

Explore Music 8: Voices of the Drum

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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 8: Voices of the Drum

Overview

Rationale

Since earliest times, instruments have been used to communicate, to celebrate, and to express emotion. Cultures around the world have explored and developed unique musical traditions. The drum, as one of the earliest instruments, was and remains an instrument common to all cultures. In Canada, the drum is a central element in the Aboriginal musical tradition.

In our technological world where students communicate across the cafeteria table by texting one another, instead of communicating using words, body language, eye contact, and facial features, we seem to have lost something fundamental and sacred. The easy access that cell phones and email provide has blurred the lines between work and home life. Instead of making life easier and allowing more time for relationships, personal reflection, and family, the technological age has increased productivity and expectations that we hold for ourselves and others.

THE CIRCLE – A MODEL OF THE LEARNING COMMUNITY

This module stands in opposition to the advancement of our technological age, drawing us back to explore the role of drumming in First Nations' culture and the world view embedded therein. Rather than viewing ourselves as individuals, we are called to see ourselves as interconnected to ourselves, our community, the environment, and the larger global village.

Let us begin simply by considering the significance of the circle. From a geometric point of view, we can describe a circle as having no beginning or no end. The circle fosters equality and inclusivity. When we come to the circle, we bring our whole being – body, mind, and spirit. The experience of learning in a circle is holistic - engaging the physical, emotional, intellectual, and spiritual. The circle acknowledges and celebrates the prior knowledge, skills, and attitudes of its members. A key factor in delivering this unit is for the teacher to model and reinforce respect for self and others – for individual strengths and gifts that each brings to the circle. As such, the circle fosters a safe, secure learning environment where students are encouraged to risk, to question existing beliefs and practices, to experiment, to confront fears, to discover new gifts, to know self, and to appreciate the gifts of self and others. In other words, the circle is a place where growth is supported and nurtured and where successes are celebrated.

The circle is central to the life and culture of Aboriginal people. Everything that takes place in the world happens in circles. The elements and patterns of life are circular – Mother Earth, the sun and the moon are all round. The seasons and the life are cyclical - moving from seed, to flower, to fruit, returning to the earth to be regenerated again and again. Birds build nests that are round; the wind twirls and spins in circles; and the earth revolves around the sun in a circular motion. Like the birds, First Nations build tepees where new life is created and birthed.

Moving through the four directions creates a circle and each point contains embedded meaning, ritual, and thanksgiving. The West, represented by the colour black, is the strongest – the home of the healing Grandfathers. The colour white signifies the North, which provides the winter which can often be harsh. Surviving the sometimes cruelty of the winter wind and blinding snow with the help of the grandfathers of the North, provides strength to live for the seasons that come. Red denotes the East where the sun rises, furnishing substance to plants so that the Earth’s people will have food to eat. And as we turn to the East, the colour yellow symbolizes the wisdom of the southern Grandfathers. These directions, referred to as the four directions or the four winds, are given a prominent place in cultural events such as pow-wows, smoke houses, sweat lodges and smudging ceremonies.

The medicine wheel, originally from the prairie cultures, has become a symbol for all Aboriginal communities. It can represent the four life stages (infant, youth, adult, and elder), the four races (black, yellow, white, and red), the four seasons as well as the four directions already mentioned. A multi-faceted symbol, the medicine wheel, embodies the values of balance, harmony, and interconnectedness. Hence, the circle is sacred, and leads its members to grow and become stronger. From our Aboriginal culture, we as teachers may draw upon this model to construct classroom communities that foster cooperation, rather than competition; inclusion, rather than exclusion.

For a personal story from Lana Whiskeyjack, visit the Native Drums website at <http://natedrums.ca>.

The gathering drum is the pulse of the nation, and the heartbeat of Mother Earth. The drum, as a sacred object is used in healing and ceremonial contexts. As such, one does not play a drum when under the influence of substances that are mind-altering. To make one’s own drum is a personal journey that is simultaneously spiritual, cultural, emotional, and physical. Hence, one would not presume to use another’s drum without securing permission.

Prior to beginning a circle in an Aboriginal context, an offering of tobacco and prayers is presented to the four directions and to the Grandfathers, asking for guidance for what will take place within the circle. Likewise, in African culture the circle begins with a call. These ideas have been transformed into a teaching model by drummer/educator Christine Stevens in her work with children and adults of Iraq. This Peace Drum protocol has been adapted to provide an organizational structure for the lessons in Unit 1 and Unit 3 of the Grade 8 curriculum.

THE ROLE OF ORAL TRADITION

In Aboriginal cultures all over the world indigenous knowledge has been passed down by word of mouth, from father to son and from mother to daughter. The oral tradition encompasses everything from sharing of legends, stories, and songs, the construction of canoes, masks and drums, directions for fashioning artistic and utilitarian pieces from birch bark, skins, grass, and leather; the collection of medicinal herbs and sweet grass, to the artistic work using quills. Traditionally, children observed and listened. Creation began with imitation of what had been seen and heard. In music we refer to this experiential model as “sound before symbol”. The Orff, Kodaly, Dalcroze approaches to music education lead students to musical performance using an experiential model, where they observe, listen, and then imitate. In other words, students internalize rhythmic notation prior to reading it. Essentially, these “sound before symbol” or “oral

tradition” models parallel the experience of a child learning to speak. A child listens and observes and then begins to imitate what has been heard. At that point, we as parents do not begin teaching the child how to read and recognize words. Rather, we provide opportunities for conversation and the acquisition of new vocabulary. In the same way, the oral tradition of drumming will provide students with the opportunity to experience and internalize the drum strokes, echo, question, and answer, and beginning improvisation. When students have a solid understanding of these concepts, they will encounter rhythmic notation in Unit Two. Rhythmic notation will grow out of language and text.

DRUM CIRCLE PROTOCOL

In the past several years drummer/educator Christine Stevens has been working with children and adults of Iraq using drumming as a vehicle of peace, and for building cultural understanding. This Peace Drum protocol has been adapted to function as the organizing structure for the instructional time. In the subsequent writing, the components of the Peace Drum Protocol are explained and in Unit 1 they are used to organize the instructional time. Please note that this has not been done in Units 2 and 3 as to allow teachers to modify and adapt the model to fit the needs of their teaching contexts.

Prior to Circle

Set up circle. Put the gathering drum in the center. Put on a recording that matches the tone that you have selected for the day. Put the quote for the day on the board or in a place of honour in the classroom. Greet the students as they enter the class.

Drum Call

Aboriginal society begins its circle with a prayer and an offering of tobacco to the four directions. African circles often begin with a call. At this point in the circle you might want to challenge each of the class groups to develop a call that they will use to open the circle on a particular day or days. Similarly, you might want to read the inspirational quote that is on the board or posted in a place of honour in the classroom.

Warm up

The warm-up session may have as many as three components: stretching, body percussion, and warm-up drumming exercise.

a) Stretching

- It is very important to be relaxed as you approach the drum. You may want to stretch using music that is reflective and calming. This may be the same music that you had playing as students entered the classroom. Breathing exercises will also serve to help students release any tension or negative attitudes that they may bring into the classroom. Be mindful to stretch arms, hands, and fingers, as this is important in drumming.

b) Body Percussion

- This part of the “circle protocol” is designed to engage students and invite full participation. Begin the class with an echo activity utilizing Body Percussion. At this point it would be important to introduce rhythms that will be used later in the class. See *Improvisational Games for Classical Musicians* by Jeffrey Agrell and *The Amazing Jamnasium* by Kalani for a variety of ideas for this aspect of the lesson. As the lesson progresses, this echo may be conducted using the drum and the tones that have been learned and/or reviewed.

c) Drumming Exercise

- At this point, warm-up exercises that are related to the content materials of a particular lesson should be used. Each individual lesson will contain specific warm-up activities. Other activities can be found in the Appendix as well as in the resource, “The Amazing Jamnasium: A Playful Companion to Together in Rhythm” by Kalani as well as “Improvisational Games for Classical Musicians” by Jeffrey Agrell.

Cultural Sharing

In this part of the lesson students will be introduced to songs, rhythms, stories, videos, and dances from other cultures. Students will be actively engaged in responding to and creating artistic works. A variety of activities will be utilized during this aspect of the circle.

Reflection Dialogue

This is an opportunity for students to respond to their experience. It could take the form of pair/share, small group discussion, journal entries and/or class discussion. It will be important to use a variety of strategies in this section. Embedded in these responses may be metaphors that lead to deeper understandings of peace.

Closing Response

Each student uses a word to describe how s/he is feeling after the experience. This will need to be modelled.

Outcomes Addressed

- 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: Voices of the Past

(9 hours)

Introduction

Students will have the knowledge and skills acquired in *Music P-6* and *Explore Music 7* Modules. 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 is comprised of five lessons (varying lengths), offering a variety of learning experiences to introduce students to the Drum in Aboriginal Culture.

Teaching, Learning, and Assessment Sequence

LESSON 1: UNDERSTANDING THE SIGNIFICANCE OF THE CIRCLE IN ABORIGINAL CULTURE (2 HOURS)

Part A

Learning Targets

- Review names of instruments in the drum circle and holding positions
- Review drum strokes, bass, and tone
- Compose group drum call
- Develop an understanding of the significance of the circle in Aboriginal culture

Quote of the Day

A circle is a symbol of equality; within this we shall find respect

(Dolley, Susan quoted in 1998, Will Schmid, World Music Drumming)

Preparation

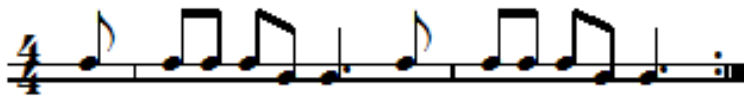
Set chairs in a circle with a drum in front of each one. The gathering drum is in the center. Select a piece of music to play (as students enter) that matches the tone that you have selected for the day. Greet students at the door, reminding them that they do not touch the drum until invited to do so.

Drum Call

Tell students that during this unit they will be looking at the role of drumming and how it is used in First Nations' cultures in Canada. Aboriginal society begins its circle with a prayer and an offering of tobacco to the four directions – north, south, east, and west. African drum circles often begin with a call or a specific rhythm that people recognize as a call to begin.

At this point in the circle, you can inform students what group they have been assigned to for the first two sections of this unit. Inform them that later in the class they will be developing a call which will be unique to their group.

Share the call which you have created for this lesson. Below you will find a suggested call that grows out of the quote for the day. Note: The “T” refers to Tone and the “B” refers to Bass. Use alternating hands for strokes.



T T T T B B T T T T B B
E - qua-li - ty re-spect E - qua-li - ty re-spect

Drum the call several times while speaking the text. Invite students to try drumming it on their knees. Indicate the point where they should end together.

Tips for Teaching Success

If students are comfortable with the first call, quickly add layered ostinati using text which is connected to the quote. You could use the word “circle”, speaking it as two half notes. Use different body percussion such as stamp, clap, snap. This will provide a model for the composition exercise at the end of this lesson.

Warm-up

a) Stretching

It is very important to be relaxed as you approach the drum. You may want to stretch using music that is reflective and calming. This may be the same music that you have had playing as students entered the classroom. Sit on the front third of the chair and do several stretches, being mindful to stretch arms, hands, and fingers as this is important in drumming.

b) Body Percussion

This part of the “circle protocol” is designed to engage students and invite full participation. Begin the class with an echo activity utilizing Body Percussion (snap, clap, pat, and stamp). Echo phrases should be four beats, long using combinations of quarter, eighth and sixteenth notes.

c) Warm-up Drumming Exercise

If this is the first experience students have had with a drum circle, use the DVD by Ken Shorley to introduce two drumming strokes – the bass and the tone as well as the holding position for the different drums. If students have had previous experience, review briefly the playing technique for bass and tone as well as the holding positions for the drums and then move onto DRUM CALL WARM UP (*The Amazing Jamnasium*, p. 21).



Extend this exercise by having students play the one as a quarter note bass tone and the two as two eighth notes tones. Extend this idea a little further by adding the number four to be played as four sixteenth note tones.

Tips for Teaching Success

Take time to make sure that all students are holding the drum correctly, and that they have a clear understanding of the drumming technique for bass and tone strokes. You will want to keep an observation checklist for the performance skills embedded in the Drumming Module.

Cultural Sharing: Significance of the Circle

In this part of the lesson brainstorm with students:

- what they already know about the circle as a geometric figure and what this might imply in the drum circle?
- what they know about the significance of the circle in First Nations' culture?

Record their responses on a chart, underlining important words; such as, all-encompassing, equal, and inclusive. Referring to the introductory notes on the significance of the circle in First Nations' culture, spend some time exploring this concept with students. At the end of the discussion, ask the students to provide you with key words that describe the significance of the circle or what it might mean for participants in the circle.



Reflection Dialogue: Creating a call

Students move into their small groups of four to create a call that reflects their understanding of the significance of the circle. Have them record their call on the Group Call Sheet (see below for a sample). These should be collected as students exit the class. Encourage groups who are confident to use layered ostinati in their call, as was demonstrated at the beginning of class.

Composing a Call

Group Members:

The things we think that are significant about the circle are:

This is our drum call:

Closing Response

Each group will perform its call for the whole group.



Have students or the class groups make posters or collages to reflect their understanding of the significance of the circle in their learning environment. Some students might rather write poetry or song lyrics to express their thoughts.

Part B

Learning Targets

- Create a group drum call using text from the module quotes
- Create a drum call using layered ostinati that demonstrate an understanding of how contrast is created through the use of different timbres, rhythmic patterns, and dynamics
- Notate their drum call using traditional or graphic notation

Introduction

During this class students will have an opportunity to create a drum call, based on one of the class quotes that will be used in one of the subsequent classes in this module. The drum call will use a minimum of three layered ostinati that are contrasting in terms of timbre, rhythmic patterns, and dynamics. Students will notate their call using traditional or graphic notation so that it can be performed in subsequent lessons.

1. Allow groups to select one of the quotes for the upcoming lessons.
2. Collaborating as a class to create a call will guarantee that groups have a shared understanding of the task.
3. In preparing to create the ostinati, visit the activity *Ostinati (Improvisational Games for Classical Musicians* p. 78-79).
4. Begin the composition process by discussing the meaning of the quote and selecting key words or phrases. Explore different ways of saying the words and phrases. Try them out as a call and response with one of the groups speaking. Explore different timbres and dynamics. Discuss how the ostinati might be notated (traditional or graphic).



- Divide the class into groups. Have them select a quote. Circulate and support students as they create their group drum calls. Have each group fill in their “Group Drum Call Exit Sheet” with a notated score for the Call.
- Perform for each other. Allow students to respond to each performance using such statements as:
 - The thing I enjoyed most about your Drum Call was
 - The most unique part of your Drum Call was
 - The part of your Drum Call that surprised me the most was

LESSON 2: UNDERSTANDING THE DRUM IN ABORIGINAL CULTURE THROUGH LEGENDS AND STORIES (1 HOUR)

Introduction

Learning Targets

- Develop proficiency in playing 4-beat rhythms using drumming strokes for bass and tone.
- Develop competency in imitating 4-beat rhythms (simple echo, or as canonic imitation.
- Develop an understanding of the role of legends and stories in Aboriginal culture.

Quote of the Day

If you don't know the trees, you may be lost in the forest, but if you don't know the stories, you may be lost in life.

Siberian Elder

For more quotes on storytelling, visit this website (<http://www.storyteller.net/articles/160>)

Preparation

Set chairs in a circle with a drum in front of each one. Gathering drum is in the center. Select a piece of music to play (as students enter) that matches the tone that you have selected for the day. Greet students at the door reminding them that they do not touch the drum until invited to do so.

Drum Call

Prior to the class, ask one group that has created a call that matches the thought of the day to open the circle. After the group has performed the call, ask them to signal the rest of the group to participate. The group should also be responsible for signaling the end of the call.

Warm-up

a) Stretching/Breathing: From a standing position, using non-verbal cues, lead the students through these exercises in groupings of 4 beats:

- Breathing exercises – simultaneous imitation
- Breath in through the nose to the count of four (snap these with your finger) and out to the count of four (snap with your finger). Repeat 2 to 4 times.
- Do the exercise as above but extend your arms open as you breath in and hiss and press arms downward as you breathe out. Repeat 2 to 4 times.
- Muscle warmups – imitate immediately after the teacher:
 - Teacher: Shake right leg. Class: Shake right leg.
 - Teacher: Shake left leg. Class: Shake left leg.
- Continue warming up arms, legs, hands, fingers.

b) Body Percussion

Sit down and move seamlessly into this part of the circle, echoing rhythms using quarter, eighth notes, and sixteenth notes, still continuing to use non-verbal cues. Notice if there are any students who are ready to lead the echo exercises.

c) Drumming Exercise

Lead students in the drumming warmup ECHOES (*The Amazing Jamnasium*, p.47). Continue using non-verbal cues to move through the echo exercise. Now change it into a canon.

- The leader performs a 4-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

Cultural Sharing

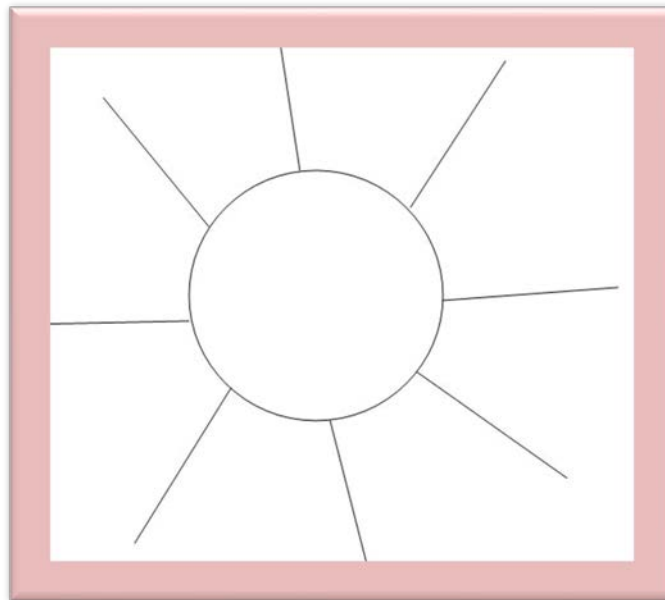
Read the excerpts, **What Do Myths, Legends, and Stories Tell Us?** or **Whiskeyjack, Writer from Saddle Lake First Nations** found in the Appendices. Read the story Tailfeather Woman, a famous Ojibwe legend of how the ceremonial powwow drum came to their people.



Reflection Dialogue

Small groups will complete a spider web outlining what they have learned about legends and myths in Aboriginal culture. Debrief as a class creating a large class spider web. To close, have each student share one word or thought they put on their spider webs.

Aboriginal Myths and Legends



LESSON THREE: UNDERSTANDING THE DRUM IN ABORIGINAL CULTURE THROUGH DRUM MAKING (1 HOUR)

Learning Targets

- Develop an understanding of the role of drum making as a spiritual journey in First Nations' communities
- Develop an understanding of the Aboriginal perspective of the relationship between all living things.

Preparation

Set chairs in a circle with a drum in front of each one. Gathering drum is in the center. Under one-third of the chairs put drumsticks, and under another group of chairs put instruments made from metal. Put on a recording that matches the tone that you have selected for the day. Greet students at the door reminding them that they do not touch the drum until invited to do so.

Drum Call

Ask one group that has created a call to open the circle. After the group has performed the call, ask them to signal the rest of the group to participate. The group should also be responsible for signaling the end of the call.

Warm-up

a) Breathing - From a sitting position

Speaking in a quiet voice, ask students to close their eyes. Quietly direct them through the breathing exercises found on p.14.

b) Visualization

Drum Tales (The Amazing Jamnasium, p 15)

Think about what you learned about the role of legends and myths in Aboriginal culture. Recall the story of how the powwow drum was given to the Sioux woman. Think of the message of the drum. You are now going to have an opportunity to make up your own story about your drum. Put your hands on your drum. Let your hands wander over the drum and feel its shape. As you move your hands across the drum, you can see its story. You can see your drum being first created. Where are you? Watch as your instrument is being fashioned. Who is making it? For what purpose? What is the message of your drum?

c) Storytelling

Open your eyes and share your story with a partner.

d) Warm-up Drumming Exercise

This section builds and extends the work from last class.

- Begin by having students echo 4-beat rhythms played by the leader.
- The leader performs a 4-beat rhythm using body percussion and students immediately echo the rhythm while focusing on the next rhythm being performed by the leader.

- This exercise continues in this manner.
- If this is working smoothly ask students to pick up the instruments under their seat.
- The leader plays a four-beat rhythm; the wood group follows the leader; the metals follow the wood group; the drum group follows the metals.

NOTE: At the beginning every other rhythm should be relatively simple to guarantee success.

Cultural Sharing

The Making of an Ojibwe Hand Drum (<http://nativedrums.ca/>)

See and hear Elder and Chief, Paul Nadjiwan, describe the significance of his Nation's traditions as he builds an Ojibwe hand drum in this 5-minute video. This class would be a wonderful opportunity to bring in a local drum maker. It also provides an opportunity for students to look at the significance of drum making in other cultures – i.e. the making of the djembe in African cultures.



Reflection Dialogue: Individual reflection

Complete the exit card with three facts about the beliefs of First Nations' communities with respect to the role of the drum. When finished, have students share their answers in pairs or small groups.

Exit Card

Significance of the Drum

List three facts that you learned with respect to what the First Nations' communities believe about the role of the drum.

- 1.
- 2.
- 3.

LESSON FOUR: UNDERSTANDING THE VOICE OF THE DRUM IN ABORIGINAL CULTURE THROUGH PERFORMANCE (1 HOUR)

Learning Targets

- Build an understanding of the sacred role of drumming, dancing, and singing in Aboriginal culture and its connection to rites of passages.
- Engage in discussions around how many areas of Canada have removed these kinds of celebrations from communities and relegated performances to the musically “gifted”.

Materials

- Video of Morningstar River Singers Perform live (<http://natedrums.ca/>)
- Transcript of interviews of Eddie Robinson, Ian Akiwenzie and Derrick Bressette (see Appendices)
- Discussion questions for each of the three **interviews (in Appendices)**

Quote of the Day

The Creator wants us to drum. He wants us to corrupt the world with drum, dance, and chants. After all, we have already corrupted the world with power and greed...which hasn't gotten us anywhere – now's the time to corrupt the world with drum, dance, and chants.

Babatunde Olatunji, Nigerian drummer, educator, social activist and recording artist

Preparation

Set chairs in a circle with a drum in front of each one. Gathering drum is in the center. Put on a recording that matches the tone that you have selected for the day. Greet students at the door reminding them that they do not touch the drum until invited to do so.

Drum Call

Prior to the class ask one group that has created a call that matches the thought of the day to open the circle. After the group has performed the call, ask them to signal the rest of the group to participate. The group should also be responsible for signalling the end of the call.

Warmup

a) Physical Warmup

Using the activity “Rain” (*The Amazing Jamnasium*, p. 14) go through the process of creating a rainstorm using body percussion with the verbal cues outlined in the exercise. Try the activity again, having everyone close their eyes.

- Pair/share
- Did you notice a difference between having your eyes open and closed? Did it make you listen harder when you couldn't see?

b) Drumming Routine

Move seamlessly into producing the same “Rainstorm” using the drums. Segue from the story into a rumble-roll and then into the canonic imitation used in last day’s lesson. Rumble-roll again and finish the warm-up doing rain again. Briefly discuss the form of the warmup as being ABA. Students may also hear the form as being ACBCA.

Cultural Sharing

Watch the video of *Morningstar River Singers Perform Live*. See and hear a drum, singing and dance performance. This 5-minute video of the Morningstar River Singers includes interviews, drumming, singing, and dancing.



Reflection Dialogue

Divide the class into their small groups, giving each group the transcript of the interview of one of the Morningstar River Singers and the discussion questions. You may choose to have students watch the video of one interview and then move into small groups with the discussion questions. Provide them with a large sheet of chart paper with the following headings: Role of the drum, Significance of Smudging, and About the Singer. One student from each group should act as the scribe.

Have each group share their findings with respect to the role of the drum, the significance of the smudging ceremony or the importance of the singer. Post the class charts.



Discover examples of Powwow performances at NS communities on YouTube. Discuss the difference between attending a powwow and a rock concert. What would your role be at each event? How would the experiences be the same? How would the experiences differ?

One of the most important songs is the Mi’kmaq Honour Song. Listen to the Eastern Eagle Singers perform this on YouTube
(<http://www.youtube.com/watch?v=ZNVTN0hqZA0>)

LESSON FIVE: SMALL GROUP PROJECTS (4 HOURS)

Learning Targets

- Pursue an investigation of one aspect of drumming and Aboriginal culture based upon personal areas of interest.
- Prepare a final product that will communicate your learning to the class.

Culminating Project

Working in their small groups, students will select one of the following projects or create their own to further extend their understanding of Aboriginal culture. The projects should culminate in a product or performance to share with the class.

Project Topic 1: Interview an Elder

Contact an elder from one of the local Mi'kmaq communities. Create a series of interview questions to guide the interview. Prepare a PowerPoint presentation or poster to share with the class what you have learned.

Project Topic 2: Researching NS Aboriginal

Locate all the Mi'kmaq communities in Nova Scotia and put them on a map. Choose two of the communities and research their histories. Prepare a class presentation (poster, PowerPoint) to share your findings. Consider using a TV documentary format as a way of sharing what you have learned.

Project Topic 3: Storytelling

Find two local Mi'kmaq legends. Learn them with your group and turn them into dramatic pieces to share with the class. Consider using sound effects and costumes in your presentation.

Project Topic 4: Aboriginal Issues

Consider some of the major issues that have been part of the First Nation's history in Canada. One such issue might be "Residential Schools". Consider sharing your findings with the class by writing it in the form of a poem.

Project Topic 5: Drum making

Talk to your teacher about constructing a drum. Research to find plans for constructing different kinds of drums. Take pictures of the building process and create a power point show for the class. Using your drums, lead a rhythmic echo session for the class.

Project Topic 6: Composing

Write a vocal piece that expresses the First Nations' World View. Incorporate drumming and movement for your final performance.

Project Topic 7: Singing in Mi'kmaq

Contact a singer from a local First Nations' community. Learn a song in Mi'kmaq. Perform it for the class and then teach it to them. Be prepared to share the significance and meaning of the song.

Alternative Project

An alternative possibility for the end of this unit would be to do a drum making project with the entire class. Research to find plans for different kinds of drums and/or links to web resources.

If you live near a First Nations' community, it might be possible to have an elder teach students how to make hand drums. Otherwise, you can use the directions provided in the Appendices.



At this point in the module, teachers may consider using an assessment tool such as the sample below.

Students' Names	Drum Holding Position	Hand drumming technique "Bass"	Hand drumming technique "Tone"	Echo 4-beat rhythms	Echo 4-beat Canonic rhythms	Drum Call performance

Unit 2: Voices of the Present (9 hours)

Introduction

In Unit 2, students will explore the potential of the drum as a vehicle for personal and corporate expression through improvisation, performance, and composition. These explorations could involve responding and interacting with Aboriginal art and literature. Teachers are encouraged to continue using the Drum Circle Protocol that was modelled in Unit 1. Continue to use a “Quote of the Day” as well as the Drum Call created by one of the groups.

Students can come to this unit in a number of ways:

- rhythm of names by reading text
- rhythmic notation of names in duple time
- rhythmic notation of names in compound time

In some classes you might want to incorporate all of the above approaches, depending upon the musical development of your students.

Teaching, Learning, and Assessment Process

LESSON ONE: OUR NAMES – CREATING RHYTHMIC BUILDING BLOCKS (1 HOUR)

Learning Targets

- Explore naming practices in different cultures.
- Notate rhythm of names using rhythmic figures in simple or compound time.
- Gain experience in improvisation within the context of rondo form.

Introduction

Naming practices are found in individual families, cultures, and ethnic groups. Sometimes families have the tradition of giving the first born male or female a name that is carried down for generations. Other times, children are named after their parents or relatives. Share a poem about names or tell a story about whom you are named after and why. This website my provide some background for this discussion.

https://www.genealogy.com/articles/research/35_donna.html

Pair Share

Give students a chance to share any stories about how they were named. Allow a few students to share their stories with the class.

Body Percussion Echo

- Move into the facilitator's position in the middle of the circle. Perform a four-beat rhythm in $\frac{4}{4}$ time or two measures in $\frac{6}{8}$ time, using snap, clap, and pat. Students will echo the rhythms immediately after hearing them.
- 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. NOTE: When dividing the group, make sure that those that are snapping have the metal instruments under their chairs, and those that are clapping have the woods under their chairs.
- Ask the students to pick up their designated instruments and continue with the echoes. Use the rhythms of the "Name Rap", two lines at a time in $\frac{4}{4}$ or $\frac{6}{8}$.

Large Group Activity

Name Rap

R. Morrison

Hey man! Yo man! What's your name? Hey man! Yo man! Say a - gain.

Hey man! Yo man! What's your name? Let's all play the name game.

Name Rap


Hey, man! Yo, man! (Metals, woods)
What's your name? (Drums – tone, tone, bass)
Hey, man! Yo, man! (Metals, woods)
Say again! (Drums – tone, tone, bass)

Hey, man! Yo, man! (Metals, woods)
What's your name? (Drums – tone, tone, bass)
Hey, man! Yo, man! ! (Metals, woods)
Let's all play the name game. (Drums - tone, tone, tone, tone, bass, bass)
My name is (individual solo on drums)
His name is (echo – full circle on drums)

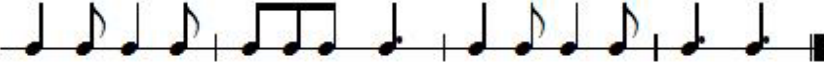
- Perform the piece using body percussion and words for the students.
- Teach poem by rote using body percussion – (metals – snap; woods – clap; drums – pat).
- Divide group into instrument families and have them perform and speak their part.
- Perform only the rhythm of the poem using body percussion.
- Put it on instruments (one third of the circle have sticks under their chairs, while another third have metals under their chairs).
- For the B section – four students will drum their names, one at a time. Each name will be echoed back by the whole group. After four students, the group performs a bridge by chanting the names in reverse order while keeping a steady beat on the drums.
- The A section is performed once again followed by the C section where four new students perform their individual name solo. At the end of the C section, the bridge is created by chanting in reverse order, the eight names that have soloed. The process continues until all students have performed a name solo.

Name Rap

R. Morrison



Hey man! Yo man! What is your name? Hey man! Yo man! Say a - gain.



Hey man! Yo man! What is your name? Let's all play the name game.

On a rhythm wall chart record students' names that have one, two, three, and four syllables. Within the latter three, group the names that are rhythmically similar. With students, derive the rhythmic notation for each group of names. Students could choose to augment the rhythm of their name. Work in $\frac{4}{4}$ or $\frac{6}{8}$.

New Stroke

Introduce the students to the "slap". It is almost like the tone, just open your fingers and play on the rim of the drum. Your hands move off the drum very quickly as in the tone. The slap produces a sharp high sound. Find a YouTube video for a demonstration of how to play the slap.

Try the following exercises to mix up the three strokes that have been learned thus far.

B S S S B T T T B S S S B T T T

B S S B T T B S S B T T



Reflection

In pairs, students write their first and last names. Underneath each name they write the rhythmic notation. These can be recorded on an Exit Card (sample below) to be passed in at the end of the class

EXIT CARD

	First Name	Last Name
Written		
Rhythm		

LESSON TWO: CREATING NAME COMPOSITIONS (1 HOUR)

Learning Targets

- Recognize and sequence rhythmic figures connected to personal names as well as to those of others in the class.
- Practice stroke patterns using bass, tone, and slap.

Materials Required

- Student's names with their corresponding rhythms written on sheets of white paper large enough to be seen by the class
- Woods, and metals randomly scattered throughout the class

Name Echo (Short Compositions)

- Select four name cards and place them in the middle of the circle. The rhythms for each of the names should be on the reverse side.
- Perform the cards using different body percussion for each new rhythm (snap, clap, pat, stamp). The students echo the rhythm at the same time as chanting the names.
- Ask several students to change two cards. Perform these as a class using the body percussion that was assigned to each one. Repeat this activity two or three times.
- Using the same four names, the facilitator will perform a rhythm that mixes up two of the cards. The students will echo the rhythm while chanting the correct answers. A student is chosen to make the correct change.
- Extension 1 (Ear Training): Flip the cards over so only the rhythms are visible. Perform the 4 beat rhythm again, mixing up two cards. Students echo the rhythm and then one is chosen to make the correct change. When students are comfortable with the activity, invite different students to take on the leadership role. This activity can also be performed in small groups.
- Extension 2: (Ear Training) Provide each pair of students with four rhythm cards selected from the rhythm circle from class one. On one side of the card print a name, and on the other side a corresponding rhythm. Clap a sequence of four beats. Students echo the rhythm and then create the correct sequence using the rhythm cards.
- These activities can be done in $\frac{4}{4}$ or $\frac{6}{8}$.

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 four equal groupings. Provide each group with a series of four names. Ask them as a group to decide what body percussion they will use to perform each individual rhythm. (At this point students can be reading text and/or musical notation.)
- Provide a few minutes for each group to practice. Invite each group to perform their rhythm individually. Keep a steady beat underneath with the gathering drum.
- Ask students to pick up their instruments and transfer the body percussion to non-pitched percussion instruments.
- Add one group. When the rhythm is solid, add the second group, the third, and then the fourth.
- If the drum circle is solid, begin to sculpt the groups, allowing one group to solo, two groups to play together. Experiment with the texture, moving from thin to thick.
- If time permits, begin exploring dynamic variations with the whole circle and/or with individual groups.
- Extension: Refer to RHYTHMSIZE YOUR NAME (The Amazing Jamnasium, p. 36). Instead of using the voice to create the different rhythms, use the different timbres (woods, metals, shakers, drums).
- Provide opportunities for students to act as drum facilitators

Small Group Activity: Name Compositions

- Each student takes a paper with his/her name and the corresponding rhythm. Students decide on the sequence of names, place the cards in order, and clap the rhythm four times speaking the names aloud.
- Students decide what “non-pitched percussion timbre” they are going to use for each “body percussion” and practice it so that it can be performed four times.
- Record performance choices on the “Name Composition Worksheet” using text as well as rhythmic notation, either in $\frac{4}{4}$ or $\frac{6}{8}$.



The image shows a musical staff in 6/8 time with a treble clef. The notation is as follows: a quarter note, an eighth note, a quarter note, and an eighth note; followed by a quarter note, an eighth note, a quarter note, and an eighth note; followed by a quarter note, an eighth note, a quarter note, and an eighth note; followed by a quarter note, an eighth note, a quarter note, and an eighth note. Below the staff, the names are written: Pe - ter, Jan - ice Zach - er - y, Mal - lor - y Su - san, Jac - que - lyn Tom Jack



Performance Extension

Have students create a performance where students:

- Speak the names once in rhythm;
- Perform names using body percussion without speaking;
- Speak the names in rhythm (pick up instruments while doing speaking);
- Perform names using non-pitched percussion instruments with no speech.

If groups have completed this part of the assignment, have them add one or two name ostinati to the piece using contrasting timbres (refer to RHYTHMASIZE YOUR NAME. The Amazing Jamnasium, p. 36).

Putting It All Together

- Have the groups move back into a circle formation while still remaining in a semi-circle with their smaller group.
- Review the respectful behaviours that the class created. Discuss their importance in the performance setting.
- Using the initial chant as the A section, perform the individual rhythmic compositions as part of the chain rondo. For this performance students, should chant the A section, and perform it with body percussion. You might assign one group to play the instrumental accompaniment. It might be helpful for the accompaniment to play a 4- or 8- beat interlude between the A section and each group performance.

A “Hey man! Yo man!”
B Group 1 & Group 2
A “Hey man! Yo man!”
C Group 3 & Group 4 (and so on)

After each group has completed performing their composition, repeat the A section once again followed by each group performing simultaneously. Add a coda by having the students all rumble together, beginning with *pp* and increasing the sound slowly to a *forte*. Finish the performance with an accented downbeat.



There are two assessment tools at the end of this lesson.

- Reflection: Each student will have completed a “Name Composition Worksheet” as part of the small group activity. This will be collected as the student exits the class.
- Observational Notes (see Tips for Success).

NAME COMPOSITION WORKSHEET

Title of Composition:

Student's Name:

	Name 1	Name 2	Name 3	Name 4
Written				
Rhythm				
Body Percussion				
Non-pitched Percussion				

Tips for Teaching Success

The teacher will make observational notes with respect to level of focus, and independent rhythmic skill development of each group as well as individual students. 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.

LESSON THREE: OUR NAMES – THEY’RE WHO WE ARE (1 HOUR)

Learning Targets

- Practice reading known rhythms in $\frac{4}{4}$ or $\frac{6}{8}$ time.
- Create new rhythms in $\frac{4}{4}$ or $\frac{6}{8}$ using adjectives.

Warmup

- Echo play rhythms in $\frac{4}{4}$ or $\frac{6}{8}$ using tone, bass, and slap. Speak the rhythms using the stroke names as you play. Students will perform the echoes on their drums.
- Play one rhythm. Have students echo it and then find the correct notation on the new $\frac{6}{8}$ chart. Continue the process until all rhythms have been echoed and identified.
- Using a meter stick, point to each rhythm on the outside of the circle, and then into the middle thus creating 2-measure phrases. Continue this around the circle until you have covered all the rhythms.

Extension: Rhythmic canon

- Divide the class in half. One group will play their drums and the other will play woods or metals. The first group plays the rhythm that the teacher points to. The second group imitates the first group one measure later. If students are successful, divide the group into 3 adding one new timbre family. Play a canon in three voices. Refer to the end of the lesson for a picture of the chart. If students are working in $\frac{4}{4}$, time create a similar chart.

Introduction

In some Aboriginal cultures, the naming of the child was an important ceremony. The grandfather or elder would offer a sacrifice of tobacco to the “spirits” and ask for guidance in naming the child. This guidance would often be received in the form of a vision. In the naming ceremony it was believed that the child’s name and its spiritual powers were transferred from the “spirit guides” to the infant. Hence, the actual name was not used in everyday speech; rather, nicknames that described personality traits or physical characteristics were used.

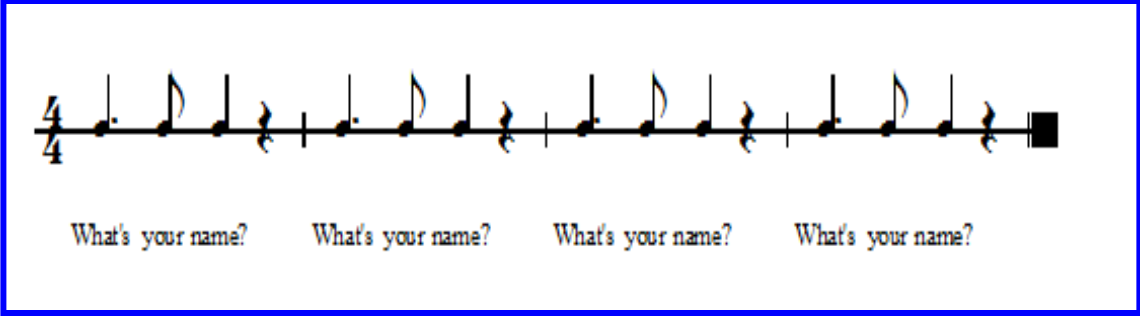
Opening Activity

Read aloud Sheree Fitch’s poem, “And Who Are You?” taken from her book “If You Could Wear My Sneakers”.

Brainstorm what is happening in the poem. Discuss the fact that there are many adjectives that begin with different letters of the alphabet.


Record adjectives from the poem and record them on a wall chart. Elicit the class’ help in grouping together words that have identical rhythms to the names that had been recorded in the first class. If new rhythms occur, create a new chart for them and show the notation.

Whole group activity



What's your name? What's your name? What's your name? What's your name?

- Tell the students that they need to think of an adjective that describes either their personality or physical appearance. You might say something such as – “If I forgot everything I knew about you except this one thing, what would it be?” Provide an example such as “energetic Ruth”. Have pairs of students share their adjectives.
- Create an underlying rhythmic accompaniment with the following two ostinati. Teach the first ostinato by clapping rhythm of the text “What’s your name?” and snapping on the rest. If you are working in 6/8 time, change the ostinati to work.



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

The second ostinato is played on a medium drum. Teach it by saying – “low, high, high, low high”.

- Prepare the drum pattern by playing the low tones with the left hand forward on the left knee and the high parts with the right hand on the right leg close to the thigh. Decide which of the high notes will be a tone and which will be a slap.
- Divide the class in half and perform the two rhythms simultaneously. Switch rhythms and perform a second time.
- Select several students to play the ostinati accompaniment patterns. Begin around the circle having students speak their adjective and name over the accompaniment pattern. On the second time round have students drum the descriptive adjective followed by their name (energetic Ruth). Echo each individual performance.
- After you have gone around the circle, do it again without the echoing, asking students to drum the name and descriptive adjective of the person, to the left of them. Repeat it again with the rhythms of the person to the right.



Reflection

In the last few minutes of the class, students will fill in the reflection questions on their composition worksheet.

Closing the Circle

Each student will use one word to describe how s/he is feeling about their composition and performance.

COMPOSITION WORKSHEET

Title of Composition:

Student's Name:

	Adjective 1	Name 1	Adjective 2	Name 2
Written				
Rhythm				
Tone Colour				
	Adjective 3	Name 3	Adjective 4	Name 4
Written				
Rhythm				
Tone Colour				

- The thing I enjoyed most about creating this composition was
- The most difficult thing about this composition was
- If I were the teacher planning this activity, I would have ...

LESSON FOUR: PUTTING IT ALL TOGETHER (1 HOUR)

Learning Targets

- Students explore pitch (high and low); dynamics (loud and soft); duration (the length of time the sound will last); timbre (unique quality of sound)
- Gain experience adding these musical elements to text and name rhythms

Materials Required

Four sets of flash cards with different phrases such as:

- Wow! That's beautiful!
- A present? For me!
- Look out!
- Fire! Get out quick!
- Why do these things always happen to me?

It would be interesting to use quotes from popular movies, or TV shows.

Introduction

- Ask how many people have been to a play. Discuss the dramatic elements that make a play successful.
- Talk about how a person who was listening to a tape of events would be able to tell that you were
 - Getting the present you've been hoping for; Winning tickets to your favourite concert; Warning your family that the house is on fire; or Mourning the death of a friend.

Small group activity

- Divide the class into groups of five or six.
- Give each group a set of cards and indicate that they are trying out for a part in a movie that is being shot locally.
- Give the group five to ten minutes to practice the phrases. Indicate that they might choose to have different students to speak different phrases.

Group sharing

- Have each group perform their phrases.
- Discuss with students the elements of music they could use in creating their sound – pitch (high and low); dynamics (loud and soft); duration (the length of time the sound will last); timbre (unique quality of sound)

Applying the elements to Choral Speech

- To facilitate sharing of the name, use an "A section" such as the one below or one that has been created by the students. To create variety in the performance, ask students how they might apply the musical elements to the "A" section poem to create a dramatic effect. See below for some

suggestions. Perform the “A” section using the two ostinati taught in the previous lesson.

“A” SECTION

Names, names (high voices)

What’s in a name? (single low voice with good projection)

Some are different (explore having 4 to 5 different voices simultaneously reading)

And some are the same. (monotone flat inexpressive voices)

Definition

- Names, names, What do they mean? Qualities are obvious, Sometimes unseen.

Give students a few minutes to move back into their small groups to review their composition from the previous class.

Culminating Performance

The final performance will take the form of a chain rondo accompanied by two rhythmic ostinati on the drums.

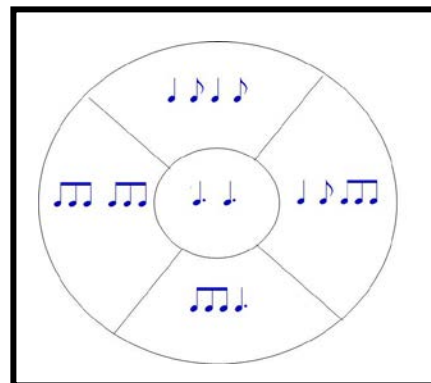
- A – Name Rap; B – Group 1 followed by Group 2; A – Name Rap; C – Group 3 followed by Group 4; and so on. Coda (rumble from pp to ff and finish with one final accent)

Creating an Introduction

Ask students to choose two numbers between one and eight. As you speak the numbers, students should play a sound on their numbers. Mark beat 1 and 5 with the cow bell. When this is solid ask students to choose two sets of number. Practise this sequence. Now put the two groups of 8 together. Decide on how many repetitions of the pattern might be done as the introduction.

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
		X	x										x	X	

Students who are more advanced might add more than one sound on a beat. If working in $\frac{6}{8}$ time, work with two phrases of 6 beats or pulses.



Names Names What's in a name? Some are diff'rent and some are the same.
 What's your name? What's your name? What's your name? What's your name?

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

This rap can easily be written in $\frac{6}{8}$ time.



As a class it will be important to model the ways in which we analyze our performance. Using a composition assessment rubric (sample below), the teacher will engage the students in reflecting on their performance.

Composition Assessment Rubric	Yes	No	Almost there
Group Members are:			
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 accompaniment instruments.			
Dynamics: We used a variety of dynamics. They dynamics used in our composition were:			
Tone Colour: We chose sounds that were contrasting. We used the following instruments:			
Ostinati: Our composition used many repeated patterns to accompany the song. The rhythms we used were:			
The thing I liked best about our performance was:			
One thing I think we could improve on is:			

LESSON FIVE: OUR VOICES – CREATING A SOUND PALETTE (1 HOUR)

*In preparation for this class, each student should bring an object that holds personal or cultural significance for them as an individual.

Introduction

Discuss the First Nations' beliefs in terms of their relationship to the world and all living beings. It is important to understand that there is a belief that all living things are interconnected and that each possesses a spirit. How then does this affect an individual's relation to other people? To nature? To the environment? You may want to read David Bouchard's book, "The Elders Are Calling". This narrative provides an excellent introduction to First Nations' world view. The illustrations in the text are exceptional.

Discuss the attitude of First Nations' communities who recognize as gifts all that comes from nature. If a deer skin must be used for a drum, or deer meat for food, then thanks is given to the spirit of the deer for these gifts. Refer to the video on Drum Making that the class saw in Unit 1.

Listening

Listen to a recording that contains nature sounds. Ask students to close their eyes and listen for the unique sounds that they hear in the song. In pairs, have them tell their partner what you heard.

Using a talking stick, ask individual students to tell what sounds they heard. Chart their responses, creating categories of like sounds (birds, wind, crackle or snaps, rain, etc.) as you continue.

Creating a Sound Palette

Ask your students to close their eyes and take them on an imaginary walk into a forest. As you take them on this visualization, provide opportunities for them to hear different sounds from those they heard in the listening exercise.

Try listening to Murray Schafer's "Epitaph for Moonlight" or other similar pieces for some ideas (<http://www.youtube.com/watch?v=3tgjbHNdBi8&feature=related>)

With the class, add new sounds to the categories of sounds as students share additional information. Allow students to arrange themselves in the sound categories so they are now sitting together as a group in the circle. Provide time for the students to meet together briefly to discuss the kinds of sounds that they will produce.

Creating a Soundscape

- Using a facilitator (begin with the teacher) in the middle of the circle, create a soundscape that has a beginning, middle, and end; uses contrasts in pitch, dynamics, tone colour, and duration to create a mood or tell a story.
- Discuss with the class the following questions and chart their responses.
- What is a soundscape? What is its purpose? Refer to Unit 1 where students created the Rain soundscape.
- What mood or message did the soundscape communicate?
- How was the mood created? Chart their responses using the form below.
- How were the musical elements used to support the communication of the mood or the story?
- How does this composition differ from the one you performed last class? (Here you are interested in the difference between music that has meter and music that does not have meter.)

Creating A Sound Palette

Mood words:			
Sound Categories (Tone colour)	Dynamics	Pitch	Duration

Creating Soundscapes Scores from Personal Objects

- Ask students to bring in an object that has some personal meaning.
- Have students place these randomly on a long sheet of white paper placed on the floor and select an interesting instrumental or found sound to go with their object. Make sure that there is a variety of instruments and ambient sound creators for exploration. As they think about the representative sound, remind them to consider pitch, dynamics, tone colour, and duration. Will there be only one sound, or will there be a pattern of sounds?
- Pass an object over the sheet of paper, moving faster, or slower, backwards, or forwards, to create a soundscape.

Group work: Creating Soundscapes Scores

- In small groups, listen to each of the individual sounds that have been selected to represent the personal object.
- Fill in the Soundscape Template for each one of the sounds.
- Create a short soundscape by laying the personal objects on a shorter piece of paper.

Group sharing

- Perform the soundscapes for the class.
- Have students ready to respond with phrases, such as – “The thing I enjoyed most about your composition was ... “
- Lesson extension: Repeat the same exercise asking students to assign an instrumental sound using non-pitched percussion. Explore non-traditional ways of creating sounds on the instruments (for example, you could play the drum with your nails, or by tapping fingers or with a nail brush). Students could also be encouraged to use found sounds. Bringing in a variety of non-traditional sound sources often sparks students’ imaginations and interests.
- Another extension is to repeat the same exercise as above but add words that describe the meaning the object has for you. You might expect words such as “love, belonging, courage, respect ...”

Tips for Teaching Success

You might find the following article on *Composers and Children: A Future Creative Force* by Michael Colgrass to be helpful. (http://www.michaelcolgrass.com/writings_selected.php)

LESSON SIX: POETRY, SOUNDSCAPES AND NON-TRADITIONAL SCORES (1 HOUR)

Materials Required

- Cards with non-traditional iconic notation on them (see *Explore Music 7: Introductory Module*, Unit 4 Graphic Notation). You should have at least four copies of each card. There should be a different icon for each student in the class.
- Small sheets of white paper and markers will be necessary.

Drumming Warmup

- Place one of the cards on the floor and ask students to think about how they would represent what they see in sound. Continue this process with three or four cards containing iconic notation. Discuss how the shape, size, and position of the icon on the page influence how the sounds are interpreted. Give out a different card to a class group and have them decide how they will perform their symbol (keep in mind that students may use instruments playing traditionally or non-traditionally, vocal sounds, found sounds and body percussion). For some examples check out this website on graphic notation. (<http://www.teachingideas.co.uk/music/graphic.htm>)

Creating a Non-traditional Musical Score

Position the cards on a long sheet of white paper in the middle of the circle. Place a long sheet of white paper in the middle of the floor with the top and bottom edges marked off in a grid indicating seconds. Position the cards so they overlap. Be conscious of creating a beginning, middle, and end. Perform the composition by moving the eagle feather or talking stick over the paper. Do this several times until students are satisfied with their performance.

Group Discussion

Discuss the performance with the students.

- Were you satisfied with the score?
- Is there anything you would like to change (position of the cards, the way in which your group performed their symbol)?
- If time permits, create a second score by having students rearrange the cards. Lead them to consider the beginning, middle, and end of the piece.

Soundscapes and Poetry

Read the excerpt from the poem, “The Song of the Ancient People” by Edna Dean Proctor. The entire poem can be found at the following website (<http://www.bartleby.com/248/730.html>).

- Elicit from the students what kind of message or mood they think the author was trying to communicate through the poem.
- As a shared activity, brainstorm a list of sounds that might be used in the sound palette to help create or communicate the mood. Allow students to demonstrate the ways in which they might produce the sounds. Will the sounds be short? Repeated? Will they be high or low in pitch? Will

the pitch change? Are there any instrumental sounds or found sounds that might help enhance the mood? Add these to the sound palette.

Group work

Divide the class into five groups or allow students to self-select the group in which they would like to work. Provide ten minutes for the students to prepare their aspect of the project. It may be that groups 2 and 3 as well as groups 4 and 5 may need to share with each other during this period. If time permits, have students create visual scores for their part of the performance.

Group 1 – the introduction and coda

Group 2 – the choral reading performance of the first half of the text

Group 3 – the sound carpet underneath the reading of the first half of the text

Group 4- the choral reading performance of the second half of the text

Group 5 – the sound carpet underneath the reading of the second half of the text

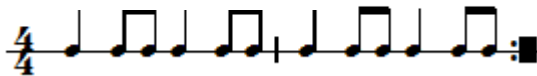
NOTE: The performance directions below offer ideas for performance. Students should feel free to create their own performance directions.

“The Song of the Ancient People” by Edna Dean Proctor

Introduction:

Random rain stick sounds - (birdcalls, owl, loon, wind)

Muffled drum enters



All: We are the ancient people (low, slow, and solemn)
(sounds stop with one loud accented sound on the gathering drum)
(three seconds of silence)

Solo 1: Our father is the sun

Solo 2: Our mother, the earth,

Solo 3: Where mountains tower

Solo 4: And rivers seaward run.

Small group: The stars are the children of the sky

Our peoples of the plain

And ages over us both have rolled,

Before you crossed the main

All: For we are the ancient people

Born with wind and the rain.



Soundscape – The Ancient People -Exit Card

The thing I enjoyed most about my group's performance was:

_____ because

The thing I would like to change about my group's performance is:

_____ because

LESSON 7: CREATING A GROUP SOUNDSCAPE WITH NON-TRADITIONAL SCORE (3 HOURS)

Introduction

In these two classes, students (in small groups) will create sound compositions that incorporate text and sound. Students may use poetry, legends or myths, and artistic works as their inspiration. You may wish to select five or six artistic pieces for students to use for inspiration. The poetry of Rita Joe, Poet Laureate of the Mi'kmaq Nation, is very powerful for inspiring Soundscapes. Students are expected to complete a score to accompany their performance. Groups may vary in size from 5 to 8.

It is expected that the compositions will demonstrate students' understanding of

- Rhythmic building blocks – includes three of the following: imitation to create patterns, canonic echo creating texture, question and answer, adding layered rhythmic accompaniments with ostinati)
- Sound palettes – must contain vocal sounds, body percussion, found sounds, traditional percussion, text and language
- Musical Elements: at least five dynamic markings, two changes in tempo, tone colour, pitch, and duration
- Traditional rhythmic notation : at least 16 measures – may be broken into ostinati and non-traditional iconic representation
- Form: a beginning (introduction), middle, and end (coda)
- Directions for performance

*Performance products may also contain movement and costume.

*Students and teacher should co-construct an assessment rubric prior to beginning the sound composition.

SOUNDSCAPE: COMPOSITIONAL PROCESS

Group Sharing

Brainstorm a list of “emotion” words that describe how you felt or responded to the painting, poem, or legend.

Images

Brainstorm a list of images or memories that the exhibit made you think of. List these images on a large sheet of paper and create lists of juicy descriptive words to paint a picture. Create a spider web for each image.

Action Words

Brainstorm a list of action words that come to mind as you think about the exhibit.

Literacy Response

As a group you may create a written response in the form of poetry, Readers Theatre, and/or narrative. You could also create a choral reading like “The Elders are Watching” and add the soundscape to it.

Creating a Sound Palette

As a group, choose the images, action words and emotions that you are going to use in your composition. Experiment with sound sources, both traditional and non-traditional, rhythmic building blocks that you wish to use in your soundscape. Remember that words can also be used as sound sources. Fill in the Sound Palette template (see below) describing the dynamic level, pitch level, duration, and iconic representation for each sound source.

Creating Your Composition

How will your composition start? Think about what will happen next. Where will the climax or high point in the composition? How will your composition end? Can you create a storyboard to show the sequence?

Creating Your Musical Score

Follow the same process you did in class when creating the score for “The Elders are Watching”. Remember that how the icons demonstrate the pitch, duration, and dynamics.

Performance

You will be performing your Culminating Project for the class. At that point you will be expected to have a brief written description of what musical elements you used in the final performance and how they helped you communicate your message (musical elements: dynamics, tempo, rhythm and beat, timbre and tone colour, form, texture, pitch and melody).

Creating A Sound Palette

Mood words:				
Images:				
Action Words:				
Sound source (Tone colour)	Dynamics	Pitch	Duration	Iconic Representation



Record the performance. The co-constructed rubric will provide a vehicle for assessment. Criteria might include such things as creativity, use of musical elements, clarity of the score, presentation, etc.

Unit 3: Voices of Peace

(9 hours)

Introduction

Introduction

In Unit three, VOICES OF PEACE , students will move beyond their own voices to discover how drumming can be a means of making connections, of creating understanding and dialogue, and finally as a vehicle for peace. Through four ensembles students will explore the role of drumming with respect to themselves, their environment, their community, and the global village.

Music, and specifically drumming, has been used as a vehicle to create peace and build relationships since time began. Think about the incidents in life where music has been used to calm and soothe. Mothers sing to their babies and rock them, before sleep or to soothe them. When we are experiencing any strong emotion, listening to music can help to relieve the stress. Making music has been found to create changes in physiology, even at a genomic level. Music therapists use music, specifically drumming, to help reduce high blood pressure. Movie producers know of the power of music to create mood and enhance action. Most recently drumming has been used as a vehicle to build relations and understanding in war-torn countries. Music has a great power for bringing people together. With so many forces in this world acting to drive wedges between people, it's important to preserve those things that help us experience our common humanity.

In a recent interview, drummer/educator Christine Stevens outlined five reasons why drum circles can be vehicles to create peace and understanding.

- Drum circles are accessible to all and thus embrace everyone.
- Drumming provides a common language of communication even if we cannot understand each other verbally.
- Drumming is a form of self-expression that allows us to express emotions that we may not be able to speak.
- Drumming together provides us with a common goal or focus that can grow and be channeled into broader goals.
- Drumming unleashes our creativity. Rhythm and beat are embedded in our living. Our heartbeat provides the backdrop against our rhythmic movement of daily life.

In this unit students will have the opportunity to perform in drumming ensembles that are focused on the theme of peace. These ensembles are excellent for school celebrations or for sharing with other classes. Consider making these performances part of the Culminating experiences of this unit.

Tips for Teaching Success

*Please note that this unit contains more lessons that you might hope to accomplish. After working with your classes on the first two units you will be able to judge which of the ensembles in the last unit would be most appropriate.

Pilot teachers have suggested adding an introductory class to this unit so that students can create drum calls to go with Unit 3. In this way they will be able to draw upon skills they have gained in Units 2 and 3.

Teaching, Learning, and Assessment Process

LESSON ONE: VOICES OF PEACE – CONNECTING WITH SELF (1 HOUR)

Quote of the day

Peace is not merely a distant goal that we seek but a means by which we arrive at that goal.

Martin Luther King, Jr.

Learning Targets

- Notate improvised rhythms in $\frac{4}{4}$
- Explore the role of music in creating connections and breaking down barriers
- Contemplate the role of music within personal experience

Preparation

Have some music playing in the background that provides the message of peace. Songs such as “Stand by Me, Heal the World, One Love”. Ask if any students have music, they would like to bring in to share that deals with the theme of peace.

Drum Call

Prior to the class ask one group that has created a call that matches the theme of peace to open the circle. If there is not an appropriate call, this would be the spot to introduce a new call based on the theme of the unit. You could also use rhythms from the reflective drumming as an initial call. Remember that you should direct the class when to begin drumming with you and when to stop.

Egg Pass

In this activity each student has a small ball (tennis ball, sponge ball, hollow plastic egg, or scrunched up piece of paper. Prior to beginning practice the “hand” action with the following text.

Hold left hand out with palms facing upwards. When you say the word “take”, the right hand comes to the left hand and pretends to pick up the object. On the words “and pass”. The right hand moves across the body and mimics putting the object in the outstretched left hand of the partner to the right. Practice this action slowly saying the words – “take and pass”. When the class is comfortable with this action, begin the

activity. Keep a steady beat with the gathering drum in the center. Gradually increase the tempo until the objects begin to fall. Stop the game and ask the following questions. Allow students to share in pairs.

“How did you feel when you dropped the _____?” What does it mean to “drop the ball” in terms of our lives? Has there ever been a time when you “dropped the ball” life? How did that make you feel?”

Repeat the activity again. This time when the objects fall ask the questions. Allow students to share in pairs. Has anyone ever dropped the ball on you? Can you think of specific time when this happened? How did you feel? Does that leave you with resentments or residual feelings?

Allow time for individuals to share with the class if appropriate.

Body Percussion

The purpose of this activity, PIECES OF EIGHT (p. 34, The Amazing Jamnasium) is to build a sense of uniqueness but at the same time show individuals co-operate to build group synergy.

Process

- Begin this activity by asking each person to select a number 1 through 8 and a corresponding sound (one that would last one beat)
- While you count out loud, have the students make their sound
- As students become more comfortable stop counting and allow the resulting rhythm to be heard

Warmup Drumming Exercise

- Move the activity to the drums and other non-pitched and pitched (if available) instruments
- Suggest that students might want to play more than one sound on each beat
- Change the tempo each time you try the activity (review the rhythms that they know)
- Extension: Move the class into small groups of eight. Allow students to play on two numbers. Have the students notate as a group the 8-beat rhythm that they have created. Each number in the group of 8 corresponds to an eighth note in 4/4 time.
- Discussion questions: (for small group or whole class group)
 - What was challenging about this activity?
 - Was there anything that you did that made it easier?
 - Did you notice anyone doing something that you especially liked?

Cultural Sharing – Connecting Music and Peace

Opening Discussion

- Draw students’ attention to the quote of the day.
- Pair/share what that might mean for them. Share some ideas with the class.

Music has a great power for bringing people together. With so many forces in this world acting to drive wedges between people, it's important to preserve those things that help us experience our common humanity. – Sophie Kerr (author)

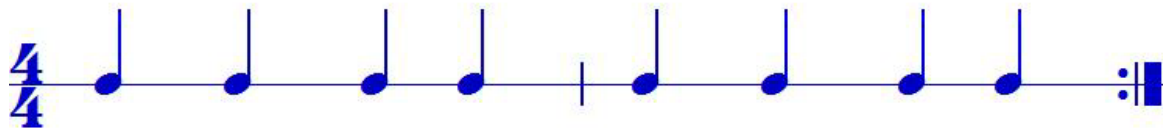
- Take a few minutes to allow students to discuss what Sophie Kerr means by the power of music. Help them focus on being able to give specific examples from their lived experiences.

Video Presentations

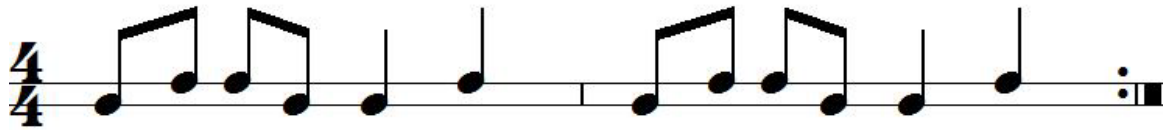
- Watch the video entitled “One Love: Around the World” by Bob Marley as recorded by the organization “Playing for Change”.
- Discussion questions
 - What did you notice about this video? (It involved musicians from around the world. Some were singing in different languages and playing different instruments.)
 - Why do you think “Playing for Change” decided to make the video using people from around the world? (To show that music has the power to inspire, to build connections, and bring peace to the world through music)
 - What did you learn about the power of music from this video? (Music can build connects between people living great distances apart; music can help people communicate even if they speak different languages, have different economic, political backgrounds, or different faiths.)
 - Can you think of a time when you have experienced the power of music in your life? How did it help you?
- Another amazing video was produced following the earthquake in Haiti on January 12, 2010. This video was written and produced by students of the High school for Recording Arts in St. Paul, Minnesota. <http://www.youtube.com/watch?v=DMbDYNDc3sA>

Reflective Drumming

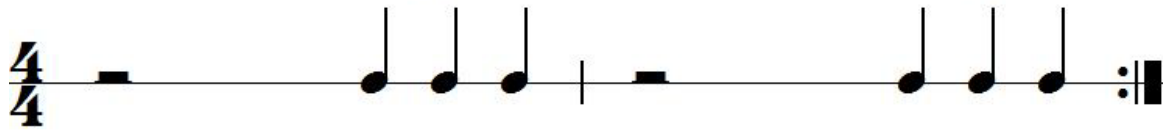
- Teach the following patterns using body percussion and finish with a class jam. These patterns will form the basis of the rhythms for the next instructional hour. Finish the jam with a rumble and instead of a quarter note accent, have the class all say “PEACE”.



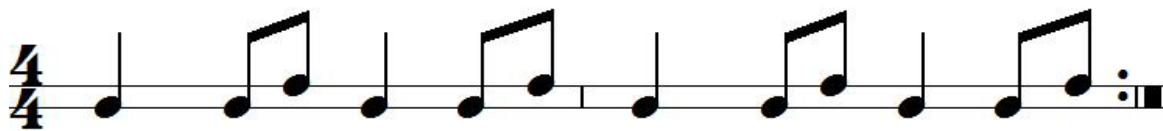
One love, one world One love, one world



Bring-ing us to - geth - 3^{er} Bring-ing us to - geth - 3^{er}



har - mo - ny har - mo - ny



Peace, give us peace, give us peace, give us peace, give us

(line 1 - bell; line 2 – double bell; line 3- rattle or shakers; line 4 – medium drum)
 These rhythms are adapted from World Music Drumming p.28)

Closing Response

- As the circle comes to an end pass a talking stick around asking each student to say one word that comes to mind when they think of the concept of peace.

LESSON TWO: VOICES OF PEACE – “HIGH LIFE” (1 HOUR)

Quote of the day

A smile is the beginning of peace.

Mother Teresa

Learning Targets

- Review the concept of question and answer in drumming and singing
- Introduce the concept of complementary rhythms
- Perform a piece from the country of Liberia using drumming, singing, and movement
- Introduce the concept of vocal harmony

Preparation

- Ask students to suggest music that represents the theme of peace.

Drum Call

The small group presents the call that they have created to go along with the quote of the day. The class should be invited to join the call. Remind students that they are responsible for beginning and ending the call.

Warmup

Each person has a scrunched-up piece of paper, containing a quote about peace or a plastic egg containing a slip of paper with a quote about peace. As in the last class you will do the activity, “take and pass”, except this time the tempo will stay steady. The teacher will keep a steady beat using the gathering drum. When the drum beat stops, students open the paper and read the quote about peace. Have students share their quote in pairs and explain what they think it might mean. Do this activity several times, always stopping in a different place. Refer to the following websites for some peace quotes.

http://www.planetpals.com/IKC/IKC_quotedictionary.html

<http://www.heartquotes.net/Peace.html>

Class discussion

Take a minute to allow individuals in the class to share some of the things they have learned about peace, or things they think are important. Chart their responses. What does the quote of the day mean? Does anyone know who Mother Theresa was and why she received the Nobel Peace prize?

Now, reverse the egg pass. Hold the right hand out with palms facing upwards. When you say the word “take”, the left hand comes to the right hand and picks up the object. On the words “and pass” the left hand moves across the body and putting the object in the outstretched right hand of the partner to the left (generally students groan when this is done).

Ask the question

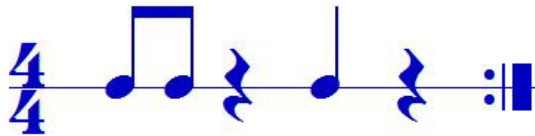
- What is hard about this activity? (We have to change.)
- Is it easy to make changes in life? Why or why not?
- How do you deal with change in your own life?

Body Percussion

- Begin with echo work using body percussion.
- Now change it to a question and answer. To the students speak the question “What’d ya say?” and ask someone to give you a verbal answer. (You might hear things like – “I said no; Not today; Okay; I said yes”)

Warmup Drumming

- Now drum the question – “What’d ya say?”, and ask students to respond on their instrument
- Go around the circle having individual students respond to the question
- Extension: Put students in pairs (with instruments of different timbres or drumsticks on found sounds) and practice doing question and answer. Phrases could be 2-beats or 4-beats long
- Rhythm complements: Tell students that this is like putting pieces of a puzzle together. Play a rhythm such as the one below. Ask students to fit a rhythm in the places where there is a rest. Use a variety of instruments. If time permits put students in small group where one person is the leader and the other three choose different rhythmic figures to go in the rests.



Cultural Sharing – High Life

- Introduce the ensemble “High Life” by locating Liberia on the map. “High Life” or “Banuwa”, as it is typically called, is a Liberian folk love song or lullaby. The translation for Banuwa is “Don’t Cry pretty little girl, don’t cry”. In African music, whether people are dancing, singing, or drumming, they are always standing or sitting in circles. In African and Aboriginal societies circles represent equality and community among the people. Team effort and working together are characteristics of these communities. Consider the African proverb - “When spider webs unite, they can tie up a lion.” – Ethio
- Begin by teaching the chorus and patting the rattle or shekere part as on (World Music Drumming, p.51). Add the shekere part and bell part. Divide the class in half and have each group perform their parts while you sing the chorus.
- Having the class divided in two, teach the medium and high drum part at the same time as an echo. Use body percussion. When the students are confident add all four parts together while you, the teacher sing the chorus. Transfer the body percussion to the instruments.
- Sing the verse for the students. Ask them to think about what the words of the African proverb means. Take a moment to discuss this idea of peace, in relationship to others, in a world where technology means we are always accessible and always busy. How do you think the cultures of Liberia and Canada might differ?

- Teach the chorus to the students accompanying them with guitar or piano if possible. Add the full rhythmic accompaniment having half the class sing while the other half plays. Add vocal harmonies where the class is ready to sing in parts.
- Teach the verse with no accompaniment.



Reflective Writing: Individual Journal Entry

Reflective Journal

1. The message in the African proverb - “When spider webs unite, they can tie up a lion.” – Ethio
Describe what this means to you.

2. The part of the ensemble that I enjoyed the most was _____
Because

3. I think peace is an important concept because

LESSON THREE: VOICES OF PEACE – “FANGA” (1 HOUR)

Quote of the Day

Responsibility does not only lie with the leaders of our countries or with those who have been appointed or elected to do a particular job. It lies with each of us individually. Peace, for example, starts within each one of us. When we have inner peace, we can be at peace with those around us.

Dalai Lama

Learning Targets

- Review and gain more experience creating rhythm complements
- Practice djembe parts to “Fanga Alafayia”
- Learn to sing the vocal line for “Fanga Alafayia”

Preparation

Use music that has been brought in by students on the theme of peace.

Drum Call

Use the first djembe part of “Fanga” (the notation is found later in the lesson). Begin by speaking the words in rhythm. Speak and do the air drumming. Finally, put the call on the drums. Cue the students when to end the call.

Warmup

Each person has a scrunched-up piece of paper or a plastic egg containing a slip of paper containing a thought-provoking question with respect to self and peace. It could be related to the quote of the day. “What do you think the Dalai Lama means by the statement – ‘peace starts with each one of us?’ or What can you do personally to contribute to a peaceful environment in your classroom? In your school? In your family? In your community?” As in the last class you will do the activity, “take and pass”, except this time the tempo will stay steady. The teacher or several students will keep a steady beat using the gathering drum. When the drum beat stops, students open the paper and read the question about peace. Have students share their questions and responses in pairs. Another way to do this is have students pass to the beat of the background music. Stop the music at a point and have students share.

Body Percussion

Rhythm Complements

- Continue building on the concept that students began during the previous instructional hour. Put up several examples of the rhythmic phrases that they will use today. Put students in their small groups. Rotate leaders as they practice their improvisation using body percussion.

Fanga Alafayia

arr. D Goodkin

©)

Voice

Alto Xylo

Bass Xylo

Fan-ga A - la - fa - yia A - she a - she

A - she a - she A - she a - she

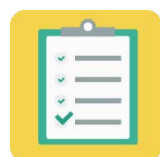
Voice

Alto Xylo

Bass Xylo

A - she a - she A - she a - she

A - she a - she A - she a - she



Reflection Dialogue

- Working in small groups, brainstorm different ways that we welcome people. It could be physical gestures, or it could be with words. It could be in different languages. Record these on the Group Brainstorming Sheet.

LESSON FOUR: VOICES OF PEACE – “FANGA” (1 HOUR)

Quote of the Day

*I do not want the peace that passes understanding.
I want the understanding which brings peace.*

Helen Keller

Learning Targets

- Review the djembe parts for “Fanga”.
- Learn the introduction to “Fanga”.
- Add movement in the form of “hand jive” or “gumboot dancing” using call and response (question and answer).
- Explore adding vocal, melodic, and rhythmic accompaniment to “Fanga”.

Preparation

Use music that has been suggested students on the theme of peace.

Drum Call

Use the first and second djembe parts from “Fanga”. When this is solid add the gankougi playing eighth notes on beats one and three. Begin singing the melody line of “Fanga”.

Vocal warmup

Review the singing of “Fanga” with the teacher acting as the Call and the students as the Response. Try it again dividing the class in half with one group singing the call and the other doing the response. When this is solid, add a few students playing the two djembe parts and the gankougi. Extension: If the class enjoys singing add the harmony vocal line which can be sung in an alto or tenor range.

Physical Warmup

Using some of the gestures that were found on the students brainstorming sheets, create simple movement for the song “Fanga”. Model them and then have the students perform with you or try the following example. Divide the class in half with one group doing the first measure as a call and the second group performing the second measure as a response.

Clap
Chest
Thighs
Back of
thighs

To add another dimension, share a clip of gum boot dancing which has its origin in South Africa.

- Black Umfolosi performing the Gumboot Dance live at the Oxford Folk Festival
<http://www.youtube.com/watch?v=mnAxxQk4drM&feature=related>

History of Gumboot Dancing

Gumboot dancing was born in the gold mines of South Africa at the height of the migrant labour system and during the oppressive Apartheid Pass Laws.

The mine workers were not free to move around at will and were separated from their families for long periods of time. At best, working in the mines was a long, hard, repetitive toil. At worst, the men would be taken chained into the mines and shackled at their workstations in almost total darkness.

The floors of the mines were often flooded, with poor or non-existent drainage. For the miners, hours of standing up to their knees in infected waters brought on skin ulcers, foot problems and consequent lost work time. The bosses discovered that providing gumboots (Wellington boots) to the workers was cheaper than attempting to drain the mines. This created the miners uniform, consisting of heavy black Wellington boots, jeans, bare chest and bandannas to absorb eye-stinging sweat.

The workers were forbidden to speak, and as a result created a means of communication, essentially their own unique form of Morse Code. By slapping their gumboots and rattling their ankle chains, the enslaved workers sent messages to each other in the darkness. From this came an entertainment, as the miners evolved their percussive sounds and movements into a unique dance form and used it to entertain each other during their free time.

Drumming Warmup

Review the drum parts for “Fanga”. Add the cow bell or gankogui playing eighth notes on beat one and three. Once the rhythmic accompaniment is strong add the singing (call and response).

Cultural Sharing and Reflective Response

Read the quote of the day. Ask the students if they know who Helen Keller is and what she achieved in her life. Discuss the meaning of the quote. After the discussion explain that students will have the opportunity to select one activity from a list of possibilities as a way of expressing their ideas with respect to welcome and peace in a community context. Below is a list of suggestions. Feel free to add to this list.

Movement

Make up new movements to go with the lyrics of the song. Encourage students to show the call and response form.

Student

Cultural

Take a few minutes to explore the meaning of the quote of the day. Students may respond to quote in a number of ways. Have them select one of the ideas below or suggest a response of their own.

Group Response

- Allow students to work in small groups to create movement call and responses.
- Others might Creative Writing: Write a welcome poem using the form “Writing Up and Down Poetry” using the word welcome or peace. (See the Appendices for directions).
- Visual Art: Create a collage that communicates or builds upon the brainstormed ideas of peace and welcome.
- Creating Layered Rhythms: Using the brainstormed welcome phrases in English and other languages, create a rhythmic composition using found sounds.

Closing

Ask students to share in pairs one idea that they used in today’s class with respect to welcome and peace.

LESSON FIVE: CELEBRATING PEACE AND COMMUNITY – “FANGA” (1 HOUR)

Learning Targets

- Recognize the ability to make personal choices with respect to artistic expression.
- Gain confidence in trying out to activities and building personal skills.

Preparation

- Discuss with students the possibilities in the performance of the piece “Fanga”.
- Movement: Build a set of movements that demonstrate knowledge of call and response using body percussion or other movements (such as the ones from Gumboot dancing)
- Vocal: Practice singing “Fanga” as a call and response in two parts. If time permits add the melodic accompaniment parts.
- Drumming: Practice the two djembe parts. If these are solid add the introduction and the third djembe part found in the Appendix.
- Improvisation A: Students who are interested in improvisation could work together to create rhythmic or melodic question and answer patterns for a B section.
- Improvisation B: Students who are interested in vocal improvisation could work together to create vocal call and response for a B section.
- Rapping: Students who are into rap might want to take the ideas on peace and build them into a rap that could be spoken over the rhythmic accompaniment.

Create a Celebration

With the students create a form for the celebration of their creative work. You may do it as a chain rondo with “Fanga” as the A section. Rehearse the celebration and share it with another class if possible.

LESSON SIX: VOICES OF PEACE – “THE ELDERS ARE WATCHING” (1 HOUR)

Quote of the day

*It isn't enough to talk about peace, one must believe it.
And it isn't enough to believe in it, one must work for it.*

Eleanor Roosevelt

Preparation

Use music that has been suggested by students on the theme of peace.

Drum Call

Use the gathering drum part and tambourine part from the warm-up drumming exercise for the call. Do the call in two parts using body percussion first and then instruments.

Relaxation

Begin with breathing exercises from a relaxed sitting position. Tell students you are going to read them a narrative by author, David Bouchard. Prior to beginning, elicit from students what they think the book might be about. Listen to any prior knowledge that students might have with respect to the elders in First Nations Society. After reading the book, discuss with students what messages the elders want to deliver. Have them respond as if they are the elder. Chart the responses. Discuss with students how the quote by Eleanor Roosevelt connects to the book they have just read.

Warmup Drumming Exercise

Teach the rhythms below using body percussion and then add them to appropriate instruments. On the gathering drum have 5 to 6 students playing at the same time.

Shaker

Tambourine

High drum

Medium Drum

Gathering Drum

Talk of peace is not enough, Be - lief is more but one must work it.

yes, yes, yes yes, yes, yes.

I be-lieve I be-lieve I be-lieve I be-lieve

Peace, work at peace work at peace work at peace work at

Peace, peace, be - gins with me Peace, peace, be - gins with me

Cultural Sharing

Perform the melody of the lyrics “The Elders are Watching”. Accompany yourself with the drumming pattern

Teach the song by rote and then add the drumming accompaniment taught during the Drumming Warmup.



They told me to tell you the time has come. They



want you to know how they feel. So lis - ten care-ful-ly, and



look to-ward the sun. The el - ders are watch-ing

Reflection Dialogue

Pair/share the following statement “The Elders are Watching” by David Bouchard
“They want you to know they trusted you, with the earth, the water, the air”

Closing Response

Students will use one or two words to describe how they are feeling about their contribution to the environment after the experience.

LESSON SEVEN: VOICES OF PEACE – “THE ELDERS ARE WATCHING” (1 HOUR)

Quote of the day

He who lives in harmony with himself lives in harmony with the world.

Marcus Aurelius

Drum Call

Use the drum call from last class using the lyrics to help with the rhythms.

Relaxation

Begin with breathing exercises from a relaxed sitting position. Reread the three verses from the book by David Bouchard. After each verse, ask students to take a moment to visualize how their relationship to the environment might be contributing to its ongoing health.

Creating Sound Carpets

Today students will create a sound carpet to accompany the speaking of verses 1, 2, and 3. Allow students to select the verse they feel drawn to and divide into three groups. As with the experiences in Unit 2 students will decide on the mood and sounds they will use. The visual art illustrations might also be used as inspiration for these sound carpets. Students will rehearse with the readers. If they wish, students could turn each verse into the first person. Instead of - “They told me to tell you they believed in you” ... students might rephrase the words

“I believed in you.

I believed in you when you said you would take a stand.

I thought you knew the ways of nature.

I thought you respected the land.”

Note: Help students recall the work from the previous unit on creating mood in Choral Speech by employing the musical elements of dynamics, pitch, duration, and texture.

Cultural Sharing

Bring together the groups for a final sharing. The form might look something like ...

Drumming introduction with melodic instrument playing the chorus

Chorus sung with single drum accompaniment

Verse 1 read over soundcarpet

Chorus sung with full drumming accompaniment

Verse 2 read over soundcarpet

Chorus played by melodic instrument with single drum accompaniment

Verse 3 read over soundcarpet

Chorus sung in three parts with full drumming accompaniment

Chorus sung in three parts with single drum accompaniment

Chorus sung in unison

**For vocal arrangement in three parts please refer to the Appendices.



Video tape the final ensembles so that you can use these for self, group, and whole class assessment.

LESSON 8: VOICES OF PEACE – “CREATING YOUR OWN ENSEMBLE” (2 HOURS)

Introduction

It is expected that the process of putting together these ensembles will require approximately two to three hours. Additional ensembles can be found in *World Music Drumming* by Will Schmid. Some students may be ready to create their own drumming ensemble at this point.

Quote of the day

Peace of mind is attained not by ignoring problems, but by solving them.

Raymond Hull

Preparation

Drumming music from other ethnic backgrounds would be very applicable for these lessons. Set up circle. Put the gathering drum in the center. Greet the students as they enter the class with “welcome words in other languages.

Drum Call

Solve prob-lems. Solve problems.

Gain in - ner peace Gain in - ner peace

As students complete the drum call take a moment to pair/share how the drum call and quote of the day are related. You might ask the question, “What does this have to do with world peace?”

Stretching

Students stand facing each other. One is the leader and the other is the follower. Using background music, have one person do an action that lasts four beats and then it will be imitated by the partner for four beats. To extend this idea, have the first action be 8 beats or 16 beats long.

Body Percussion

Tell students that the focus is problem solving. Provide groups of students with Drum Circle Music Cards (The Amazing Jamnasium, p. 51). Explain how the cards work. Assign each group of students a body percussion part (clap, pat, stamp, snap) to perform their card. Have each group perform for each other. Put all the groups together adding one at a time to form a Body Percussion Jam.

Warmup Drumming Exercise

Transfer the body percussion parts to different instruments in the drum circle. Add them, layering one at a time. The facilitator should be in the middle of the circle. You may want to sculpt the circle so that each group can hear each other. Try having two groups play together while the others listen. If this is solid, play “trade the rhythm”. Indicate using body gestures that the groups will trade parts. You may stop them leaving four beats rest and speak “1, 2, 3 switch”. Experiment with dynamics, form, and tempo.

Extension: Allow groups to trade Drum Circle Music Cards

Cultural Sharing

At this point classes will have the opportunity to work on Drumming Grooves at the beginning of “The Amazing Jamnasium” by Kalani (p. 8 & 9). For this aspect of the lesson you may choose to tackle the problem solving in a number of ways.

You may decide to do one or more ensembles per class. You may choose different ways to present the rhythmic parts. All rhythmic parts can be written using Drum Circle Music Cards, traditional rhythmic notation, using boxes with numbers between 1 to 8 and/or text that could be spoken in rhythm. As you are planning for this lesson keep in mind individual student’s needs and abilities.

- Use one ensemble for the class. For example, you might choose “Rolling Into Rhythm” (p.8). Divide the students into their groups of 4 and give each group two cards Dundun and Conga or Woodblock and Rattle (choose one easy card and one more difficult one)
- Use two ensembles per class. In other words, several group will be working on the same ensemble. Divide the class into their groups of four, providing rhythms to groups based upon individual’s skill level in terms of rhythmic independence. You may want to pair students so that each student who might experience difficulty has a mentor.
- For students who are ready to perform independently give one instrumental part to each student and have this group work on one ensemble by themselves.
- Some students may be ready to composer their own drumming ensembles.

Celebration

Combine the ensemble parts at a slow tempo. When students are ready you may want them to play along with the Tracks on the CD that accompanies “The Amazing Jamnasium”.



Reflection and Closing Response

Challenges and Problem Solving

Name: _____

One challenge that I (we) experienced in preparing this ensemble was ...

To solve the problem, I (we) ...

In the future some other problem-solving strategies I (we) could use are ...

For this unit there are a variety of assessment tools that could be used. Examples for assessing ensemble performances, individual performances, and group processing can be found in Appendix D of *Music 7–9: Appendices* and in the Supporting Materials.

Supporting Materials

Unit 1: Lesson 1

Composing A Call

Group Members: _____

The things we think are significant about the circle are:

This is our drum call:

Unit 1: Lesson 2

EXCERPT FROM LANA WHISKEYJACK, SADDLE LAKE FIRST NATIONS (2004)

Lana Whiskeyjack, Writer from Saddle Lake First Nations, “Mythology and Symbols”, Native Drums
Website <http://natedrums.ca>

For a short while I lived with Nohkom (my grandmother) and she would teach me through her daily experiences. I didn't know that I was learning until I was much older. For example, before we would leave for long walks into the bush, Nohkom would have tea and bannock set on the table in case someone would come into the house when we were not there to greet them. She said that we must always feed people, even if we have very little because the Creator will always supply us with what we need. After setting the table with cups and utensils we would leave for our walk. On our walks Nohkom would always tell me something about an animal we would see, or we would play a game of ‘whose tracks or droppings?’ She would share funny stories and legends of animals or the little people.

We would walk to a clearing where Nohkom had poles to stretch her hides. While she scraped hides, she would share hunting stories, and how the old people would speak to the animals. Time passed without me even knowing that I was being taught something.

In the evening, the tea and bannock would be gone and whoever drank and ate left some rabbit meat in the fridge. She would smudge the food we were given, and I would always smile at her magical powers. That was how I learned. My experiences with Nohkom told me a lot about our people and the way we lived

What Do Myths, Legends, and Stories Tell Us?

Stories have a life of their own. They share how one should live on earth, and with other beings. They pass on how each living being is given a special purpose in life, a purpose that benefits the well-being and survival of the community. First Peoples' ancestors were physically, mentally, spiritually, and emotionally aware of all life beings and lived their lives in relation to keeping balance with each other. Myths, legends, and stories tell that rocks, animals, plants, the water, wind, earth, and insects are life forms with special medicines or power and that all beings are related. In most First Peoples' languages everything is named as a relation. For example, in prayers the animals are thanked as brothers or sisters. The belief that ‘we are all related’ is the foundation to First Peoples' culture, spirituality and identities.

Oral narrative takes one into a physical and spiritual journey, revealing proper behaviours in living in harmony and balance with all living beings. These stories teach how one should treat all living creations and remind one of who they are and from where they come. There are other stories that are meant to be humorous, to educate, and there are others meant to be taken with great respect and seriousness.

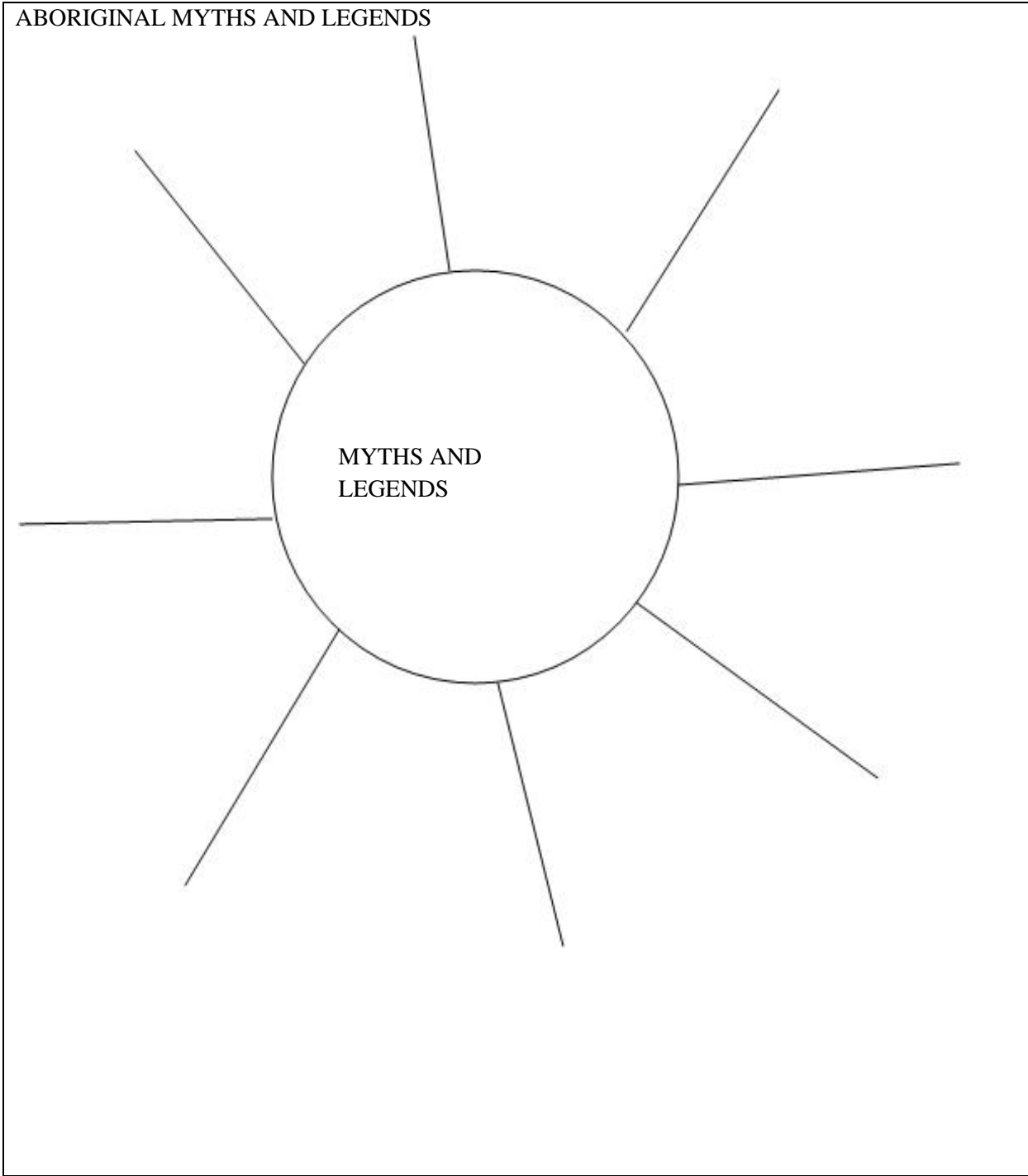
Questions:

- What do stories teach us? What do they share? What do they pass on?
- What is the foundation of First Peoples' culture, spirituality and identity?
- How do myths, legends and stories reinforce this belief that ‘we are all related’? Provide an example. (Think about who is meant by ‘we’.)

Taken from Native Drum Project <http://natedrums.ca>

Unit 1: Lesson 2

SPIDER WEB TEMPLATE



Unit 1: Lesson 3

SOURCE: “MYTHOLOGY AND SYMBOLS”, NATIVE DRUMS WEBSITE [HTTP://NATEDRUMS.CA](http://natedrums.ca)

The Ojibwe have a famous legend of how the ceremonial powwow drum came to their people through a Sioux named Tailfeather Woman. This story was written in a letter to Thomas Vennum in 1970 by William Bineshi Baker, Sr., an Ojibwe drum maker from Lac Court Oreilles Reservation in northern Wisconsin. Thomas Vennum states that William Bineshi Baker began to learn his drum traditions on the lap of his father (Vennum 1982: 8).

The Vision of the Tailfeather Woman

Here is the story of the beginning of the ceremonial powwow Drum. It was the first time when the white soldiers massacred the Indians when this Sioux woman gave four sons of her[s] to fight for her people. But she lost her four sons in this massacre and ran away after she knew he[r] people were losing the war. The soldiers were after her, but she ran into a lake (the location of which is never mentioned in the “preaching” of the Drum’s story). She went in the water and hid under the lily pads. While there, the Great Spirit came and spoke to her and told her, ‘There is only one thing for you to do.’

It took four days to tell her. It was windy and the wind flipped the lily pads so she could breathe and look to see if anyone was around. The sound is all that she made out, but from it she remembered all the Great Spirit told her. On the fourth day at noon, she came out and went to her people to see what was left from the war. (The date of this event is unknown.) The Great Spirit told her what to do: ‘Tell your people, if there are any left (and he told her there was), to make a drum and tell them what I told you.’ The Great Spirit taught her also the songs she knew, and she told the men folks how to sing the songs. ‘It will be the only way you are going to stop the soldiers from killing our people.’

So her people did what she said, and when the soldiers who were massacring the Indians heard the sound of the drum, they put down their arms, stood still and stopped the killing, and to this day white people are always wanting to see a powwow.

“This powwow drum is called in English ‘Sioux drum,’ in Ojibwa bwaanidewe’igan. It was put here on earth before peace terms were made with the whites. After the whites saw what the Indians were doing and having a good time - the Indians had no time to fight - the white man didn’t fight. After all this took place, the whites made peace terms with the Indians. So, the Indians kept on the powwow. It’s because the Sioux woman lost her four sons in the war that the Great Spirit came upon her and told her to make the Drum to show that the Indians had power too, which they have but keep in secret” (Vennum 1982: 44-45).

Questions:

- Who came to Tailfeather as she hid in the lake?
- What did the Great Spirit tell her to do?
- What happened when the soldiers heard the sound of the drum?
- What did the drum bring?

Class Discussions - Ideas

“...that the Great Spirit came upon her and told her to make the Drum to show that the Indians had power too...” - William Bineshi Baker, Sr., an Ojibwe drum maker from Lac Court Oreilles Reservation in northern Wisconsin.

- The power of music to bring about peace...
- Empowerment through the expression of one's culture...

Unit 1: Lesson 3

POEM BY LANA WHISKEYJACK, SADDLE LAKE FIRST NATIONS (2004)

Lana Whiskeyjack, Writer, "Mythology and Symbols", Native Drums Website

The first drumbeat sang me back to sleep.
In dreams I danced to a harmonious pulse.
Familiar voices tickled my skin.
"Wan'ska" they whispered.

I awoke with a sigh
surrounded by reflecting light
and cried.
Mother held me tight
the drumbeat still there.
I closed my eyes without a care.

Nohkom gently smiled,
"A-how nitanis nimihito!"
"dance my girl!"
I danced.

I flew.
There was nothing I couldn't do.
In an instant it was gone.
Not knowing where, how, or why it went wrong.
I lived in silence,
waiting, restless and unaware.

Then one day from an eagle's eye view
meandering confused in a concrete web.
Stuck in a crevice of books, words, and menace
I wept.
I yelled
and prayed.
Then there was silence.

In the unspoken chaos I heard the drum,
familiar voices and tender tones.
I shuffled between doubt and happiness.
Each song I danced.
Drained and exhausted
the beat grew louder.
Slowly I felt sinew coiling me,
inside and out,
then tighter.
A final yank,
a pull from my heart
bonded to a circle of love, kindness, wisdom, and
laughter.

Ay-ay.

[Translation of the Cree words in the poem. Wanska - wake up; Nohkom - my grandmother; A-how - an expression to get attention; Nitanis - my daughter; Nimihito – dance; and ay-ay – thank you with the greatest respect.]

Questions:

- Enjoy this poem: Read it over several times and feel the words.
- Find where the poet refers to drums and dancing in the first half of the poem. How does the sound of the drum make her feel? Use examples from the poem to support your answer.
- When the poet says, “In an instant it was gone”, what is she referring to?
- How does she feel when silence replaces the music of the drum?
- The poet refers to the silence as “unspoken chaos”. Discuss the possible reasons why. (i.e. The absence of the drum implies the absence of what else?)
- When she finally hears the drum once again, what is she hearing?
- What does the drum ultimately bond her to?
- The drum is obviously much more than just a musical instrument. What else is it? Use examples from the poem to explain.

EXIT CARD

Significance of the Drum

List three facts that you learned with respect to what the First Nations’ communities believe about the role of the drum.

1.

2.

3.

Unit 1: Lesson 4

NATIVE DRUMS PROJECT

Transcript of Interview with MorningStar River Singers

Resident Drum* at the Native Canadian Centre

(*Note: “Drum” refers to the drum & drummers/singers)

<http://natedrums.ca/index.php/Interviews>

Interviewer:	Franziska von Rosen
Interviewees:	Eddie Robinson, Lead Singer, MorningStar River Singers
Location:	Toronto, Ontario
Filmed by:	Pinegrove Productions, Lanark, ON

FvR: I noticed that you take special care in setting up the drum. Tell me what people should understand about that process.

Eddie Robinson: Well it just basically needs to be cleansed; the environment needs to be safe, especially for something as sacred as singing. The way we sing is really an important part of our culture so you can't just put the drum anywhere. A certain amount of pride is taken in setting it up appropriately.

FvR: Would you talk a bit about the process of smudging yourselves and the drum?

Eddie: Well sage is one of the four medicines that we use. The specific purpose for sage, especially around the drum, is just to cleanse the spirit, to cleanse the area of any negativity, to have an all-around good feeling for the singers, for the dancers. Just making sure the atmosphere is good. That reflects on everyone who's around; who's hearing the music.

FvR: Talk to me just briefly about caring for the drum

Eddie: Well the drum is seen as a living spirit. It is fed seasonally. It is cared for; it is talked to like a living being. We let it know which gathering or celebration we are going to exactly as if we are talking to a person. We pray with it before we actually start singing. We just treat it like a respected elder or grandparent. And so, we have to be careful how it is taken care of and we have to be really responsible with that.

FvR: You are the lead singer for your group. What is involved in being a lead singer?

Eddie: Being lead singer for a drum group is a lot of responsibility, and takes a lot of dedication, a lot of loyalty, and a lot of patience. It is being passionate about what we are doing and what my goals are as a singer and what the culture means and making sure that is carried across in the proper way by my singers and by the drum. So, there is a lot that's entailed in that. It is organizing and coordinating and making sure that everybody knows the songs, and everybody's beat is right on. Everybody has to be in sync so it's my job, my responsibility to make sure that they are trained.

FvR: In your opinion what makes a good singer?

Eddie: In becoming a good singer, you're always practising. It depends on how passionate you are, but it takes a lot of practice, a lot of work, a lot of dedication, a lot of responsibility. There is a lot of effort put into your voice and perfecting it. So, it is something to be taken seriously, especially when singing around a drum with a drum group and doing this style.

FvR: Can anybody become a singer, and join a drum group?

Eddie: The way you become a singer is based on which community or Nation you are brought up in or your family comes from. You have to follow the protocols for that specific group usually. For our drum specifically, it's like a family, a family of men, together with our spouses. We have to come together like a team, put so much effort into our music, so much time, so much hard work. If our heart is in the right place, then we can only make good music.

There is so much to becoming a good singer. Some are just naturally gifted with good vocals; some have to work at it. It is basically just persistence and wanting to achieve that goal of wanting to sound good, not only for yourself but for the people who are hearing your music. That's basically what it is all about, pleasing the community. It is like a way of prayer. When we sing, we sing hard and we sing good. It's like the communication with the spirits. And when we know that we feel good, we're pumped over a song then it just reflects on the people that are around and they feel that.

FvR: Tell me a bit about the kinds of hand signals you use to communicate around the drum

Eddie: The hand signals are just for communication around the drum – clarity just so that everybody knows where we are at, at what point of the song. Are we going to stop or pick it up. If I am passing leads to different singers they need to know I am passing them the lead because sometimes people are so concentrated on the song, focussed, lost in the music, they need to be reminded that their lead is coming up. Also, if people are going off beat, I kind of give a signal that they are going off beat. And that is something I have to listen for.

FvR: What about the communication between the drum and the dancers?

Eddie: With any drum there has to be the proper beat and the right song. You cannot sing inappropriate songs for different dancers because they will get upset. It is out of protocol. There are very structured songs, very specific songs with specific beats and it has to be followed. If you are going to be a singer you have to make sure you know those things, especially for the dancers. That is a big part of why we sing; it is for those dancers.

NATIVE DRUMS PROJECT

Transcript of Interview with MorningStar River Singers
Resident Drum* at the Native Canadian Centre
(*Note: “Drum” refers to the drum & drummers/singers)
<http://natedrums.ca/index.php/Interviews>

Interviewer:	Franziska von Rosen
Interviewees:	Ian Akiwenzie, Singer, MorningStar River Singers
Location:	Toronto, Ontario
Filmed by:	Pinegrove Productions, Lanark, ON

Ian Akiwenzie: My name is Ian Akiwenzie and I sing with MorningStar River Singers.

FvR: Ian, would you talk a bit about the significance of smudging with sage.

Ian: When we smudge in the context of the drum, we want to get all those outside influences away, what we might be bringing in. So, when we come to that drum, we only want good feelings. So, when we smudge, it is a way of purifying ourselves and those that sit there at that drum so that no negativity comes around there. We only want good feelings when we are singing. And it projects when we are singing that we have no negativity around that drum.

FvR: What is the significance of using sage?

Ian: Sage is one of our four medicines. You can either use tobacco, cedar, sage or sweetgrass. It is just whatever is available to smudge that drum.

FvR: Would you describe for me the basic structure of the song you were singing?

Ian: The lead singer will start off the beat, an appropriate beat and timing and he'll let out a lead. And only the lead singer will sing that first part. It's like a chant; he brings in the melody and he'll sing the melody and that's the first part of that song. And then the rest of the singers, all of us together, including the lead singer will come in and second that. We'll sing it and then repeat it. After that part is done, you'll hear check beats, sometimes called honour beats and those will come in and that's right in the middle of the song. And then the second body of the song comes right after that and that is basically the same part as the first, but it cuts off after the lead. So, you go into the second part, the second body of the song and then you are done. Each time through the whole song is called a push-up. You'll have four of them in a song. So, it is basically repeating that whole thing, four times through. So that's how it's broken up.

FvR: By push up you mean once through?

Ian: One time through is what we call a push-up. That's from the beginning, the lead, right to the end. That'll be a push-up, and then you will have one more. It's usually four times. Sometimes you'll have intertribals and it will be five or six. So, the MC or whoever is running the powwow will let you know how many times you've got to go through. If he says six times, that's six push-ups.

FvR: I noticed that it is not always the same person leading.

Ian: Well if you go back ten years or even less, there used to be only one lead singer and he was the only one that led. But now there are so many singers coming up, that now they're using all the leads. But that first person that does the first lead is usually the lead singer. So, if other people are doing leads, they are just coming in with that one part. But the lead singer is the one that does the first one. We have six lead singers that do leads, but we only have one boss and that's the guy you just spoke to (Eddie Robinson)

and he does the lead. He sets the right tempo for the drum, for those dancers, and for the appropriate song. So even though he is not doing the second lead, he is still the boss man.

FvR: Can you tell me the significance of the honour beats?

Ian: I have heard a lot of different stories, and some say they represent those thunder beings or gunshot fire. But those drums were around a long time before the gunfire came. But for dancers and singers usually it just is, if you listen you know where that song is broken up. When that honour beat comes in, different dancers do different things. Out of respect, the traditional dancers will raise their eagle feathers and same with the jingle dress dancers, they will raise their fans and take those prayers up. But it's more of an individual thing. But that honour beat is basically breaking up that song in the middle and when you listen to it you know where you are in the song. You got to keep your ears open when you are dancing.

FvR: What qualities would a judge be looking for in terms of a good drum?

Ian: Well it varies with different powwows. But most judges when they have a ballot and they are judging a drum; they judge all the leads. That the leads are strong and clear, and the beat is in unison. You cannot have sticks going off a bit. They all have to be going at the same time, and it's important that all of them are singing the same song. You don't want someone to be singing a different part of some other song. That drum area, usually they want it clean. No garbage, cigarette butts, whatever, things that you bring there. They want that area clean. It is just out of respect for the land and stuff. It reflects on you as a singer, your area. And they want to make sure that the honour beats are straight and that you stop on time. Everybody is singing on time, everybody is singing in unison, like it's one voice. So, it's a lot of pressure for singers. That's why we practise a lot so that we all sound like one voice.

FvR: Would you describe for me your feelings when sitting at the drum?

Ian: It is an awesome feeling. When you are sitting at the drum and your week may have been kind of heavy, and you get there and you see all your brothers and all your friends and you sit at that drum, all that practice that you put in and all that effort, it shows when you sit at that drum and start singing. And when it starts flowing and it starts to speed up your heart starts racing and you've got this big smile on the inside. You just sing your heart out. And hopefully your spirit shows through and you just sing for the people. And that's an awesome feeling. It fills you full of pride. It is all that time and effort you put into singing. Yeah, it's amazing.

FvR: How much practice does it take?

Ian: Well I'm not done practising. Practising is non-stop. You never stop practising. You know, if your ego gets in the way and you think that you are a good singer, you know then you don't practise. But we are always striving to be that much better, because we come up with new songs. It's not the same songs all the time. So, you got to practise them. Make sure you have them down pat. So, practising never ends. It is all about practice.

FvR: Ian would you talk about the origin of the song you were singing?

Ian: The type of singing that we do as a drum group is original style, or Northern. It's just straight vocals. There are no words in the songs. That's just the style we prefer to sing. So, I composed that song as a straight song, and it can be used for intertribals or for whatever the lead singer thinks sees fit. It is all about the tempo. Today we used that song for our grand entry, and we felt that it fit for this moment so that's why we sang it today. It was an honour for me to sing one of my songs.

FvR: Would you consider it to be an honour song?

Ian: Well, every song is pretty much an honour song if it is used appropriately. It comes from my spirit. We were told by a lot of elders and a lot of other singers that an honour song is one that you can sing

really hard and that everybody at your group knows, one that will add spirit to the event, wake everybody up, set the tone for whatever purpose it is used for. So yeah, by all means it is an honour song.

FvR: Does the song have a name?

Ian: It is track number 7 on our CD. You know when we sat down, and we were naming songs it kind of has a little flavour to it. We like to put names to it; it is about individuality. That's called Ogee Style and it kind of sets the tone about who we are as a group and where we are at. You know we could have just called them all straight, but we wanted to add names to them. A lot of the songs, if you go back ten, twenty years they just say straight, straight, grass, or whatever. We came up in the generation where we listened to different styles of music and we just kind of add our own flair and our own touch to it. I called it Ogee style.

That kind of suits me.

Me and Eddie grew up around the same time listening to that old school hip-hop and R&B and whatever. Well it's from the schoolyard. We grew up in different areas of Toronto. It is kind of like taking the playground and bringing it to the drum. There is just that good feeling. That's who we are, us singers, don't want to be all stoic. We just came to sing straight songs. Suits and ties and that's all good. That's all about your individuality, your spirit. What you bring to that drum. We just happen to bring playground. Schoolyard. That's about it.

NATIVE DRUMS PROJECT

Transcript of Interview with MorningStar River Singers
Resident Drum* at the Native Canadian Centre
(*Note: “Drum” refers to the drum & drummers/singers)

<http://natedrums.ca/index.php/Interviews>

Interviewer:	Franziska von Rosen
Interviewees:	Ian Akiwenzie, Singer, MorningStar River Singers
Location:	Toronto, Ontario
Filmed by:	Pinegrove Productions, Lanark, ON

Derrick Bressette: My name is Derrick Bressette. I’m from the Ojibwe Nation. I come from a beautiful reserve called Kettle and Stoney Point. I have lived in Toronto for the last 20 years and am a singer, dancer, storyteller and very happy to be here, thank you.

FvR: What goes through your mind when you are sitting at the drum?

Derrick: First of all, there are so many stories and so many things that go with that drum. I think about all of the sacrifices that went with it and the peace offerings that went with that drum. And when they bring that medicine around it is like all of those ceremonies and all of those things are still in their original form. All of these things are carried through generation to generation. When we sit there and use that medicine we are with the Creator. Once that medicine is lit, once that drum is smudged, when we sound it the first time - that is the direct communication to the spirits to let them know that something beautiful is going to begin.

FvR: Would you talk about your experiences as a singer?

Derrick: When I first started singing, I loved it because of the power of the stories and the sound of the drum. When you are listening to it, you are drawn to it and automatically you want to start to learn those songs. You might be sitting around a drum tapping your foot and someone will give you the teaching around that drum. And soon you are humming these songs that you have heard before. You know that they are powerful. And soon you are going to a practice. Soon you are going to a powwow and you are doing all these things and learning and learning and growing and growing. And you know the more and more that you practise and learn about those teachings, the better you become as a singer. It just takes a lot of time; it takes a lot of practice; it takes a lot of energy on your part. You want to be doing those things right, so if someone comes to you while you are sitting at the drum, asking about drumming, you can give them that story of why the singers are sounding that drum that way, or why they are singing in that way, that high pitch. There are all kinds of stories about why they use that hide; why the stitching is a certain way; why the drum is off of the ground; why there is a stand. Some of them have four direction drums that they use. There are all different kinds of drums, so you have to know all those things, so you want to learn those things sitting around the drum.

FvR: What does being a singer mean to you?

Derrick: There are responsibilities that you have to your community, to your family, to the teachings that are there. Some of our First Nations brothers or sisters when they first come in contact with the drum and the songs, they want to ask us questions because they think we have been doing this for years and years. Actually, we have but we are still little babies in this whole process, and we are still learning and growing each day.

But being a singer is one of the highest honours; sitting around that drum learning those songs and teaching them to the young ones is an honour. We are keeping that cycle going all the time.

FvR: I have heard many different stories about the symbolism of different drums. Would you talk about that?

Derrick: The drum is circular; Mother Earth is circular and that's what that drum represents. It represents Mother Earth. When the singers sound the drum that is the heartbeat of Mother Earth and we give thanks for everything that she gives us. She has been taking care of us from the beginning of time, taking care of us with food, water, medicine, everything. She has never turned her back on us. So, when the singers are sounding that drum and the dancers are coming around that drum, they are dancing in time with that drum to show that connection to her. While they are dancing, they are thinking about those things that Mother Earth provides for us, but as well they are thinking about all their friends and family that have helped them along the way in their life. Every one of us has been through trying times and we needed our relatives for support. We need our friends for support, and they've been there for us no matter how down we have been; they have been there for us. So, we need to acknowledge and remember all those people because that drum there represents life, represents all of the seasons, represents all of those things - like the medicine wheel teachings on that drum.

And the story of the big drum is this. It came from a peace agreement many, many years ago. The drum was given to the Ojibwe people by the Sioux people as a peace agreement many, many years ago. It's a long story, but when the Sioux people gave the drum to the Ojibwe people, they gave it with songs, with instructions, with teachings. The Ojibwe people in turn were to give this drum to another Nation. And then that Nation was given the instructions, the same instructions that were originally given. So around that time the people that heard that beautiful drum were attracted to it. They wanted one. And so, they gave them the teachings, they gave them the songs they told them everything that was needed for that drum. This is the celebration of life. Those are the things that the Creator has given to us.

FvR: What do the honour beats signify to you?

Derrick: Well the honour beats have changed over the years. Many, many years ago when they had the first drum, which was a grass dance drum, the grass dancers that were around there would tell stories of hunts and battles. Those grass dancers were role models in our communities. And while they brought out that drum to sing those songs, they would put hard, hard beats into that song. And what those hard beats represented at that time was gunfire. Because many years ago when that drum came about, they were in turmoil, they were at war with other nations and at war with governments. So, they would have to tell the story of that time. So, while the hard beats came in those dancers that were out there, those grass dancers would duck down to avoid that gunfire. They were always trying to tell a story in their dance, so those hard beats would represent that gunfire in that battle scene.

And as years went on dancers evolved from those grass dancers to those traditional dancers, fancy dancers, and all of the women categories; each one of them have their own style in mimicking those honour beats. Today for me when I hear the honour beat, when it's a traditional dancer that I am seeing out there, I will see them ducking and still remembering those old stories, honouring those old stories, those warriors that passed on before us. When I see the women raise their fans in the air sweeping those beautiful prayers to the Creator, that has another meaning to it. So, there are different meanings. For some they are honouring the four directions, honouring the four seasons, the four races of man, the four sacred spirits that sit in those directions. When I think about some of the contemporary drums, they flare up the honour beats and do them really fancy. So those honour beats are there to represent just the second body of the song.

FvR: Is there anything else you would like to say?

Derrick: I guess the one thing I would like to say is that there are a lot of big drum societies in North America that still follow the old teachings. And those are some of the teachings that we carry on with today. When many of us started singing twelve to fifteen years ago, some of those old people taught us that they don't want those teachings changed. "We want them to stay in their original form."

The drum that we used today is what we call a warriors drum and the stitching on it is a warrior stitch and that drum there has to be cared for like a person. When we go to a powwow, we don't put our drum in the trunk of a car in the same way you would not put your grandparent in the trunk of a car. Usually in our house there is a special place for the drum where it is fed or spoken to. People can make offerings to that drum. Many of the singers around that drum offer tobacco. Usually when we start off, there will be a director who will come by and give the drum tobacco as a gift in honouring that drum for coming to their event. So, the lead singer will take that tobacco and offer that tobacco right away. And that's the most sacred medicine that we have and that usually starts off the powwow in a good way. So, I just wanted to say that much. I am very happy to share this information about our beautiful culture.

NATIVE DRUMS PROJECT

Questions on the Interview with MorningStar
River Singer – Eddie Robinson

Interviewer: Franziska von Rosen, Pinegrove Productions, Lanark, ON
Location: Toronto, Ontario
Date: November 7, 2004

- What does Eddie Robinson tell us about setting up the drum? What does he say about caring for the drum?
- According to Eddie Robinson, what is the reason for smudging themselves and the drum?
- According to Eddie Robinson, what is involved in being the lead singer?
- What makes a good singer, according to Eddie Robinson?
- Lead singer Eddie Robinson says, “If our heart is in the right place then we can only make good music.” What comes to mind when you hear these words? What does he mean by this?

NATIVE DRUMS PROJECT

Questions on the Interview With
MorningStar River Singer – Ian Alwenzie

Interviewer: Franziska von Rosen, Pinegrove Productions, Lanark, ON
Location: Toronto, Ontario
Date: November 7, 2004

- How does Ian Akiwenzie feel when sitting at the drum?
- According to Ian Akiwenzie, why does smudging take place in the context of the drum?
- What does Ian Akiwenzie consider to be an honour song?
- What does Ian Akiwenzie say about the function of honour beats during a song? That is, how do honour beats help the dancers?
- What does Ian Akiwenzie say about the importance of practice, in terms of becoming a good singer?
- What do you think Ian Akiwenzie meant when he said, “It is kind of like taking the playground and bringing it to the drum”?
- Ian Akiwenzie discusses some of the qualities that judges look for when assessing a drum group performing at a powwow. Name three of these.

NATIVE DRUMS PROJECT

Questions on the Interview With
MorningStar River Singer – Derrick Bressette

Interviewer: Franziska von Rosen, Pinegrove Productions, Lanark, ON

Location: Toronto, Ontario

Date: November 7, 2004

- What goes through Derrick Bressette's mind when he sits at the drum?
- What does Derrick Bressette teach us about the symbolism of the drum?
- What does being a singer mean to Derrick Bressette?
- Derrick Bressette says that honour beats function to represent the second body of a song. He also says that there can be many different meanings associated with honour beats. For instance, when he sees traditional dancers ducking at the sound of an honour beat, what, according to him, are they doing? Who are they remembering?
- How, according to Derrick Bressette, does one become a better singer?
- Derrick Bressette tells the story of the big drum (used at powwows). Why was the big drum given to the Ojibwe people by the Sioux people? What else was given along with the drum? Who else was given the gift of the drum? What does Derrick call this whole cycle of giving/teaching/sharing? (i.e. It is a celebration of what?)

Unit 1: Lesson 5

Sample Teacher’s Observational Check List for Playing Skills

Students’ Names	Drum Holding Position	Hand drumming technique “Bass”	Hand drumming technique “Tone”	Echo 4-beat rhythms	Echo 4-beat Canonic rhythms	Drum Call performance

DRUM MAKING

The book “The Amazing Jamnasium” also contains ideas for making

- Water Jug Drum (p. 59)
- Square Frame Drum (p. 60)
- Shakers (p. 61)
- Sistrum (p. 61)
- Bundled “Puili” sticks (p. 62)

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 through 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.

Unit 2: Lesson 1

OUR NAMES: CREATING RHYTHMIC BUILDING BLOCKS

EXIT CARD

	First Name	Last Name
Written		
Rhythm		

Unit 2: Lesson 2

NAME COMPOSITION WORKSHEET

Composition Title

	Name 1	Name 2	Name 3	Name 4
Written				
Rhythm				
Body Percussion				
Non-pitched percussion				

My name is _____

Unit 2: Lesson 3

COMPOSITION WORKSHEET

Composition Title _____

	Adjective 1	Name 1	Adjective 2	Name 2
Written				
Rhythm				
Tone colour				
	Adjective 3	Name 3	Adjective 4	Name 4
Written				
Rhythm				
Tone colour				

My name is _____

The thing I enjoyed most about creating this composition was ...

The most difficult thing about this composition was ...

If I were the teacher planning this activity, I would have

Unit 2: Lesson 4

PUTTING IT ALL TOGETHER: CREATING A MOOD

Composition Assessment Rubric	Yes	No	Almost there
Group Members are:			
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 accompaniment instruments.			
Dynamics: We used a variety of dynamics. They dynamics used in our composition were:			
Tone Colour: We chose sounds that were contrasting. We used the following instruments:			
Ostinati: Our composition used many repeated patterns to accompany the song. The rhythms we used were:			
The thing I liked best about our performance was:			
One thing I think we could improve on is:			

Unit 2: Lesson 5

CREATING A SOUND PALETTE

Mood words:			
Sound Categories (Tone colour)	Dynamics	Pitch	Duration

SOUND PALETTE FOR CULMINATING SOUNDSCAPE PROJECT

Mood words:				
Images:				
Action Words:				
Sound source (Tone colour)	Dynamics	Pitch	Duration	Iconic Representation

Unit 3: Lesson 1

DRUMS OF PEACE

Rex Foundation helps bring the healing power of music to war-torn Iraq

By Mary Eisenhart

<http://www.rexfoundation.org/foodforthought/drumsforpeace.html>

“A cultural hootenanny broke out. They started playing their rhythms, doing their dances, and before I knew it 38 people were up dancing around the room and singing. And you couldn’t tell who was Arabic-speaking and who was Kurdish-speaking.” – Christine Stevens

Last year Christine Stevens received a startling invitation: come to a Kurdish area of northern Iraq and teach drumming to the locals. Specifically, teach them how to participate in and ultimately lead drum circles in their own communities, bridging gaps between people and factions who have often been at odds for centuries.



Christine Stevens in Los Angeles



Christine Stevens in Iraq

Mickey Hart: "Christine called me, and said she was going to Iraq, armed with a drum in hand. One woman on a mission. What an incredible idea... Hands on, face to face, with strangers, sharing group rhythm."

Stevens was undoubtedly the right person to get this invitation. A long-time drummer, she also has master’s degrees in social work and music therapy, sorely needed skills in this situation. Through her company, [Upbeat Drum Circles](#), she leads drum circles at corporate retreats, team-building exercises and hospitals.

In the course of her work, she’d met and often worked with Grateful Dead drummer and Rex Foundation board member Mickey Hart (see [Mickey interview](#)). So, when this opportunity appeared, she was soon in touch with him. Hart steered her toward the Rex Foundation, which, along with the [NAMM](#) Foundation (the philanthropic arm of the worldwide music industry group) and [Remo Drum Company](#) (for whom

Stevens is Director of Music Therapy and Wellness Programs), made it possible for her and her team to travel from the U.S. and conduct workshops in Iraq.

In addition to the five-day leadership training program that was the project's main focus, the trip also included drum circles in children's hospitals and a youth activity day for teens. Iraq's first lady, Mrs. Hero Talabani, participated in one of the drum circles.

"What's great about this project in Iraq," Stevens says, "is that we were able to demonstrate 'if it plays in Peoria....' If it plays in Iraq, I think it's going to work anywhere. "It's still an active war zone in many ways. Thanks to the Rex Foundation we were able to look at how drum circles work in a war-torn culture where there's still great risk." (In fact, the risk to participants is sufficient that we cannot show their pictures. "Remember," says Stevens, "many of these people would be enemies anywhere else.")

Leaving the U.S. on Veterans Day 2007 and returning on Thanksgiving, Stevens, team members Mark Montygierd and Constantine Alatzas, and their colleagues shared an incredible adventure and launched many positive ripple effects in a country that's had little to rejoice about lately. It's a remarkable story, and we're proud to be part of it.



While in Iraq, Stevens and her team also conducted drum circles in children's hospitals and youth centers. Rex Foundation: Why drum circles? Why do they work?

Christine Stevens, UpBeat Drum Circles: When you think about it, the drum is probably the oldest form of community building known to humankind. It's one of the oldest instruments we've ever played. Music is rhythm, melody, and harmony. Drumming and rhythm are the most contagious element of music, probably because we are biologically wired for rhythm. We have a heartbeat, we breathe to a beat, we really are rhythm. Our bodies, our physiology respond.

It works for team building and as a therapeutic tool because it binds people like glue. People can't really resist that temptation to join in. It's an automatic recruiter. That's why people love it at the Grateful Dead shows. That's why you work out better with a soundtrack. The beat is really the heartbeat of life. The power of entrainment helps people fall into beat together. When we synchronize musically, that transfers into our human life; when we drum together, it changes our relationships.

Besides the corporate team-building experience, or even in a medical center with cancer patients in America, we took that to a Third World country, where we were able to see that that same principle could still operate. Human beings are human beings, and music is music. We took it to a place with even greater need and created a great result.

I've been thinking a lot about why drum circles create peace. The first reason is that it's accessible and everyone can do it, so we had 100 percent participation. The second is that it's a common language spoken between all human beings, and that communication is key. We told them, "This is being taught in three languages, English, Arabic and Kurdish, but we're going to introduce a fourth language, music." The third reason is that the drum circle creates a mode for self-expression. We think that's so crucial, at a time of recovering from war, that people have a tool to express themselves nonverbally when they're going through things that words cannot express.

The fourth thing, I think, is the motivation. Many people wrote on their applications that their goal was to create a sense of hope again. I think drumming together creates an energy that's motivational and renews hope.

The last thing that made this work was the creativity. Kurdish people are born to drum. This culture is so rich in musicality and dance, and I think that when you restore creativity in a place of war, and it's co-created creativity, that creates a sense of shared accomplishment.

Rex: Were all the participants Kurdish?

Stevens: No, there were also Arabs and members of various tribes. When you share an accomplishment like music it changes your relationship — you're no longer the Muslim or the Christian or the Yazidi, you're suddenly part of the band. That was really our goal, to have the creation of a band, a blended orchestra where language was not a barrier. As one man said to us, "You brought us back an old tradition with a new purpose."

In the drum circle you're improvising on the drum, so you don't know if you're playing an Arabic beat or a Kurdish beat. They come together because of entrainment. That was the whole purpose of the drum circle.

There are two models: One is the cultural sharing model, where you show me an Arabic rhythm and I learn it. But what we did with these drum circles was a culture creation model, the co-creating of rhythms together, not from the past but in the current moment. That's what created that sense of peacemaking and group bonding.

Rex: How did this project come about? So many things would have to come together for something like this to happen.

Stevens: I don't believe in coincidences. I believe everything happens for a reason that we can't even really know, and the story of this invitation is quite extraordinary.

A woman named Melinda Witter, years ago, was working for NAMM and saw a drum circle facilitated by [Arthur Hull](#). She never forgot that experience — all ages of people, all types of people, from different

parts of the world, drumming together and creating a sense of community quite immediately. Years later she found herself working for the international aid group [ACDI-VOCA](#). As the officer/director of community action groups in Iraq right now, she contacted the NAMM office and said, "I will never forget drum circles. Can you please support us? We think it would work for peacemaking and we need it right now." They sent her to me.

She got the funding on her end to provide 38 people with the training experience, so they could come from different parts of Iraq and we could demonstrate drum circles as an element of peacemaking. There was a second agency involved called [Kurdistan Save the Children](#), so it was great that Melinda had a partner on the Iraq side.

We had the Rex Foundation and NAMM and Remo Drums as our funding partners on the U.S. side to cover flights, expenses, and training materials, as well as my own organization, UpBeat Drum Circles. NAMM was interested because they have a program looking at recreational music making.

Rex we found through Mickey Hart — I've worked with Mickey for a number of years, because he's such an advocate for music therapy and for preservation of indigenous music through his [Endangered Music Project](#) at the Library of Congress. He and I have worked on some different projects together, supporting a hospital in New York; we'd go and do drum circles there together. So, I knew Mickey, and he was the one who suggested approaching the Rex Foundation.

Remo Drums donated 60 drums that we could give away to people when we were there at the training. It was a great story of everybody chipping in, and we really appreciate the support of the Rex Foundation.

Rex: Who were the participants?

Stevens: Participants were 38 people who had come from seven different governances in Iraq, which is really significant. We had people who spoke Kurdish, people who spoke Arabic. We had Muslims, people who were Yazidi, people who were Christians. We had cultural diversity, religious diversity, and language diversity. They were chosen because they had music skills, they were drummers or musicians in their communities; they were teachers, they were therapists and they were community leaders. A majority were men, but there were also seven women.

There were four goals. The first was that they would leave after five days of training feeling a difference in the community of trainees. The number one goal in this phase was that the people who came there in the drum circle would experience the sense of peacemaking with their colleagues at the training — because, remember, many of these people would be enemies anywhere else.

Our second goal was that they would be comfortable being facilitators of the drum circles, which became the leadership training. If you can lead a drum circle, those skills are transferable to leadership anywhere. The third purpose was conflict resolution, economic development, youth programs and rehabilitation. Out of the people who came to the training, everybody had a different slice of that, so we even had diversity in terms of applications and training. We had three gentlemen who came from positions of power in their communities; we had young men who were drummers. We had such a diverse group, and the results were outstanding.

Rex: Were they coming from places where there's still a lot of conflict, or relatively peaceful spots?

Stevens: What I've noticed is that the media use the word "stable"; they don't say "peaceful" yet.

The place where we taught the training is probably the most stable area. Everybody who came from anywhere else came from a much worse situation. We had people who came from towns where about 12 years ago Saddam Hussein had gassed 5,000 Kurds. The genocide history is very close to their memory.



While in Iraq, Stevens and her team also conducted drum circles in children's hospitals and youth centers.

Rex: How did you choose the participants?

Stevens: All of that was handled by Melinda, the woman who invited us there. Her organization works on the grassroots level; she knew leaders, she knew rehab specialists. She put the word out in the pipeline informally, and then she made a formal application, which was pretty strict.

Participants in the training were required to commit to participating in a follow-up, and they had to commit to doing drum circles in their communities. So that guaranteed us that these people were serious. These people wanted to learn it, and they had an application waiting for them. Because that application was so clearly defined, the ripple effects have been outstanding. They couldn't wait to start these programs when we left. (laughs)

Since November's training there are drum circles happening in seven Kurdistan Save the Children youth centers. They're happening in rehabilitation centers, an orphanage, a women's prison, some school systems — and this is just the beginning.

They have a drum circle reporting form to fill out, so that when we go back in April for Phase 2, we can see how successful this training was, how many drum circles did it yield. And what was the result of the drum circles that they led?

We're hoping to have the first public study saying that drum circles are a powerful tool for peacemaking in a war zone.

Rex: What's the process you're using to document this?

Stevens: It's still in development. But we shot enough video that there's a potential, depending on funding, that there could be a complete training video, left in Iraq, that could further develop the program. In the meantime, we used video for interviewing people to get some information from them, to learn more of their story and their experience.

A gentleman shared with us that some of the people who came for the training came from Saddam Hussein's hometown of Tikrit. He was the son of a freedom fighter, so he had fled with his father into the mountains during Saddam Hussein's rule. Now he was sitting next to and drumming next to men who were probably the sons of people his father fought.

He said, "I would never believe that I would be friends with someone from Tikrit. But now I have this guy's name and phone number and email." He'd made a new kind of relationship through the program.

Rex: What did the program consist of?

Stevens:

We had a five-day curriculum. The first day was the introductory drum circle; day two was called "discovering your rhythm" and was devoted to them learning techniques on the drum. In a community resource model, we used Iraqi and Arabic drum teachers and let them teach the participants.

Day three was devoted to learning the leadership, the facilitation of the drum circle, day four to discussing the application of the drum circle in Iraq, and day five to evaluation, graduation, and a demonstration. On the second day, we asked them to split up into Arabic-speaking and Kurdish-speaking participants so that I could speak about the science. That was also on the curriculum — a lecture on the scientific evidence of drumming for health. So, I asked, "Would the Arabic-speaking people meet over here and Kurdish-speaking over here?" And the group said no.

Rex: Cool!

Stevens: That became sort of the defining moment for our training team. We just looked at each other and said, "Wow. They've bonded." They refused to separate. What happened next was completely extraordinary: a cultural hootenanny broke out. They started playing their rhythms, doing their dances, and before I knew it 38 people were up dancing around the room and singing. And you couldn't tell who was Arabic-speaking and who was Kurdish-speaking.

We decided, that really worked! (laughs) So the next day we worked that into the structure; we had a signup sheet; people signed up and shared songs and poems from their cultures.

At the debriefing, one man shared with me that because of the situation in Iraq they have not been able to travel, and they really miss knowing about the other cultures in their own country. So, the cultural sharing was very valuable to them.

Our goal is to go back in April; we have a date and we're beginning to talk to different agencies about funding us again. It's in the pipeline, with a grassroots method of getting people to the training; already people have heard about it, and they're asking, "Can we come, can we come?"

I want to go back and follow up more with the rehabilitation; my goal is to do a second research project specifically on rehabilitation through the drum, primarily physical. There's a lot of therapy needed there, and they're doing home-based services. So, I would like to see a training day specifically devoted to my meeting with the physical therapists and speech therapists and showing them how to use the drum for that.

You have to remember, when we first went there, people thought of the drum in only three ways: they thought of the drum as an entertainment tool; they thought of drum as the instrument they used in Sufi religious practices; and unfortunately the media have really been drilling into people's thoughts the term "drums of war." Those are the three associations people have with the drum.

What we needed to do was come there with this training and say, "The drum circle is a secular activity that promotes health and peacemaking and conflict resolution." So, they left saying, "Everyone can drum. This is a tool for kids and adults; even children who are in wheelchairs or have no legs can participate." And when they saw that they really understood that there is no person who can't participate and can't benefit.



As a music therapist, I've worked with Palestinian and Israeli girls; I've done other kinds of projects that bring together divergent groups of people. I've taken drumming to New Orleans, to Ground Zero, to Columbine High School, and I've never had such a profound experience of taking music to a place where they already had it — it was right there, and we just needed to say, "Here's your music, let's bring it over here and make it into something that can be used for what you need today in this country." In my 15 years as a music therapist I've never seen such a powerful impact of music.

For me one of the big outcomes was that we now have a model that we can use in any country. If it works in Iraq it can work anywhere. It's my hope that we have now begun something, that the world can use this tool again and again in places that need it for building human relations and cultural renewal.

Video of the Iraq Experience

http://www.ubdrumcircles.com/about_iraq_kit.html

Ripple Effects in Iraq
(Posted 11/8/08)

In 2007 and 2008, the Rex Foundation provided grants to help Christine Stevens of UpBeat Drum Circles bring drumming as a peacemaking and community-building tool to war-torn areas of Iraq. (See [Drums of Peace](#) and [Ripple Effects](#)).



photos: Constantine Alatzas

Rex executive director Sandy Sohcot recently received this report and pictures from Christine's latest trip.

Sandy, thank you so much for your support of our project in Iraq. Thanks to Rex Foundation, there are ongoing drum circles weekly in four cities recovering from the war in northern Iraq; including Halabjah, Darbandikhan, Koya, and Suliamaniya. In addition, we were able to join them for a ribbon cutting ceremony of the first-ever music therapy clinic for children's rehabilitation in Iraq.

Happy drumming,
Christine

"Drumming helps you find your hope"

Kurdish participant in drum circle training, Iraq

(Posted 8/29/08)

http://www.rexfoundation.org/rippleeffect/iraqdrumming.html#Drumming_hope

Last November, 2007, Rex Foundation funded music therapist Christine Stevens of UpBeatDrum Circles in a pioneering program to bring drum circles to northern Iraq for conflict-resolution, peace-making, youth empowerment, and rehabilitation ([Drums for Peace](#)). During the five-day training, thirty-eight participants from seven governances across Iraq, speaking Arabic and Kurdish, came together and made music. Speaking the universal language, these individuals who could be enemies became a powerful community, sharing their hearts and souls through the rhythms of the drum.



Outcomes of surveys taken before and after the training program indicated the following phenomenal results; 92% overall satisfaction rating for the five-day training program 80% level of skill in drum circle leadership after training program.

"The ripple effect has been powerful. Weeks after the training program, individuals trained in drum circle facilitation began programs in orphanages, rehabilitation centers, activity centers, universities, and women's prisons. One year later, based on the success of the drum circles, Kurdistan Save the Children invited Stevens' team to return and help extend the drum circles to all seven Youth Activity Centers across northern Iraq. The return trip is scheduled for October 2008. Drum circles will offer positive creative activities to prevent youth from recruitment into terrorist groups." – Christine Stevens

Unit 3: Lesson 2

Reflective Journal

Name: _____ Class: _____

1. The message in the African proverb - “When spider webs unite, they can tie up a lion.” – Ethio
Describe what this means to you.

2. The part of the ensemble that I enjoyed the most was _____
Because

3. I think peace is an important concept because

Unit 3: Lesson 4

“FANGA” Instrumental Arrangement

West African Drumming Language: Three tones are introduced on the Ashiko drum using syllables to define where the hand hits the drum.

Gn	Open bass tone, pronounced "Gune".
Go or Do	Open tone (right & left)
Pa or Ta	Slap.

Introduction: What the Djembe community plays as an intro. In other words, the introduction is 8 measures long.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Pa	Ta		Pa	Ta		Go	Do		Pa	Ta					
Pa	Ta		Pa	Ta		Go	Do		Pa	Ta					
Pa	Ta		Pa	Ta		Go	Do		Pa	Ta					
Pa	Ta		Pa	Ta		Go	Do		Gun	Dun		Pa	Ta		

All the following parts play at the same time.

Conga

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Pa	Ta			Pa	Ta			Pa	Ta			Pa	Ta		
Pa	Ta			Pa	Ta			Pa	Ta			Pa	Ta		

Djembe 1 (<http://www.youtube.com/watch?v=QEWImDqoPTE&feature=related>)

See the website above for an excellent demonstration of this rhythm.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Gun			Go		Do	Go		Gun		Gun		Go	Do		
Gun			Go		Do	Go		Gun		Gun		Go	Do		

Djembe 2 (<http://www.youtube.com/watch?v=CD3qnyGEpF0&feature=related>)

See the website above for an excellent demonstration of this rhythm.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Gun			Gun		Gun	Go	Do	Gun				Gun		Go	Do
Gun			Gun		Gun	Go	Do	Gun				Gun		Go	Do

Djembe 3 (<http://www.youtube.com/watch?v=AHCInRRrjNM&feature=related>)

See the website above for an excellent demonstration of this rhythm.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
			Gun		Gun	Go	Do		Gun		Dun	Gun		Go	Do
			Gun		Gun	Go	Do		Gun		Dun	Gun		Go	Do

Djembe 4

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Gun		Go	Do	Gun			Gun		Gun	Go	Do	Gun		Gun	
Gun		Go	Do	Gun			Gun		Gun	Go	Do	Gun		Gun	

End Break for all Instruments

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Pa	Ta		Pa	Ta		Go	Do	Pa	Ta						
Pa	Ta		Pa	Ta		Go	Do	Pa	Ta						
Pa	Ta		Pa	Ta		Go	Do	Pa	Ta						
Pa	Ta		Pa	Ta		Go	Do	Gun	Dun			Pa	Ta		

Ensemble #2: African Instrumental Ensembles

Unit 3: Lesson 3

UP AND DOWN POETRY

"WELCOME"

Where
I know that Everyone
will
accept me for who I am and
not what I can do –
valued for just being Me
There I feel
WELCOME

INSTRUCTIONS

- Add to the brainstormed words and phrases around the key words welcome and peace.
- Choose one key word as the focus – peace or welcome. You could also choose a synonym.
- Write the word DOWN the middle of the page, (one letter per line).
- Fit words and phrases around the letters by choosing from your brainstormed list. Using the example above you will see that each letter from the key word becomes incorporated into a word or phrase going across the line. The first and last lines of the poem should connect in some way or be the same.
- Extension: Write the letters of the word down the left side of the page, so that all the words / lines of the poem start with those letters or alternatively write the letters of the word down the right side of the page so that all the words or lines of poetry end with those letters.

Unit 3: Lesson 6

The Elders Are Watching

lyrics D. Bouchard; tune R. Morrison

♩=100

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It begins with a dynamic marking of *f* and a tempo marking of ♩=100. The lyrics under this staff are: "They told me to tell you the time has come. They want you to know how they feel. So". The second staff is a piano accompaniment line, starting with a dynamic marking of *mp*. The lyrics under this staff are: "El - ders watch - ing El - ders watch - ing". The third staff is another piano accompaniment line, also starting with a dynamic marking of *mp*. The lyrics under this staff are: "El - ders watch - ing El - ders watch - ing". The fourth staff is a bass line, starting with a 4/4 time signature. The music is written in a style suitable for a world drumming ensemble.

They told me to tell you the time has come. They want you to know how they feel. So

mp El - ders watch - ing El - ders watch - ing

mp El - ders watch - ing El - ders watch - ing

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats, and a 4/4 time signature. The lyrics under this staff are: "lis - ten care-ful-ly, and look to-ward the sun. The el - ders are watch - ing". The second staff is a piano accompaniment line. The lyrics under this staff are: "El - ders watch - ing El - ders watch - ing". The third staff is another piano accompaniment line. The lyrics under this staff are: "El - ders watch - ing El - ders watch - ing". The fourth staff is a bass line. The music is written in a style suitable for a world drumming ensemble.

lis - ten care-ful-ly, and look to-ward the sun. The el - ders are watch - ing

El - ders watch - ing El - ders watch - ing

El - ders watch - ing El - ders watch - ing

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Unit 3: Lesson 8

Challenges and Problem Solving

Name: _____ Class: _____

One challenge that I (we) experienced in preparing this ensemble was ...

To solve the problem, I (we) ...

In the future some other problem-solving strategies I (we) could use are ...

Unit 3: Lesson 8

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:

Unit 3: Lesson 8

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:

References

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Bouchard, David. (2003). *The elders are watching*. Raincoast Books.

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

Kalani. (2004). *The amazing jamnasium: A playful companion to together in rhythm*. Alfred Publishing. [NSSBB# 2000104]

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 Music Primary-6

World Atlas

ADDITIONAL RESOURCES

Aboriginal Dance <http://www.native-dance.ca/>

Aboriginal Drumming <http://www.native-drums.ca/>

Aboriginal Links <http://www.aboriginalcanada.ca/native1.html>
<http://www.nativeweb.org/resources.php?name=MicMac&type=1&nation=216>

First Nations History Website
http://www.cln.org/themes/fn_history.html

Funga, Performance of Funga with all verses
<http://www.youtube.com/watch?v=L-a8BHzILVE&feature=related>

Sondra Singer and Helen Trencher tell story of Funga and perform
<http://www.youtube.com/watch?v=H5-08U6q7Bc>

Mi'kmaq Stories

- Mi'kmaq Creation Story <http://www.muiniskw.org/pgCulture3a.htm>
- The Invisible One and the Rough faced Girl <http://www.muiniskw.org/pgCulture3b.htm>
- Muin, the Bear's Child <http://www.muiniskw.org/pgCulture3c.htm>
- How Muin Became the Keeper of Medicines <http://www.muiniskw.org/pgCulture3c.htm>

Peace quotes

<http://www.inspirational-quotations.com/peace-quotes.html>

http://www.wisdomquotes.com/cat_peace.html

Playing for change <http://www.playingforchange.com/journey/introduction>