

World Music Drumming

by Will Schmid

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Ensemble 1

♩ = 88

The musical score is written for six instruments in 4/4 time. The tempo is marked as ♩ = 88. The instruments and their parts are as follows:

- Bell:** Plays four notes on a single staff, labeled "(low edge tones)".
- Medium Drum:** Plays a sequence of notes labeled "low", "low high", "high low", and "low high".
- Low Drum:** Plays notes labeled "low", "high low", and "low (hands off)".
- High Drum:** Plays notes labeled "(hands off)", "keep the rhy - thm go - ing", and "(hands off)".
- Double Bell (Gankogui):** Plays notes labeled "high low", "high low", and a triplet of notes labeled "3".
- Rattle:** Plays notes labeled "she - ke - re shake wait".



Unit 1: Beginning to Ensemble 1

Objectives for Unit 1

- Establish an exciting atmosphere for active, hands-on learning.
- Teach basic techniques for conga drum, bell, double bell, and rattle.
- Establish parameters for listening and responding through Echo and Question and Answer.
- Develop the musical teamwork (with independence and interdependence) necessary to play Ensemble 1.
- Connect the music to cultural traditions from West Coast Africa.

Pilot Teacher Quotes

"I have been doing the drumming with the kids a week now, and it has been going terrifically!! One particularly noisy class has been much better behaved." – Paul Terry, Las Vegas NV

"The year started out great. No discipline problems at all!" – Annie Eisenberg, Moultonborough NH

"I'm a teacher at the alternative school for 'at risk' boys. WMD has given me a great way to start the year — a starting point I never had before. It helped the boys feel comfortable in my room and comfortable making mistakes. The boys at this school are not an easy crowd to please, but many of them left the music room saying things like 'I'm going to love this class!' and 'I actually had fun today.'" – Debra Roland, Racine WI

Teacher Tips for Unit 1

- ✓ Use the key words to set the tone of each lesson.
- ✓ Remember that the lessons are designed with built-in repetition, so don't work on Lesson 1 until it is perfect.
- ✓ Teach as non-verbally as possible. Establish drum patterns with responses to get students' attention (see p. 10).
- ✓ Set up a routine for starting each day with something like the Echo or Question and Answer exercises.
- ✓ Have students help each other — it builds teamwork and cooperation.
- ✓ Include all students — it is a strength of the *World Music Drumming* idea.
- ✓ Have fun with the drumming, and your students will respond.

Lesson 1

Objectives

- Begin unit on *World Music Drumming* from Africa and Latin America:
 - Give students the scope of what they are going to be doing.
 - Start developing respect for the instruments and for each other.
 - Teach basic open tone drumming.
 - Teach 2-beat echo pattern.
 - Teach Question and Answer drumming.

Key Word

Respect

Cultural Connections – Africa

- Introduce the concept of drumming, dancing, and singing often done in circles in West Coast Africa. Discuss the importance of the circle as a symbol of equality among cultures such as American Indians, Aborigines of Australia, and others. Show how even semicircular rows adds to participant interaction. Optional project: Have a student do research on the symbolism of circles.
- Study the map of Africa and information about the continent and its people throughout Unit 1 (See *Cross-Cultural Student Enrichment Book*, pp. 2-3)


Teacher Tip

Have students make a poster or other art piece for your room using the following quote:
“A circle is a symbol of equality; within this we shall find respect.”
 – Susan Dolley,
 Syosset NY

Sharing

- How to do two-on-a-drum
 - Position each drum between two students so that they can take turns.
- Have students practice changing taking turns on the word “switch.”

Technique


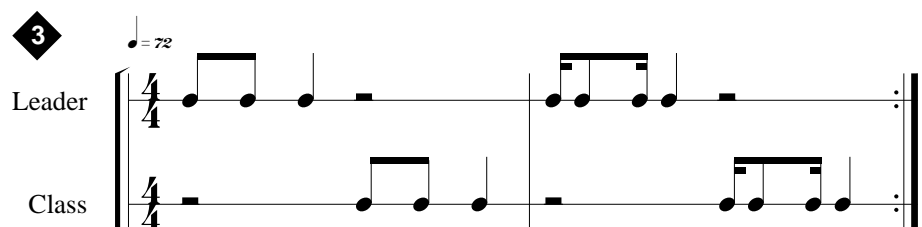
- Drum basics: Teach students to play open tones on conga type drums.
 - Have students lay fingers on drum head up to palm.
 - Practice bouncing off the drum head; use images of a “hot stove” or “basketball dribble.” 
- Rattles: Teach students to play the rattles — down only — on the thigh.

Vocabulary

- conga drum
- maraca
- shekere (*shay-ker-ay*)

Echo 1

- Teach 2-beat echo pattern using open tones; teacher plays — students play.
 - It is extremely important to teach students to play at the right time; this skill will be used in more complex ways later.
- Feedback and help with hand positions
 - Encourage use of both hands alternating.
 - Watch for bouncing off the drum head (say: “hot stove”).
- Sharing options:
 - Both partners on drum play at the same time during the echo.
 - Alternate partners on the echo.

Question and Answer

- Voice only: Teacher / individual student
 - Ask each student to decide ahead of time what he is saying in answer to the question, “What’s for dinner?” Demonstrate some options verbally.
 - Go around the class asking the question and motioning to students you want to answer. Stress the importance of answering in the 2-beat space.
 - Option: Substitute the words, “What’s your name?”
- Voice and drum at same time
 - Student partners must decide who goes first on each drum.
 - Repeat the exercise asking students to answer with voices and drums simultaneously.
- Drumming only: Teacher / individual student
 - One partner plays rattles on the beat while the other plays the drum; then partners switch instruments.

Teacher Tip
 Repeat the question if the student does not answer in the 2-beat space.

– This question can also be used to discuss the social skills of introducing oneself.

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Leader

Individual

- Other questions might be “What’s your country?” which could be answered by students with the names of African countries (See African map, p. 2 in *Cross-Cultural Student Enrichment Book*) or “Who’s your favorite?” to which students add names of star players or performers.

Assessment

- Did students respect the instruments and each other?
- How well did the partners work at taking turns?
- Which students were able to alternate hands and bounce off the drum head?
- How well did students play echo patterns within the 2-beat envelope?
- Which students were able to answer the questions in time with:
 - voice only?
 - voice and drum?
 - drum only?
- Review vocabulary: conga drum, maraca, shekere. Have students write vocabulary and Key Words in their notebooks or class logs.

Pilot Teacher Tip
 Students who participate in a constructive way will be included in all activities. Those who don't will be asked to sit outside the circle until they show respect and are ready to join the class in a team effort.
 – Ijoister Harris, Athene Kralik, Audrey Murphy, Michael Saindon, James Wilson (original 5 pilot teachers, Milwaukee WI)

Lesson 2

Objectives

- Continue to develop respect for instruments and each other.
- Learn about the musical instruments of Africa.
- Review the open tone and add the bass tone on the conga drums.
- Add the cowbell; play with the stick on the edge.
- Improve on the Echo and Question/Answer patterns.
- Begin learning patterns for Ensemble 1.

Key Word

Respect

Sharing (review the importance of doing this well)

- Two-on-a-drum and changing on “switch.”
- Go over any procedures for getting out and putting away instruments and showing respect for the instruments.

Teacher Tip

Caution students to care for their hands by not drumming too hard.

Technique

- Review the open drum tone and rattle on the thigh. Stress the importance of alternating hands and bouncing off the drum head.
- Drum: teach the new bass tone in the center of the drum. Ask students to listen to you demonstrate first; then have them take turns and try it.
 - Use a slightly cupped hand.
 - Relax and bounce off the drum head (“hot stove” or “basketball dribble”).
- Cowbell: low (edge): Demonstrate the proper hold. Bounce stick off the edge of the bell. Show how holding the bell firmly mutes the tone more.
- Introduce other African musical instruments and ask students to learn the names (See *Cross-Cultural Student Enrichment Book*, p. 4-5)

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Vocabulary

- cowbell
- conga drum
- maraca
- shekere (*shay-ker-ay*)

Echo 1

- Review using only open tones; 2 on a drum simultaneously or alternating with each other.

Echo 2

- Teach 2-beat patterns using bass and open tones.
- If class plays the pattern wrong, repeat it until they get it.
- Give feedback and help with hand positions.

Teacher Tip

“Ask students to close their eyes and listen to the low and high tones when they play the echo.”
 –Carrie Crago, O’Fallon IL

Question and Answer (review)

- Voice only: Teacher / individual student
 - Each student decides ahead of time what he is saying.
 - Option: substitute the words, “What’s your name?”
- Voice and drum at same time: use open tone only
- Drumming only: Teacher / individual student
 - One partner plays rattles on the beat while the other plays the drum; then partners switch instruments.

Teacher Tip
 Encourage use of both bass and open tones. Give positive feedback as often as possible.

Leader: $\text{♩} = 72$
 low high high (Point to next student.)

Students: (Individual) (Next Individual)

Ensemble 1

- First teach the low and high drum parts.
 - Have students take their hands off the drum on rests and gesture with palms up while they say “hands off.”
 - On the low drum part, one hand plays the low (bass) tone and the other plays the high (open) tone. Start with the low steady beat in one hand; then add the higher open tone with the other hand.
- Add the bell. Make sure students are holding the instrument correctly and hitting on the edge of the bell. If rushing is a problem, have them say the following phase as they play: “beat — and a beat — and a.”
- When these parts are stable, add the rattle part. Have students say the “shekere shake” out loud while the pattern is being played.

Teacher Tip
 Watch out for rushing the tempo. If rushing is a problem, have them say the following phase as they play: “beat — and a beat — and a.” Use cowbells or rattles to stabilize the beat if necessary.

9 $\text{♩} = 88$

Bell: (low edge tones)

Low Drum: low high low (hands off)

High Drum: (hands off) keep the rhy - thm go - ing

Rattle: she - ke - re shake wait

Assessment

- What improvement have students shown in their ability to play basic drum strokes? echo patterns? question and answers?
- Can students sustain a part in Ensemble 1 when someone is playing a different part near them?

Lesson 3

Objectives

- Improve on the Echo and Question/ Answer patterns.
- Add parts and develop more stability and independence on Ensemble 1.
- Work on students' focusing on their own part while others are playing.

Focus

- If students learn to focus on the task at hand, this skill will carry over into other subjects and other parts of their lives.
- Compare the focus that is needed to play a part different from others to:
 - Shooting a basketball free throw while people are waving streamers.
 - Studying with lots of distractions going on.

Technique

- Drum, rattles, cowbell (review).
- Keep giving feedback on proper hand technique. Holding instruments and playing them properly is part of the discipline students need.

Echo 2 (review and increase complexity)

- Review 2-beat patterns using bass and open tones. Change your volume as you play so that students will begin to focus on this subtlety.
- If class plays the pattern wrong, repeat it until they get it.
- Feedback and help with hand positions.

Key Word

Focus

Teacher Tip

Ask students to pair up with another student and help each other with the basic drum strokes.

Pilot Teacher Quotes

"In Echo 2, I just let a few of the students lead. They really liked doing it."
– Sarah Robertson, Pittsburgh PA

Question and Answer With Echo

- Drumming with rattles: Review from lesson 2.
- Question / Answer (individual) / Question / Echo (class)
 - When students are doing fine on their answers, have the class echo each student's response in the following measure.
 - Start with open tones only; have partners play rattle beats.
 - Start with strong students.
 - If someone misses their playing envelope, have them wait for the next measure to play.

Ensemble 1 (review)

- First review the low and high drum parts over the bell.
- When these parts are stable, add the rattle part.
- When the ensemble sounds good and parts are stable, have students change instruments.

Pilot Teacher Quotes

"Students love Ensemble 1, and some have come up with 'dances' for the 'hands off' sections."
 —James Mader, Florida

9

Bell
 (low edge tones)

Low Drum
 low high low (hands off) (hands off)

High Drum
 (hands off) keep the rhy - thm go - ing (hands off)

Rattle
 she - ke - re shake wait

Medium Drum Part

- Teach the medium drum part below.
- If time permits add it to the other two drum parts in Ensemble 1 above in the following order:
 - medium drum
 - low drum
 - high drum

Teacher Tip

Start with the hand that plays the low (bass) tone in the center; then add the high (open) tone.

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Medium Drum
 low low high low low high

Assessment

- How well did the partners work at taking turns and sharing?
- Which students need extra help with proper playing technique?
- How well did students play the question/answer/echo patterns within the 2-beat envelope?
- Are students able to focus on their own part in Ensemble 1 while others are playing different parts?
- Can students sustain use of the same hand on the bass tone (on the beat) of the medium drum part?
- Evaluate students' understanding of the map of Africa and other information (See *Cross-Cultural Student Enrichment Book*, p. 7)

Lesson 4

Objectives

- Show improved technique on instruments we can play.
- Improve on the Echo and Question/Answer patterns.
- Develop more stability and independence on Ensemble 1.
- Introduce the double bell (gankogui).

Teamwork

- Working together to make music is important in all parts of the world.
- Ask students to give examples of where else teamwork is important.
 - work, sports, family, schoolwork, neighborhoods

Technique

- Drum, rattles, cowbell (review).
- Gankogui (double bell)
 - Teach correct holding position and low/high concept.
- Bells (both single and double) often “anchor” the ensemble. Drum parts in African music often key on the bell or double bell.

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Echo 2 (review and move to student initiated patterns)

- 2-beat patterns using bass and open tones (review).
- Have individuals do the calls and have the class echo each.
 - Use open tones only on student calls.
 - Add rattle beat for partners not playing.

Key Word

Teamwork

Vocabulary

- *gankogui* (gahn-ko-gee)
– a double bell from Ghana

Teacher Tip

Apply the following rule of acoustics to the gankogui:
The larger the lower.

Question and Answer With Echo (review)

- Drumming with rattles: Teacher / individual student
- When students are doing fine on their answers, have the class echo each student’s response in the following measure.

Ensemble 1 (review and extend)

- First review the low and high drum parts over the bell; then review the medium drum part separately and put all three together. When these parts are stable, add the bell part.
- Teach the new gankogui (double bell) part; then practice it with the bell part.
- Put all parts together in score order.

Teacher Tip

Never add another part until the ensemble is stable.

9 10

Bell
 (low edge tones)

Medium Drum
 low low high low low high

Low Drum
 low high low (hands off)

High Drum
 (hands off) keep the rhy - thm go - ing

Double Bell (Gankogui)
 high low high low

Rattle
 she - ke - re shake wait

Assessment

- Are students working well in teams?
- Are students able to focus on their own part in Ensemble 1 while others are playing different parts? (See *Cross-Cultural Student Enrichment Book*, p. 30)
- Which difficult parts need more work?
- Ask students to evaluate their teamwork on Ensemble 1 using a rubric such as the following: (They might prefer to make up their own “cooler” rubric.)
 - 5 = Excellent — all parts are accurate and in the right place
 - 4 = Very Good — stable tempo, parts are mostly correct and in right place
 - 3 = Good — most parts are correct, but a little shaky; fairly stable tempo
 - 2 = Fair — some parts are correct; some are struggling
 - 1 = Needs Work — most parts are struggling and unstable
 (See *Cross-Cultural Student Enrichment Book*, p. 31)
- If students are ready, try ensembles with one on a part.
- Try the *Beat Challenge* used by Deborah Forsblom’s classes in Bexley OH:
 - Have a group of students play a steady beat on their instruments while others raise their hand when they speed up. Someone times it for the record. This is good for both focus and listening.

Teacher Tip

Place students who are having trouble next to strong and independent students on the same part.

Lesson 5

Objectives

- Show improved technique on instruments.
- Improve on the Question/ Answer patterns.
- Develop more stability and independence on Ensemble 1.
- Add Rhythm Complements with movement.

Key Word

Complement

Complement

- Ask students to come up with examples of people or things that complement each other such as:
 - ice cream and chocolate sauce, nuts, fruit
 - straight man and comic
 - seeds, soil, water

Vocabulary

- *complement* – that which fills up or completes
- *compliment* – something said in admiration or praise

Cultural Connections

- West African and African American children learn teamwork through partner hand clapping and rhythmic chanting. Have students in your class demonstrate if they know how to do this.

Technique

- Drum, rattles, cowbell, double bell (review)

Question and Answer With Echo (review)

- Drumming with rattles: Teacher / individual student
- When students are doing fine on their answers, have the class echo each student's response in the following measure.
- Have students lead when you feel they are ready.

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Leader

Students

low high high

(Point to student)

(Individual)

(All Students)

Rhythm Complements

- Teach students how to play and create complementary parts.
- Share the *Helpful Hints for Rhythm Complements* in the sidebar also found in a larger duplicatable form in the *Cross-Cultural Student Enrichment Book*, p. 9.
- Illustrate what complementary parts sound like by having them play pairs of parts from Ensemble 1.
- Then have all students do the combined parts of the Exercise on the next page.
- Then split into two groups and perform the parts separately.

Teacher Tip

- Helpful Hints for Rhythm Complements:**
- Leave space for others (windows in your music).
 - Play different patterns than other players.
 - Play in the holes.
 - Play above or below.
 - Play different tone colors.

Part 1: 4/4 time signature. Notes: pat (quarter), pat (quarter), pat (quarter), pat (quarter).

Part 2: 4/4 time signature. Notes: (quarter rest), clap (quarter), clap (quarter), (quarter rest), clap (quarter).

Combined Parts: 4/4 time signature. Notes: pat (quarter), clap (quarter), clap (quarter), pat (quarter).

- After doing both exercises, challenge students to make up a complementary part to the teacher’s straight quarter notes on a cowbell.
 - Teacher plays steady beat on bell while students simultaneously try out complementary parts
 - Ask for volunteers to play their complementary part with the teacher playing the steady beat.

Teacher Tip

- *Students love to help new or absent students catch up with things they have missed. This also builds class teamwork.*

Ensemble 1 (review)

- First review each part then combine in score order. Switch parts if time and experience allow.
- Ask students to start looking for recordings that would work well with Ensemble 1.

10 ♩ = 88

Bell: 4/4 time signature. Notes: (low edge tones) (quarter), (low edge tones) (quarter), (low edge tones) (quarter), (low edge tones) (quarter).

Medium Drum: 4/4 time signature. Notes: low (quarter), low high low (quarter), low high (quarter), low high (quarter).

Low Drum: 4/4 time signature. Notes: low (quarter), high low (quarter), (hands off) (quarter), (hands off) (quarter).

High Drum: 4/4 time signature. Notes: (hands off) (quarter), (hands off) (quarter), keep the rhy- thm go - ing (quarter), keep the rhy- thm go - ing (quarter).

Double Bell (Gankogui): 4/4 time signature. Notes: high low (quarter), high low (quarter), high low (quarter), high low (quarter).

Rattle: 4/4 time signature. Notes: she - ke - re shake (quarter), she - ke - re shake (quarter), wait (quarter), wait (quarter).

Assessment

- Check students’ abilities to play complementary parts. This ability is crucial to building teamwork in drum circles in both African and Latin American musical tradition.
- How independently can students sustain their parts in Ensemble 1?

Lesson 6

Objectives

- Teach the talking drum.
- Improve on the Question/ Answer patterns.
- Develop more stability and independence on Ensemble 1.
- Add movement to rhythms.
- Further develop Rhythm Complements.
- Connect playing style with African culture.

Key Word

Listen

Listen

- Listening to others will make it possible to echo and fit into complementary patterns.

Cultural Connections – Africa

- Names of instruments often come from the sound they make.
 - Gankogui (be sure to inflect the pitch as you play low—high high on the double bell)
 - Shekere also known as Axatse (a – hot – say) among the Ewe people of Ghana
 - Talking drum called Donno or Dundun in Ghana
- Work with students on some of the main musical characteristics of African music south of the Sahara (See *Cross-Cultural Student Enrichment Book*, p. 6).

Technique

- Drum, rattles, cowbell, double bell (review).

Movement (optional if students are ready)

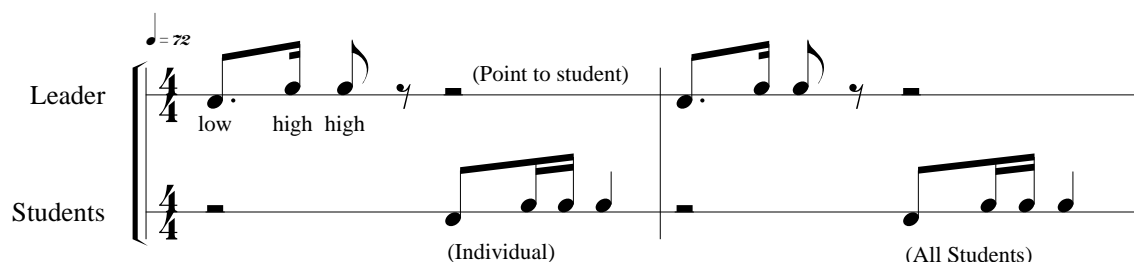
- Stand and move: right – together – left – together.
- Clap on beats 2 and 4 (when feet come together).
- Add the medium drum part from Ensemble 1.
- Have half of the group make a different sound on beats 1 and 3.

Question and Answer With Echo (review)

- Drumming with rattles on the beat: Teacher / individual student.
- When students are doing fine on their answers, have the class echo each student's response in the following measure. Listen carefully to each other's answer. Encourage students to become the leader.
- Encourage use of low and high tones – easy enough for others to copy.
- Answers can also be played on talking drum, bells, or rattles.

Teacher Tip

Ask students to keep their answers simple enough for others to echo.



Leader $\text{♩} = 72$
 4/4 low high high (Point to student)

Students
 4/4 (Individual) (All Students)

Rhythm Complements

- Practice both of the parts below; then challenge students to do one part with their left hand and the other with their right. Also play parts on instruments.
- The combined part may also be played on two drums or with bass/open tones.

Part 1
pat pat pat

Part 2
clap clap

Combined Parts
R L R R L L

♩ = 72

Ensemble 1 (review)

- First review each part then combine in score order. Switch parts if time and experience allow.
- Put a student who is good with Rhythm Complements on the talking drum and have her improvise over the rest of the ensemble.
- You might wish to play Ensemble 1 along with recordings such as:
 - “The Winner” or “Fly Like An Eagle,” *Space Jam* CD (WB 82961-2).
 - Hart, Mickey, “Lost River,” *Planet Drum* (RCD 10206/RACS).

10

Bell
(low edge tones)

Medium Drum
low low high low low high

Low Drum
low high low (hands off)

High Drum
(hands off) keep the rhy- thm go - ing

Double Bell (Gankogui)
high low high low

Rattle
she - ke - re shake wait

♩ = 88

Assessment

- Video tape or audio tape student ensembles playing Ensemble 1 and have them critique their playing and ensemble teamwork. (See *Cross-Cultural Student Enrichment Book*, pp. 30-31)

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