

Hand Drum Activities for Grades 1 - 8

Hand Drums on the Move!



BUY THE BOOK!

BUY THE E-BOOK!

Chris Judah-Lauder



Enjoy your free preview of Chris's great book of drumming activities. You can find more from Chris at https://bppub.net/Chris__Judah__Lauder

Find more drumming activities for your classroom at

https://bppub.net/BPP__Drumming

People of all ages love to play hand drums! Simple, creative, and rhythmic, playing hand drums is FUN. People are naturally drawn into playing hand drums. Drums provide and reinforce endless opportunities for rhythm, improvisation, meter, form and timbre. Powerful, driving, and expressive, hand drums encourage movement, yet provide a safety net where movement becomes less embarrassing, inhibitions are reduced, and music comes alive in both sound and movement. Hand drums allow students to build from the simplest performance to the most complex ensemble, from the easiest exercise to those demanding much discipline and work. In either case the outcome is exciting and the rewards build teamwork.

When teaching hand drums, two elements are essential: students must hold the drum correctly and they must play with the proper technique. Instruct students to hold the drum vertically, about waist high in their non-dominant hand while playing with their dominant hand (the one they write with). For many activities in this book, use open tones. Other strokes can be used as students grow in technique. Lots of imitative examples, using short two- and four-beat rhythmic patterns, are helpful when introducing the hand drum.

With younger children, use soft yarn mallets to replace the hand. Several pieces in this book use mallets while playing both the skin and the rim of the drum. With older, more experienced students, explore more complex sounds and rhythms: individual fingers on an open tone, brush strokes, circular strokes, and muted tones. (See glossary). In "Two in One," one person holds two hand drums in one hand, a fun and rewarding challenge!

I have been experimenting with hand drum pieces for over twenty years and find that my most successful songs are those created through the students' cooperative group music making settings. In this book I am sharing a few pieces my students love to play. I have discovered that once I present "my" composition, students will add, change, and edit to make it "their" composition. And so, look at these pieces as "models" from which your students can build. Your songs will become their compositions.

- Chris Judah-Lauder, 2001

Contents

Title	Grade Level	Page
Big and Small	1 st - 2 nd	1
Drum Beat	1 st - 2 nd	3
Three Plus	2 nd - 3 rd	5
Breakfast Delight	2 nd - 5 th	7
Having Fun!	2 nd - 6 th	9
Cats	3 rd - 6 th	11
Creative Twos!	3 rd - 8 th	13
What's Your Name?	3 rd - 8 th	15
Four Hands	4 th - 6 th	17
Four in a Row	4 th - 6 th	19
Listen to the Beat!	4 th - 6 th	21
Pick-ups and Chevrolets	5 th - 8 th	23
Two in One	5 th - 8 th	25
Dallas Drums	5 th - 8 th	27
Biography		30
Glossary		31

Grade Level

1st - 2nd

Big and Small

Materials Needed

- One 8" or 12" hand drum per student.
- One visual for each of the rhythm patterns below.

Formation

- Students are seated in a circle facing in, like size drums together.

Teaching Process

- Talk about the different sizes of hand drums.
- Learn the rhythms on the following visuals using open tones on the hand drums.

A

Big drum, small drum.

B

Lit-tle drums are fun to play, 1 2 ev-'ry day!

C

Big-ger drums, hear them now, 1 2 3 4 WOW!

- × Students read each rhythm card and echo text by phrase.
- × Work through one section at a time.
- × Point out that each card is a different section of the song.
- × Teach the coda by rote.
- × Play as a rondo.

Form

A B A C A coda.

Extension Possibilities

- Use soft mallets on the hand drums.
- Ask one student to do the teacher's part.
- Rotate positions so each student can learn all the parts.

Big and Small

Chris Judah-Lauder

(A)

Teacher

Small Hand Drum

Large Hand Drum

Small drum.

Small drum.

Small drum.

All drums!

Big drum,

Big drum,

Big drum,

All drums!

(B)

Teacher

Small HD

Large HD

Lit-tle drums are fun to play,

1, 2, ev-ry day!

Lit-tle drums are fun to play,

1, 2, ev-ry day!

(C)

Teacher

Small HD

Large HD

Big-ger drums, hear them now,

1, 2, 3, 4, WOW!

Big-ger drums, hear them now,

1, 2, 3, 4, WOW!

Coda

Teacher

Small HD

Large HD

All drums!

All drums!

Hear them play a-gain!

All drums!

All drums!

Hear them play a-gain!

All drums!

All drums!

Hear them play a-gain!

What's Your Name?

Materials Needed

- One hand drum per student.

Formation

- Students are standing in self-space.

Teaching Process

- Sound and Technique Exploration
 - × Explore different ways to produce sounds on the hand drum such as down strokes, brush strokes, open tones near the rim, circular strokes using fingernails and finger pads, muted tones, etc.
 - × Students echo teacher using the above ideas.
- Exploration of Own Name
 - × Stand in a circle, facing in.
 - × On the drum, the teacher asks question, “What’s your name?”
 - × All students respond by playing the rhythm of their first (and/or last) name **TWO TIMES** on the drum over four beats.

Example:

What's your name? Su - sie Brown, Su - sie Brown.

- On the drum, the teacher asks the same question, “What’s your name?” using the same rhythm as above.
 - × Students respond by playing the rhythm of their first (and/or last) name **FOUR TIMES** on the drum over eight beats.

Example:

What's your name? Su - sie Brown, Su - sie Brown, Su - sie Brown, Su - sie Brown.

- × At the same time, students practice by playing their own name.
- × Go around the room and ask each student to respond to the question one at a time.
- × Ask the students to play their name on the drum using two different sounds.

○ Group Project

- × Put the students into groups of four or five.
- × Give each student a hand drum.
- × Practice playing the rhythm of each student's name within the group. Learn each one's rhythm and play it four times in succession. With practice, students should be able to play each person's name and quickly move on to the next name.

Note: For an extra challenge, students may add their middle names!

- × Allow some practice time before moving on.
- × Use a demonstration group to model each new section.
- × Ask the students to create one section at a time using the following sequence:

Note: This is NOT the form of the song, but the order in which the sections will be created.

A

- × In unison, the students play the rhythm of each person's name in the group. They choose the order and the number of repetitions.

B

- × Students can choose a round, an improvisation, a mixed up section, or new material.

Interlude

- × Keep it short (4 to 16 beats). This will be used to bridge the A and B sections.

Introduction

- × Keep it simple and short.

Coda

Include an element of surprise for the ending.

Form

Intro

A

Interlude

B

Interlude

A

Interlude (optional)

Coda



Extension Possibilities

- Add a simple movement.
- Change the floor pattern in the B section (for example, students could stand in two parallel lines instead of a circle).
- The students could move to shared-space during the interlude.

Glossary

Sound Qualities:

Open Tone: Any quickly released stroke after the initial contact with the drumhead that allows the drumhead to vibrate freely.

Muted Tone: Any technique that stops the drumhead from vibrating after initial contact; for example, striking the drum in the center and then allowing the hand to remain on the drumhead.

Drum Strokes:

Brush or "Up" Stroke: The fingers brush across the upper third of the drumhead to create a vibrating or "open" sound.

Down Stroke: A flick of the wrist causing the thumb to strike on the bottom third of the drum creating an accented, vibrating "open" sound.

Figure-eight Stroke: A hand motion that combines alternating up- and down-strokes creating a figure-eight pattern in the air, resulting in a series of open tones.

Circular stroke: The fingers or fingernails brush around the edge of the drum, creating a special "muted sound" similar to playing with brushes on drum set.

Movement Terms:

Self-space: The immediate area no larger than an arm's length around each student.

Shared-space: The space "shared" with other students. As students share their self-space with others, students can move freely around the room.

Concentric Circles: A circle within a circle.

Body-facing: The direction the body is facing.

Floor Patterns: The arrangement of students within a specific floor design to create interest in classroom and public performances; for example, circles, parallel lines, squares, snakes, dots, or semi-circles.

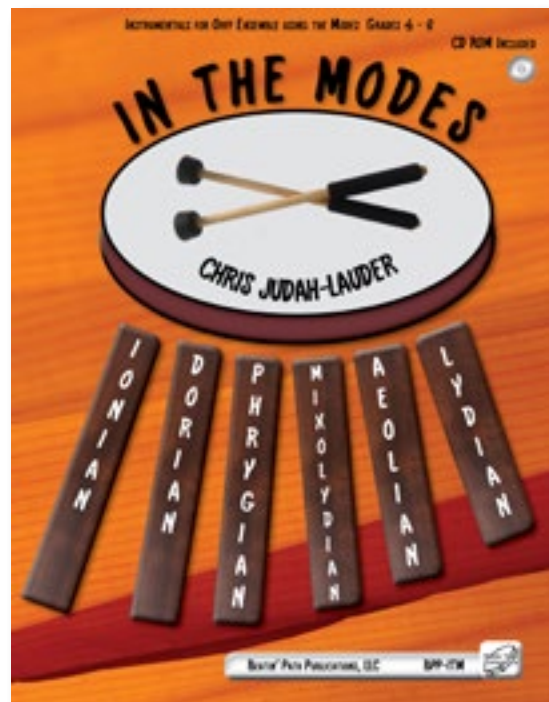
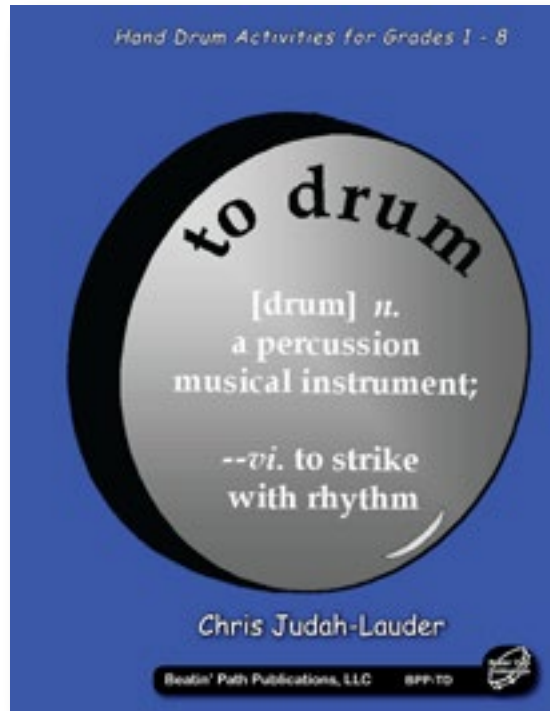
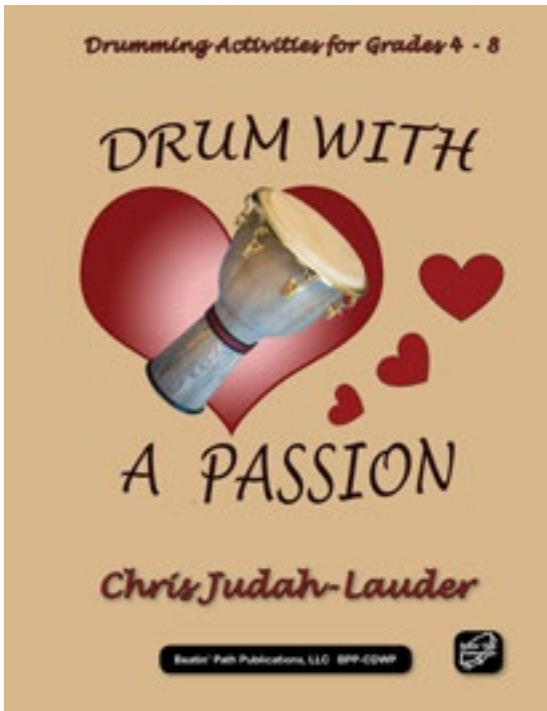
Other terms:

Improvise: Students are asked to "make up" their own ideas within guidelines provided by the teacher.

Patsch: Hitting both hands on thighs.

Gankoqui: An African double bell, similar to the Latin American agogo bell.

More from Chris Judah-Lauder at http://bppub.net/Chris_Judah-Lauder
available from
Beatin' Path Publications, LLC
beatinpath@mac.com - (540)478-4833
www.beatinpathpublications.com



Big and Small

Drum Beat

Three Plus

Breakfast Delight

Having Fun!

Cats

Creative Twos!

What's Your Name?

Four Hands

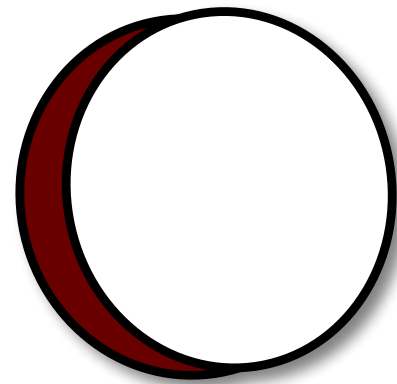
Four in a Row

Listen to the Beat!

Pick-ups and Chevrolets

Two in One

Dallas Drums



BUY THE BOOK!

BUY THE E-BOOK!



All editions are available from
Beatin' Path Publications, LLC
302 East College Street,
Bridgewater, VA 22812.
beatinpath@mac.com
www.beatinpathpublications.com