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BSP Educator Network Member

INTEGRATING WORLD MUSIC INTO THE PERCUSSION ENSEMBLE part 2



The Quick Solution: Multicultural Drum Circle: A short-term, but no less effective way to incorporate world music and cultures into any classroom environment is to host a multicultural drum circle. In this activity, students sit in a circle and simultaneously perform traditional percussion rhythms from around the globe. There are many benefits to be gained from this activity (see sample lesson plan below), perhaps the most important of which are the musical involvement of percussionists and non-percussionists alike, opportunities to integrate both world music and improvisation into classroom curricula, and experiencing a fusion of rhythms from Afro-Cuban, Brazilian, and Caribbean cultures. The total experience demonstrates to students that, though these individual rhythms, instruments, cultures, and people are unique, they are all in duple meter and have an inherent ability to work together rhythmically. This is a powerful experiential metaphor of how seemingly disparate cultures from around the world have a great deal in common and share the potential for living in harmony with one another—an ideal in which we all place our hope for the future.

SAMPLE LESSON PLAN: MULTICULTURAL DRUM CIRCLE

I. PURPOSE & GOALS

1. Students will read, sing, and notate rhythms representative of various world cultures.
2. Students will perform rhythms on percussion instruments associated with those rhythms using proper percussion performance techniques.
3. Students will improvise short rhythmic improvisations two, four, and eight beats in length.
4. Students will experience the sense of musical community inherent in the drum circle performance.

II. COMPETENCIES & OBJECTIVES

- Recognize and demonstrate appropriate instrumental technique.
- Play a varied repertoire of instrumental music representing diverse styles, genres, and cultures.
- Show respect for the instrumental playing efforts of others.
- Improvise simple melodic and rhythmic patterns.
- Show respect for the improvisational efforts of others.
- Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 2/2, and mixed meters.
- Identify various types of accompaniments.
- Describe the aesthetic nature of music and how perceptions of interacting musical elements affect one's responses to music.
- Show respect for the musical efforts and opinions of others.
- Identify the uses of characteristic elements, artistic processes, and organizational principles among the arts areas (dance, music, theatre arts, and visual arts) in different historical periods and cultures.
- Identify representative examples of music using distinguishing characteristics to identify genre, style, culture, and/or historical periods.
- Examine situations to determine conflict and resolution in relation to music in history and cultures.
- Examine the role of music/musicians in at least two different cultures and/or time periods.
- Show respect for music from various cultures and time periods.

III. MATERIALS

- Whiteboard/Markers and/or copies of Rhythm Handout (see below) and music stands (optional if teaching by rote)

- Computer and projector (optional if showing online audio or video examples)
- Chairs
- Various percussion instruments (bass drum, floor toms, tom toms, timbales, bongos, shakers, scrapers, cowbells, triangles, etc.), one per student.
- Sticks, mallets, and beaters for each appropriate instrument.

IV. LESSON PLAN

- *Set up chairs in a circle/semi-circle.*
- *Place instruments and mallets in front of or on chairs.*
- *Notate rhythms on board and/or hand out copies of the rhythm handout.*

- Greet students and discuss each rhythm briefly by explaining the notations and identifying each rhythm's geographic, cultural, and musical associations (consider listening to audio examples or viewing online videos of each culture or rhythm).

- Clap, count, sing, tap on legs, etc. until students are comfortable with an assigned rhythm, and demonstrate correct performance techniques for each instrument. Or demonstrate each rhythm and instrumental technique for each student, have the student demonstrate the rhythm and technique, and have the student continue playing. Students continue playing as each new rhythm and technique are demonstrated until all students are performing. Allow the composite rhythm to settle into a groove, and encourage visual contact and body movement.

- Stop on cue, and ask students to pass their instrument to the person on their right. Ask students to teach the rhythm they just performed to their neighbor, and begin the groove again (either all together or joining in one instrument at a time). Repeat this as much as time allows, with the intention of allowing all students to play all of the instruments and rhythms.

- Once students are comfortable with the instruments and rhythms, establish parameters for improvisation (6 bars groove, 2 bars improvisation; 12 bars groove, 4 bars improvisation; 8 bars groove, 8 bars improvisation; etc.) and state that you will provide the first improvisation, after which you will point randomly at students to improvise (eighth-notes only, combination of eighth-notes and sixteenth-notes, free improvisation, etc.) until everyone has had an opportunity to spontaneously compose

(or stop after a few students have improvised to switch instruments again and/or change the parameters of improvisation). If time is short, call on all females to improvise, then the next time all males, all green-eyed students, all sophomores, all soccer fans, etc. to allow the maximum amount of students to participate (this also works well when beginning the lesson plan if some students are hesitant to improvise alone).

- Repeat as time allows, and end with a discussion of how these rhythms, instruments, and cultures are unique and how they are similar as a springboard to a brief discussion of the metaphor of cultures from around the world having much in common and the potential for living in harmony.

- Ask students to replace instruments and chairs/stands in their assigned storage areas.

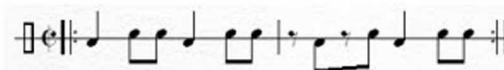
SELECTED WORLD MUSIC RHYTHMS

A Fusion of Brazilian, Afro-Cuban, and Caribbean Rhythms in Duple Meter

Maracas (Shakers)



Agogo Bells



Cowbell



Brake Drum



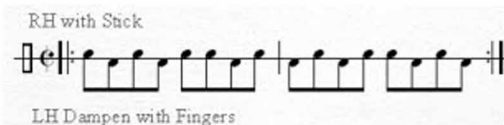
Guiro (Scraper)



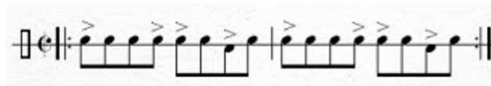
Vibra-Slap



**Tamborim
(or Small Tom)**



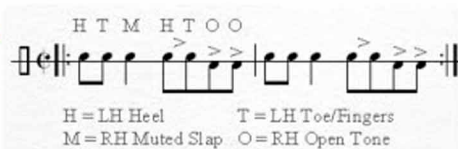
Bongos



Timbales



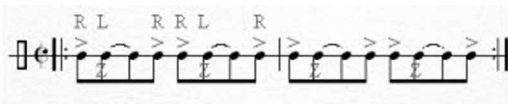
Congas: Afro-Cuban



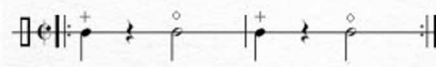
Congas: Calypso



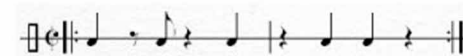
Tarol
(Snare Drum)



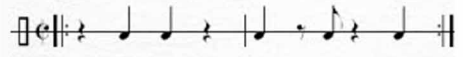
Surdo
(Bass Drum)



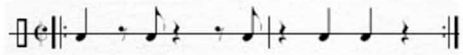
3-2 Son Clave



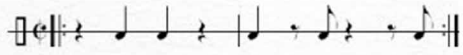
2-3 Son Clave



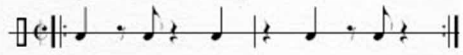
3-2 Rumba Clave



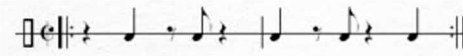
2-3 Rumba Clave



3-2 Brazilian Clave



2-3 Brazilian Clave



Traditionally, only one clave pattern should be performed at a time

Dr. Ryan C. Lewis is Assistant Professor of Percussion at Ouachita Baptist University where he teaches Applied Percussion, Percussion Techniques, and Music History courses and directs the Percussion Ensemble, Tiger Marching Band, and Tiger Steel Band.