loose, o - kay

- Say the rap as students keep the ostinato
- Repeat it again having students walk around the room changing direction at the end of each phrase
- Teach the rap by rote, echoing two measure phrases
- Say it together while moving around the room; Clap the rhythm while saying it; Whisper the words while clapping the rhythm; Say it in round; clap it in a round. Play it in a two-part round using two contrasting instruments (i.e. drums and sticks).
- Add the second ostinato (pat knees while speaking)
- Add ostinato – snap, cluck, cluck; snap cluck.
- Do the whole thing with ostinati on body percussion, clap the rap, then say the rap. Transfer body percussion to instruments:
  - “Hey, watcha doin’” on gankogui
  - “talk a little, talk a little” on shekere
  - “Let loose. Okay” on claves
  - Rhythm of the rap on drums

*Performing the Rap*

Divide the class into four groups

- A - Begin with spoken ostinato. Add the first ostinato and gradually add each one after two repeats. Speak the rap. (In this part explore different vocal timbres).
- A' – Gradually change each spoken ostinati to body percussion. Clap the rap.
- A'' – Gradually change each spoken ostinati to the non-pitched percussion.
- Coda: Each group gradually begin to play and say, “talk a’ little, talk a’ little” with a gradual crescendo, rest, and final accented “TALK”.

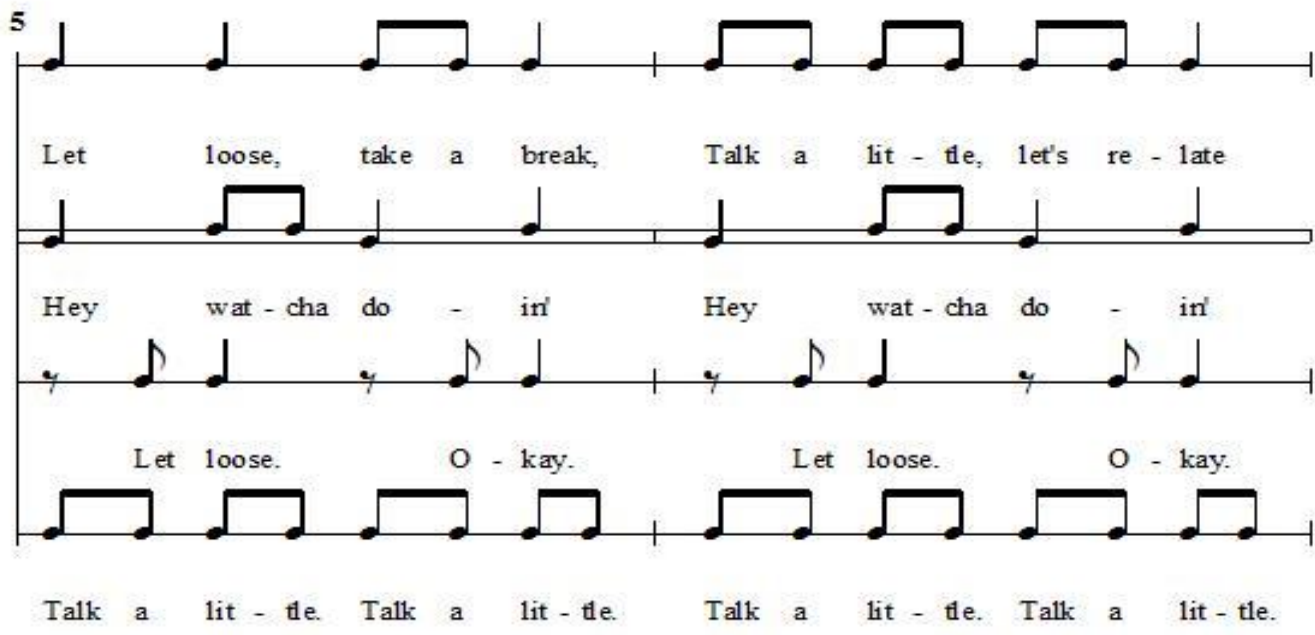
## Chill Out

Ruth Morrison

Grade sev - en, grade sev - en! That's the place. Frustrations stress let's e - rase. Hey wat - cha do - in' Let loose. O - kay. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle.

3  
- trat - ions stress let's e - rase. Hey wat - cha do - in' Let loose. O - kay. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle.

5



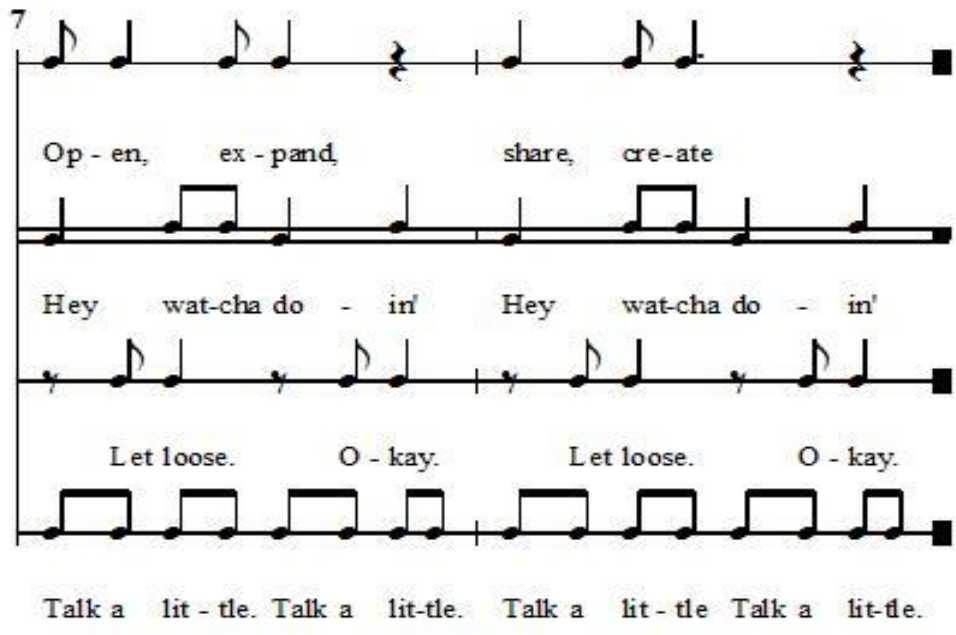
Let loose, take a break, Talk a lit - tle, let's re - late

Hey wat - cha do - in' Hey wat - cha do - in'

Let loose. O - kay. Let loose. O - kay.

Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle.

7



Op - en, ex - pand, share, cre - ate

Hey wat - cha do - in' Hey wat - cha do - in'

Let loose. O - kay. Let loose. O - kay.

Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle.

### *Modelling the composition process*

Write a class composition:

- As a class choose a topic and write a four line rap.
- Create four “language” ostinati to accompany the rap.
- Choose instruments to play the ostinati, and one group to perform the rhythm of the rap.
- Create a class performance modeled on the one above

### *Culminating Composition Activity*

Divide the class into small ensemble groups for the final composition assignment. Groups that are not ready to notate their composition may use the composition process modeled in class. However, ensembles that are more advanced may use the guidelines outlined in the PowerPoint Lesson. Throughout this process, students are encouraged to document the process in their music journals. Response starters such as .....

- The most challenging thing the group faced today was.....
- We were able to overcome the challenge by .....
- One of the most successful parts of our composition today was .....
- I feel unsure of .....
- I was proud of .....

### *Celebration: Performance and Critical Response*

Several days should be set aside for students to perform their ensembles for each other. In this experience the audience is as actively involved as the audience. In the debriefing session that should follow each performance, students should be given several minutes to record their responses to the performance in their listening logs.

- Your composition made me feel ..... because .....
- I liked the way you .....
- When I heard your composition, it reminded me of .....
- In your composition I noticed that .....

Allow several students to share their responses with the performers. Teachers may need to model this process by suggesting comments such as:

- In your composition, I liked the way you chose instruments with contrasting tone colour to play the different ostinati. You used the cowbell, claves, and shekere. Because these instrument have a different sound or tone colour it makes it easy for the listener to pick them out of the ensemble.
- In your composition, I liked the way you changed dynamics. You started out softly – in music we call that piano, and you gradually added instruments so that the piece became loud or forte. This really worked with the words of your rap that talked about .....

Many teachable moments present themselves through this process, both in the teacher modeling and through rephrasing of students' responses. As students respond, restate their comments using appropriate musical language. For example if one student said ..... *I liked the way you used the sticks played the words of the rap.* Teachers might respond. *Excellent observation! The sticks were playing the rhythm.* As musical vocabulary is introduced in these authentic moments, they could be added to the "Music Word Wall." As the process continues, teachers would expect students to assimilate some of the vocabulary into their written and oral responses.

As part of this response process the performers should be given an opportunity to respond and reflect upon their performance. This may be done orally, through individual written reflection, or through completion of a group reflection sheet. Student reflection might include:

- The most successful thing about our performance was ...
- The most interesting part of our performance was ...
- One thing I might change about our performance is ...
- One of the things I learned through this experience is ...



As indicated above the assessment component of the culminating project is complex. It could embrace

- Student's individual reflections throughout the composition process.
- Student's perception of his or her contribution of the group dynamics in the composition process.
- Group reflections and assessment of composition process
- Rubric to assess the completed composition as recorded on notation software
- Actual performance of the composition focusing on aspects of ensemble playing (balance, blend, dynamics, tempo). The performers could be involved in this process if the performance were recorded.
- Individual responses of the audience to the performance.
- Performers' responses to the act of performing in an ensemble

## Composing A Rap Using “Noteworthy Composer”

General guidelines for the assignment:

1. The rap has a minimum of four lines of rhythm.
  - a. Each line of rhythms is created by going to the tool bar to Staff/New Staff
2. Line 1 should be the lead or rhythmic chant (8 measures long in 4 time)
3. Lines 2, 3, & 4 should be contrasting rhythmic ostinati
  - a. See online lesson for an explanation of an ostinati
4. The rap should be a minimum of 8 measures in 4 time
5. The rhythms are usually entered on one note such as third line B
  - a. remove the staff lines from the assignment by selecting Staff/Staff Properties/Lines
  - b. change the number of lines from 5 to 0.
    - i. this will make the final composition look like a real percussion ensemble
6. Choose a different instrument to play each line
  - a. suggested percussion instruments include wood block, taiko drum, agogo, melodic tom, synth drum, reverse cymbal, gun shot, applause, helicopter, telephone ring, breath, guitar fret noise, seashore, etc.
    - i. percussion instruments do not have a definite pitch like the violin, xylophone, trumpet, etc.
7. Add lyrics to each rhythmic line.
  - a. click on the large “L” in the tool bar.
    - i. select **line count 1** and then select the tab that says **Lyric 1**
  - b. when adding lyrics remember that each syllable is attached to a note and should be separated with a hyphen.
    - i. the lyrics of a rap are often sending a message to the audience that the composer feels very strongly about.
    - ii. Raps often comment on the political or economic situation in a country as well as injustices that the author sees in the world.

See next page for suggested rhythms.



1 2 3 4

A musical staff with four notes. The first note has an accent (>). The second note is tied to the third note. The notes are on the first four lines of the staff.

1 & 2 & 3 4

A musical staff with four notes. The first note has an accent (>). The notes are on the first four lines of the staff.

1 & 2 3 & 4

A musical staff with four notes. The first and third notes have accents (>). The notes are on the first four lines of the staff.

1 2 & 3 4

A musical staff with four notes. The second note has an accent (>). The notes are on the first four lines of the staff.

1 & 2 & 3 & 4 &

A musical staff with four notes. The first note has an accent (>). The notes are on the first four lines of the staff.

1 2 3 4

A musical staff with four notes. The first note has an accent (>). The notes are on the first four lines of the staff.

# Supporting Materials

## KWL Assessment Tool

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

K	W	L
What I know about World Drumming	What I want to know about World Drumming	What I have learned about World Drumming

## Small Group Activity

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The African Slave trade was part of what came to be called “The Triangular Trade”. This three-stage trade was very profitable for merchants. Manufactured goods such as cloth, metal products, guns, beads, tobacco, and spirits were taken from Europe to Africa in the first stage of the Triangular Trade. These manufactured goods were exchanged for African slaves who were then shipped Africa to South, Central, and North Americas where they worked on plantations. This was known as the second stage or “middle passage.” The last stage transported produce from the plantations (cotton, sugar, tobacco, molasses and rum) back to Europe.

Most of the slaves come from the Sub-Saharan region in Western Africa. Today these countries are Senegal, Guinea-Bissau, Gambia, Guinea, Mali, Ghana, Togo, Benin, Nigeria

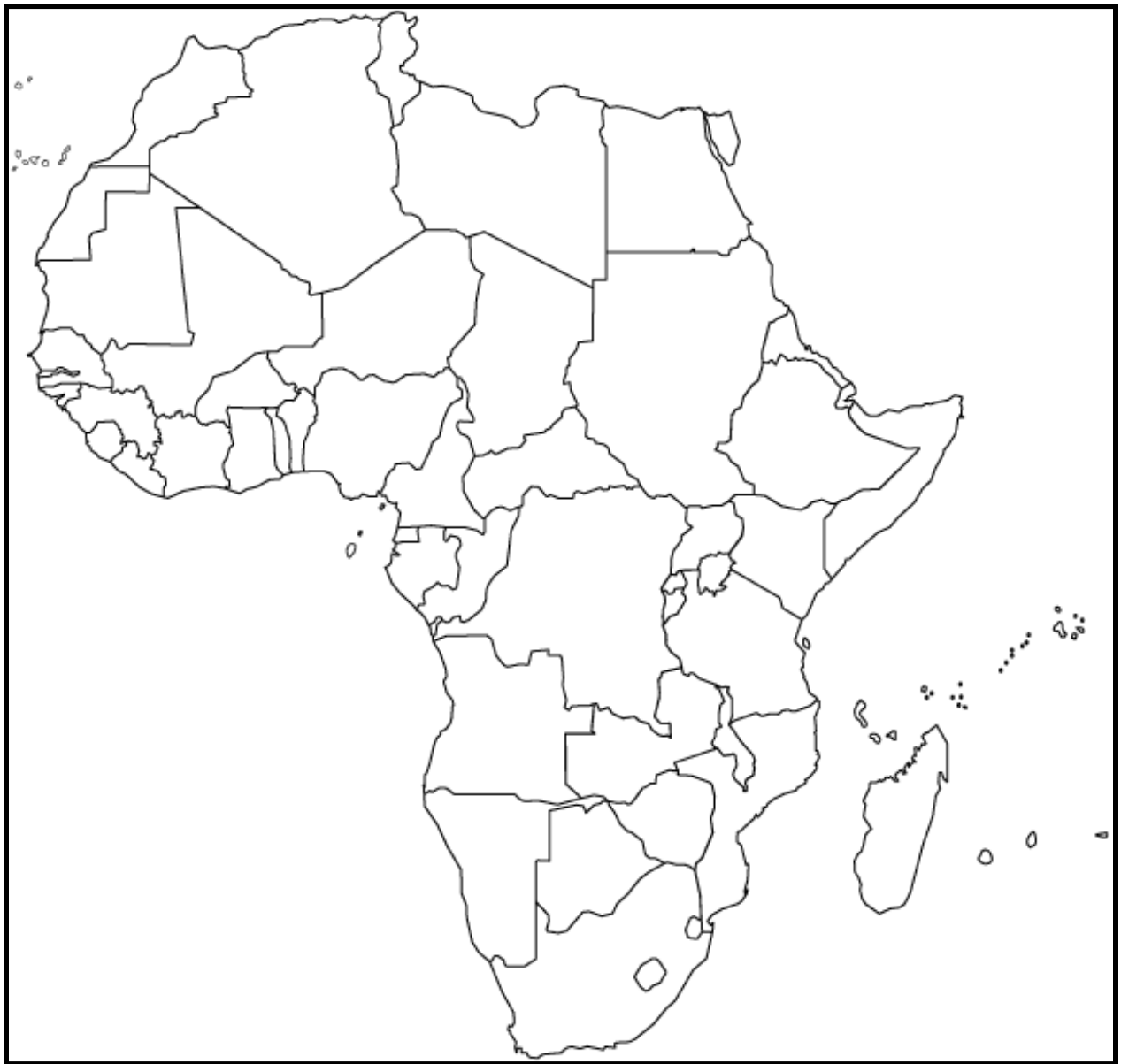
### Map Work

1. Using your atlas, label the countries of Western Africa on Map 1
2. Using your atlas, label South America, Central America, North America, and the Caribbean Islands on Map 2
3. Draw areas to show three stages of the Triangular Trade. Label the arrows as being Stage 1, Stage 2, and Stage 3.

For more information check out the following website

<http://africanhistory.about.com/od/slavery/tp/TransAtlantic001.htm>

**MAP 1**



**MAP 2**

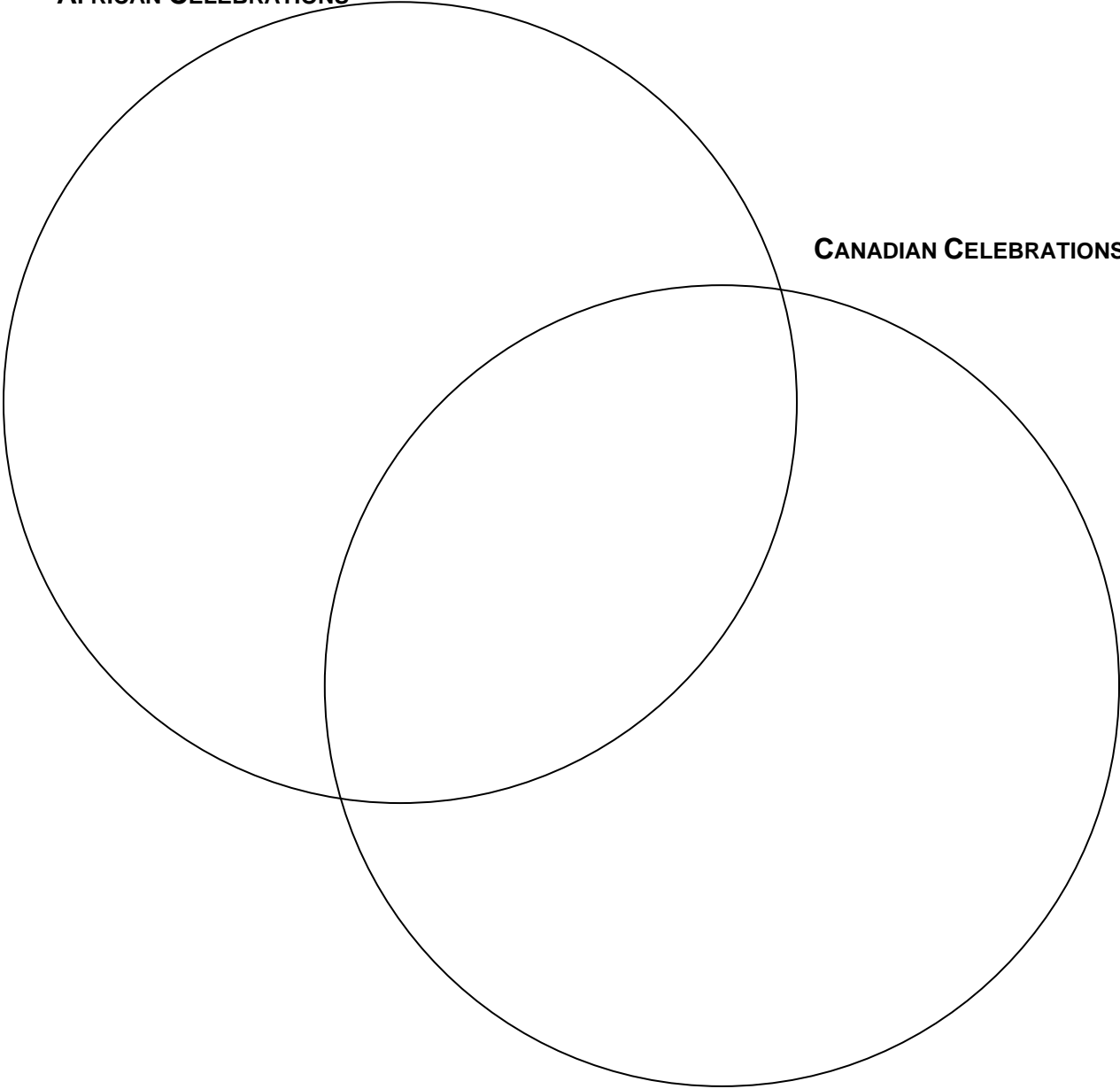


# Celebrations Venn Diagram

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**AFRICAN CELEBRATIONS**

**CANADIAN CELEBRATIONS**



# Individual Performance Assessment: World Drumming Ensemble

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Title of Performance Piece: \_\_\_\_\_ Instrument: \_\_\_\_\_

	Just Starting	Making Progress	Made It
Technique	I am starting to use correct hand technique. My teacher and group members frequently help me.	I remember to use the correct hand technique, especially when reminded by my teacher and/or group members.	I can use proper hand technique using good posture. I help others to use correct technique when they are experiencing difficulty.
Rhythmic Independence	I am trying my best to sustain the rhythm and/or beat within the ensemble. My teacher and group members help me perform my part.	Although I sometimes need help, I am mostly able to maintain a steady beat and/or consistent rhythm within the ensemble.	I now play confidently whether playing a steady beat or a complementary rhythm. I can maintain while being aware of how my part fits into the whole ensemble.
Focus	I am trying to stay focused on my work and to not distract my classmates in their work.	I understand that I have an important role to play in the ensemble. I am also aware that my classmates' have different parts to play.	I am focused and can concentrate on my part and can evaluate my role within the ensemble. I can play my part while listening to the other parts.

My goals for the next performance are:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Group Performance Assessment: World Drumming Ensemble

Students' Names: \_\_\_\_\_ Date: \_\_\_\_\_

Performance Piece: \_\_\_\_\_ Instruments: \_\_\_\_\_

	Just Starting	Making Progress	Made It
Tempo	Our tempo is tentative and sometimes irregular. We are working to play more confidently.	We can play our parts while maintaining a steady tempo.	Our ensemble consistently maintains a steady tempo and is sensitive to tempi changes as indicated by the director.
Unity	We are trying to play together as an ensemble. Our rhythms are quote together yet. Our teacher is helping us to improve.	When the teacher is working with us, we are able to play together so it sounds like an ensemble	We sound like a real-world drumming ensemble. Each part fits together. It is like there is only one person playing.
Balance	Occasionally we stop and listen to each other but most of the time each player is only concentrating on maintaining their own part.	We are beginning to listen to our part and see how it fits into the whole piece. Most of the time we have a good balance, although occasionally one or two parts play a little too strongly.	We sound like a real drumming group! We have a good balance and each part can be heard. We are looking at each other and listening to each other as we play.

*Group goals for the next performance:*

We want to get better at:

We will do this by:



## Rhythmic Rap – Assessment Template

Compositional Expectations	Comments
<p>Form:</p> <ul style="list-style-type: none"> <li>• The piece uses unique rhythmic lines</li> <li>• Line 1 is the lead line</li> <li>• Lines 2, 3 &amp; 4 are contrasting ostinati</li> <li>• Lyrics are present in each line</li> </ul>	
<p>Rhythm:</p> <ul style="list-style-type: none"> <li>• Demonstrates understanding of meter of <math>\frac{4}{4}</math>;</li> <li>• Correct number of beats in each measure</li> <li>• Makes use of a variety of rhythmic figures; including syncopated</li> <li>• The composition is 8 measures long.</li> </ul>	
<p>Timbre:</p> <ul style="list-style-type: none"> <li>• Provides evidence of exploration of timbre in this piece.</li> <li>• Each rhythmic line has a distinctive tone colour</li> <li>• Composers understand the difference between pitched and non-pitched percussion instruments</li> </ul>	
<p>Tempo and Dynamics:</p> <ul style="list-style-type: none"> <li>• Demonstrates thoughtful exploration of tempo and dynamic possibilities</li> </ul>	
<p>Articulation:</p> <ul style="list-style-type: none"> <li>• Provides evidence of use of articulation to create compositional interest</li> </ul>	
<p>Reflection</p> <ul style="list-style-type: none"> <li>• The composer demonstrates an ability to reflect upon the composition process, the choices made, challenges, problem solving, and analysis of the final product.</li> </ul>	
<p>Evaluation:</p> <p>A     Exceptional</p> <p>A -    Meets all assignment expectations with a unique personal flair</p> <p>B+    Meets expectations of the assignment</p> <p>B     Meets most of the assignment expectations with a few misconceptions or mistakes</p> <p>B -    Meets some assignment expectations but there are definite areas to revisit</p> <p>C     Unacceptable assignment</p>	

## World Drumming Power Point

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### WRITING A RHYTHMIC CHANT

# Writing A Rhythmic Chant

# Writing A Rhythmic Chant

- A rhythmic chant is essentially rhythmic in nature with no melody instruments. There can be many different rhythmic parts going on at one time. Usually there are different rhythm instruments playing each part. The difference in sound or what we call **“tone colour”** or **“timbre”** creates interest.
- On the following slide you will hear an eight measure rhythmic chant entitled “Workshop Rap” that is written for five different instruments.

# Class Rap

4/4

that's the place Frustrations stress let's erase

4/4

Class Rap

wat-cha in' wat-cha in' wat-cha in' wat-cha in'

4/4

Hey do- Hey do - Hey do - Hey do-

4/4

Let loose. O - kay. Let loose. O - kay. Let loose. O - kay. Let loose. O - kay.

4/4

Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle Talk a lit - tle.





5

Let loose, take a break, Talk a lit-tle, let's re-late Op-en, ex-pand, share, cre-ate

wat-cha in' wat-cha in' wat-cha in' wat-cha in'

-Hey do - Hey do - Hey do - Hey do-

Let loose. O - kay. Let loose. O - kay. Let loose. O - kay. Let loose. O - kay.

Talk a lit-tle. Talk a lit-tle. Talk a lit-tle. Talk a lit-tle. Talk a lit-tle. Talk a lit-tle. Talk a lit-tle Talk a lit-tle.



The other four parts use rhythmic motifs and words which repeat over and over. These motifs are called **ostinati**



The image shows four lines of musical notation in 4/4 time, each with lyrics underneath. The lyrics are: "wat-cha in'", "Hey do-", "Let loose. O - kay.", and "Talk a lit - tle. Talk a lit - tle.". To the right of the notation is a yellow speaker icon with four red arrows pointing to the four lines of music.

Notice that each rhythm is connected to words & that each rhythm is different and played by another instrument

# Some Things You Might Need To Know



Combinations of eighth rests and eighth notes. An eighth or an eighth receive  $\frac{1}{2}$  beat each in 4/4 time



Combinations of sixteenth notes and sixteenth rests. Each sixteenth note or sixteenth rest receives  $\frac{1}{4}$  beat. Thus it takes four of them to make one beat.

# Composition Assignment

In this assignment you will be writing a rhythmic chant that:

- Has a minimum of four rhythmic parts.
- Part 1 should be the lead or rhythmic chant.
- Parts 2, 3, & 4 should be contrasting rhythmic ostinati.
- The rhythmic chant should be a minimum of 8 measures in 4/4 time.
- Choose a different instrument to play each part.
- Add lyrics to each rhythmic part.



## Making Homemade Tubanos

---

These are the homemade drums that are causing such a stir in the drumming for wellness scene this year. Tube drums, made from heavy cardboard cylinders are currently **THE RAGE**, thanks to facilitator and founder of the Eldermusic group at Yahoo, **Annie O'Shea**.

The idea of using heavy cardboard concrete forms, used for pouring concrete, for drums is not entirely new. Banek and Scoville described such tube drums in their book *Sound Designs* years ago, but they used goatskin and were a little different, hanging in different lengths, different pitches from a rope or cable. Annie has added several crucial modifications that are great, such as a viable synthetic head material (pack cloth) and the use of an embroidery hoop as a reinforcing ring. (!)She also added the cut-outs at the bottom that let the sound out, like the REMO brand TUBANOS®.

### MATERIALS

- Cardboard tubes used for creating concrete piers  
(Available at most home improvement stores; comes in 12, 10 or 8 sizes. Depending on brand, some will have thicker walls than others)
- Wooden embroidery hoop in corresponding size(s)
- Pack cloth (about 1/2 yard)
- Material to cover drum (1 yd or so)
- 1/4" cord for handle (about a foot; can use cotton clothesline)
- Craft Glue
- Gorilla Glue or Tite-Bond or similar type glue
- Electrical tape
- 3/8" or 1/4" staples
- Waterproof sealant

## TOOLS

- Pencil or another marker
- Yardstick
- Saw (I like the small Sharp tooth saw by Stanley. Not only does it zip right through the cardboard, it sings while it does it!)
- Heavy duty kitchen shears
- Clamps
- Staple gun
- Hammer (for reluctant staples)
- Foam brush
- Damp cloth
- Scissors

## GENERAL INSTRUCTIONS

- Wipe down inner and outer surfaces of tubes to remove dust. Wear a mask if needed.
- Using yardstick, measure 2' from one end and mark tube all around. This will give you two 2' drum bodies--perfect for most adults and children.
- Saw the tube in half along line. Don't worry about sawing the feet yet, as they can get crushed during the head stretching process.
- Using kitchen shears, cut the metal parts off of the embroidery hoop, then trim to fit inside the factory cut rim of the drum. Make as snug a fit as possible.
- Apply your Gorilla Glue or Tite-Bond to the inside rim of the drum. (Wear gloves to protect your hands!) Fit the embroidery hoop inside the rim, making sure it is even with the top of the tube.
- Clamp to hold in place and let dry. If you are using Gorilla Glue, use sparingly as it does expand. Use your damp cloth to wipe up any excess. If you miss some, don't worry, it 'shaves' right off.
- Let dry thoroughly and remove clamps.

## OPTIONAL

- For a sturdier rim, cut the second hoop of the embroidery hoop to fit inside the first and follow the above procedure to glue it in place after the first ring has dried.
- Cut a square of pack cloth to fit over the top of drum. Be generous so you have material to hang onto when as you pull and staple the head in place.
- Start by centering the cloth on the top of drum and tacking with 2 staples on one side of the rim. You can staple into the rim hoop if you wish using 3/8staples or just below the rim hoop using 1/4" staples.
- Turn the drum so the first staples are directly opposite you. Now the fun begins! Stretch the cloth as tightly as you can--do not worry if it looks puckered as this will stretch out as you work your way around the head. Tack in place with a staple.
- Rotate drum so that you are now midway between the first and second set of staples. Stretch and staple, then turn drum so that this set of staples is directly opposite you. Stretch and staple here.
- Repeat around the rim of drum, rotating the drum as you go until the head is secure all around.

- Trim pack cloth close to staple lines with the kitchen shears or scissors.
- Mark and cut feet from bottom of the drum. You can cut curves, but I just take the kitchen shears and make a 2 cut 'V'.
- Depending on your drum size, you can use larger or smaller 'V's . Also, you might want to consider tripods (3 legs) will be more stable than their 4 legged sisters, especially if you plan on using these drums outside much.
- Take a well deserved rest and soak your tired fingers! Play your drum--and take pride in its unique tones.

## **GLUING ON FABRIC**

- Measure your drum from just below the staple line to the feet. Add a couple of inches to fold under the feet.
- Then, measure around your drum, adding a couple of inches to overlap. This overlap area will provide extra stability for the handle. Mark one edge so you will know this is the starting edge.
- Use craft glue, slightly thinned with water, to apply your fabric to your drum. Start by painting a strip about 2" wide the length of your drum, and glue down the (appropriate) edge of the fabric.

### *Tip*

- If you work with the fabric to be applied coming toward you, you can glue it in place, fold the fabric back over the drum shell, apply more glue, then bring fabric back toward you. This allows you to easily pull out any wrinkles. Wipe up excess glue as you go.
- Let the fabric dry. (About 30 minutes.)
- While you're waiting, cut a 3 1/2" wide strip 2" longer than the circumference of the head. Fold one of the long edges in about 3/4" and press.
- Then fold the other long edge over about 3/4" and press. Make sure your raw edge doesn't overlap the other first folded edge. Unfold this top edge and apply glue to hold in place. (makes strip easier to apply).
- Cover the staples with electrical tape.
- Apply prepared strip over electrical tape. It's a nice touch to line seams up on the rim and body. To do so, figure out where the edges will meet, but do not start gluing the strip there. Start about 2" away. Glue the strip all the way around. Tuck the end under the beginning of the strip and glue down.

### *Tip*

- For a less bulky seam, trim the 'under' end to a 45-degree angle that will fit under the beginning of the strip.
- Trim fabric at feet, turn under and glue in place. Be patient! Using craft glue full strength helps or try using steel wool to knock down the slickness of the inside of the tube. (It was made to easily release concrete, after all!)
- Let dry thoroughly. Apply waterproof sealant if needed or desired.

### *Self-Storing Handle*

- Handle can be made by drilling 1/4"holes in drum shell in the fabric overlap area. I drill my first one about 8" from the rim, the second one 5-6" below that, then one more 1" from the second one.
- Cut a 12-15" length of 1/4"cord. Poke one end though the top hole into the inside of the drum. Reach inside, tie a knot, and apply glue to keep knot from coming undone.
- Poke the other end down into the 2nd hole and back up through the 3rd hole.
- Leave enough cord between the first 2 holes to slip a hand underneath. Tie a knot just below the 3rd hole, again applying glue to secure knot.
- This makes a self-storing handle: when you are done carrying your drum, pull the knot below the 3rd hole until the handle disappears between the first two holes.

### *Mallets*

- If you like, make mallets from large wooden beads glued to lengths of dowel. For a softer sound, cover beads with felt or fleece.

## References

Cooper, D. (2007). *Talk about assessment: Strategies and tools to improve assessment*. Thomson Nelson. [NSSBB# 18457]

Farrell, S. (1997). *Tools for powerful student evaluation*. Meredith Music Publications. [NSSBB# 22650]

Schmidt, W. *World Drumming: A Cross Cultural Drumming Curriculum* [Delisted].

Shorley, Ken. Exploring the DRUM: Learn to play djembe and darbuka. [contact the EECD to receive a complimentary copy].

Stevens, C. (2005). *The art and heart of drum circles DVD*. Hal Leonard. [NSSBB#25660]

*NS Teaching in Action (Language Arts)*

*NS Music Primary-6*

World Atlas

### ADDITIONAL RESOURCES

- African jembe cora music  
<http://www.youtube.com/watch?v=BeuQvk2D7AY&feature=PlayList&p=818B86D37CEE19CA&index=17>
- Baga women and the matimbo drum - Boke, Guinea  
<http://youtube.com/watch?v=8DON6ZDCBNE>
- Biography of Famoudou Konaté [http://en.wikipedia.org/wiki/Famoudou\\_Konat%C3%A9](http://en.wikipedia.org/wiki/Famoudou_Konat%C3%A9)
- Grand Master Djembe Player – Sega Cisse  
<http://www.youtube.com/watch?v=eYY4WhdIS2c&feature=PlayList&p=818B86D37CEE19CA&index=2> Les Ballets Africains [http://www.youtube.com/watch?v=83cBH\\_SEsvA](http://www.youtube.com/watch?v=83cBH_SEsvA)
- Heartbeat of Ghana  
<http://www.youtube.com/watch?v=gCtQFeyiwBE&feature=PlayList&p=818B86D37CEE19CA&index=22>
- Manu Dibango Interview <http://www.youtube.com/watch?v=YahEPfzH4Zg>
- Map of Western Africa [www.sitesatlas.com/Maps/Maps/705.htm](http://www.sitesatlas.com/Maps/Maps/705.htm)
- Paul Simon & LadySmith Black Mambazo 1 <http://www.youtube.com/watch?v=XBMAXQ28V-w>
- Tiger Bill’s Drumbeat <http://www.tigerbill.com/historyofdrumsandpercussion.htm>
- Traditional West African Courting Dance  
<http://www.youtube.com/watch?v=XOiXj4K7LDo&feature=related>
- West African Djembe Drum and Dance Bamako Mali on YouTube

- <http://www.youtube.com/watch?v=Q6azvxbMTE>
- Youssou N'Dour featured on *In Your Eyes* by Peter Gabriel;  
<http://www.youtube.com/watch?v=WGao0UZmHpU>

## WEST AFRICAN DANCE

- [http://www.reynders-bonhagen.nl/ritme/dunumba\\_dununba\\_dounumba\\_.html](http://www.reynders-bonhagen.nl/ritme/dunumba_dununba_dounumba_.html)
- <http://www.alokli.com/site/dances/dances.html>
- <http://en.wikipedia.org/wiki/Kpanlogo>

## AFRICAN WEB PLAYLIST

- [http://www.youtube.com/view\\_play\\_list?p=818B86D37CEE19CA&page=2](http://www.youtube.com/view_play_list?p=818B86D37CEE19CA&page=2)

## AFRICAN MUSIC

- African hip-hop radio: <http://www.africanhiphopradio.com>
- African Music Encyclopedia: <http://africanmusic.org>
- Djembe and Mande Music links: <http://tcd.freehosting.net/djembemande/index.html>
- Links to African Music online, very extensive:  
<http://www-sul.stanford.edu/depts/ssrg/africa/music.html>
- Metropolitan Museum, Mandingo Traditional Instruments:  
[http://www.metmuseum.org/toah/hd/mali/hd\\_mali.htm](http://www.metmuseum.org/toah/hd/mali/hd_mali.htm)

## DRUMMING & RHYTHM COMMUNITY

- Forum for Djembe Enthusiasts in the UK: <http://www.djembe.co.uk/news.php>
- Online Drumming Resource: <http://www.drumdojo.com/world/africa/djembe/djhistory.htm>
- Vancouver Rhythm and Dance: <http://www.vrad.ca>

## AFRICAN RESOURCES

- African Impressions - A mzungu's (Westerner's) look at life in East African:  
<http://www.kabiza.com>
- African news for a global audience (1000 new articles posted a day): <http://allafrica.com>
- African news with a focus on West Africa: <http://www.westafricanews.com>
- BBC, Focus on Africa: <http://news.bbc.co.uk/1/hi/world/africa/default.stm>
- Bootsnaill - An amazing network for the independent traveller -  
<http://boards.bootsnaill.com/eve/forums/a/frm/f/577097925>
- Current events & humanitarian news and analysis, for Guinea and worldwide:  
<http://www.irinnews.org/Africa-Country.aspx?Country=GN>
- Guide to the African continent: <http://www.africaguide.com>

- Responsible Travel, "Travel that gives the world a break"  
<http://www.responsibletravel.com/TripSearch/Cultural%20tours/Activity100244.htm>
- Travel Africa Magazine - for all things related to travel in Africa:  
<http://www.travelafricamag.com>

## **AFRICAN ART**

- Touch of Africa: <http://www.touchof africa.ca>