

Drumming Activities for Grades 4 - 8

Includes Online Supplemental materials.

DRUM WITH



BUY THE BOOK!

BUY THE E-BOOK!

A PASSION

Chris Judah-Lauder

Beatin' Path Publications, LLC BPP-CDWP



Drum with a Passion includes fifteen songs with activities, lessons plans, objectives, and Supplemental Materials with full color PDF, Powerpoint and Keynote visuals and .pdf versions of student handouts. The visuals follow the lesson plan presented for each song.

Purchasers can request access to a secure web page when the supplemental files can be downloaded. Contact the publisher at info@bppub.com for download information.

Many songs offer opportunities for student creativity including ostinatos, form, and movement. The creative process suggested in the lesson is also presented in the Powerpoint and Keynote files.

When using floor drums, there are several options. Here is a simple comparison for the conga and tubano floor drums.

Conga Floor Drums

quinto (high floor drum)
conga (medium floor drum)
tumbadora (low floor drum)

Tubano Floor Drums

high floor drum (8" head)
medium floor drum (10" head)
low floor drum (12" head)

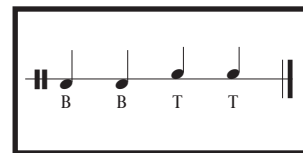
Djembes typically come in 10", 12", and 14" head sizes and are louder than the conga/tubano drums. You get what you pay for. I strongly encourage you to purchase tunable drums as non-tunable drums lose their tone/key/pitch over time.

If you need a substitute for low floor drum, here are some options.

- Drum Set: Play bass drum with the pedal or the lowest tom with a soft mallet.
- Timpani: Use the lowest drum played with a timpani mallet.
- Hand Drum: Use a 33" drum or larger and play with a soft timpani mallet.
- Surdo: Play with one surdo mallet. Mute skin after every hit.
- Large Bucket: Turn the bucket upside down and play with a large timpani or bass bar mallet.

When teaching a drum piece, I strongly suggest this order.

- Teach all parts to everyone. Teach orally or use a visual. (See visuals in Supplemental Materials.)
 - △ Speak the text. Make sure this is solid, before going on to the next step.
- Patsch the rhythm of the text. Hits on top of the leg are the Open Tones and hits near the knee are the Bass Tones.
 - △ Transfer to drums. Bass Tones are indicated in the score as notation below the line and Open Tones are indicated as notation above the line.
 - △ Rotate students through the drum parts often.
- Once the piece is mastered, decide on final form. Final forms are suggested for each piece. Adapt as needed.
- Add an extension.



And last but not least, MAKE IT YOUR OWN! Feel free to work with your students to adjust or change as needed. Drumming is exhilarating, engaging, mesmerizing, and addictive; it builds discipline, community, and respect as it provides a wonderful outlet for musical expression!

Chris Judah-Lauder

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Crazy Eights

Equipment

Woodblocks and/or claves; tambourines; hand drums; floor drums; shekere or cowbell

Teaching Suggestion

This song is a great warm up, but also works well in a program setting.

Teaching Process

○ Teach A Section.

- △ Teach all parts simultaneously, having all students count out loud with voice inflection on accents. Speak, patsch, clap, then play.

Musical notation for Section A, 2/4 time signature. The melody consists of quarter notes on a five-line staff. The notes are: G4 (measure 1), A4 (measure 2), B4 (measure 3), C5 (measure 4), D5 (measure 5), E5 (measure 6), F5 (measure 7), and G5 (measure 8). Accents (>) are placed under the notes in measures 1, 3, 5, 7, and 8. A repeat sign is at the end of the section.

- △ Teacher plays steady beat on shekere or cowbell.

○ Teach B Section.

- △ Using visual, teach one part at a time speaking and clapping. Teacher plays steady beat.
- △ Teach in this order: low floor drum, tambourine, hand drum, woods.
- △ Organize students by instrument group. Have students create a simple movement every time they play. Freeze on rests. Practice; share with class.

Musical notation for Section B, 2/4 time signature, 8 measures. The notation is arranged in four staves: Woods, HD (Hand Drum), Tamb (Tambourine), and L. Dr (Low Drum). The notes are: G4 (Woods, measure 1), A4 (HD, measure 2), B4 (Tamb, measure 3), C5 (L. Dr, measure 4), D5 (Woods, measure 5), E5 (HD, measure 6), F5 (Tamb, measure 7), and G5 (L. Dr, measure 8). Accents (>) are placed under the notes in measures 2, 4, 6, and 8. A repeat sign is at the end of the section.

○ Put it all together.

- △ Arrange students by instrument group.
- △ Create simple movement for A Section such as moving forward and backward toward downstage. Think about levels.
- △ When playing B Section the first time, layer parts in one at a time. Remind students to stay frozen when not playing.
- △ On the second playing of B Section, have students come in simultaneously.

Final Form Suggestion

- Introduction: Play steady beat on cowbell or shekere.
- A Section: Move forward and backward in unison.
- B Section: Layer parts in one at a time.
- A Section
- B Section: Parts enter simultaneously.
- A Section: Move forward and backward in unison. Freeze on last note.

Extension

Create a C Section: have a group of students improvise over eight counts with movement. Consider solos or small groups.

Crazy Eights!

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The musical score is divided into two sections, A and B, for four instruments: Woods, HD (Hand Drum), Tamb (Tambourine), and L Dr (Left Drum).

Section A: Written in 2/4 time. Each instrument has a single note on every count from 1 to 8. The notes are: Woods (quarter notes), HD (quarter notes), Tamb (quarter notes), and L Dr (quarter notes).

Section B: Written in 3/4 time. The notes are: Woods (quarter notes), HD (quarter notes), Tamb (quarter notes), and L Dr (quarter notes).

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Don't Wait

Equipment

Hand drums; temple blocks or woodblocks; cowbell (could substitute tambourines or gankoqui); high and low floor drums

Teaching Process

- Discuss the meaning of procrastination. List things students procrastinate on the board. You might also discuss the consequences of their actions.
- Work as a class. Pick one word from board and create a simple skit.
 - △ Have at least eight steps in the sequence of the story.
 - △ Project with clear and expressive speech.
 - △ All students must have an equal part.
 - △ Have a beginning and ending. Begin and end with a freeze held for five seconds.
- Ask for a demonstration group of four volunteers to create a story based on the selected word.
 - △ Ask students, "What would be a great beginning sentence?"
 - △ Ask students, "What is going to happen in the story? How does it start and what will be the ending?" Take suggestions.
 - △ Ask students, "Who/what are the main characters?"
 - △ Allow the group to brainstorm. Share. Discuss.
- Organize a group skit project with the class. (This will eventually become the B Section.)
 - △ Arrange students in groups of four or five.
 - △ Ask one student to be the spokesperson. Students huddle to decide which word they would like to develop into a skit.
 - △ Once group has chosen their word, spokesperson tells teacher group's decision.
 - △ Teacher circles the word which means other groups must choose a different word.
 - △ Use rubric to assess student performance. Discuss meaning of each box. (Use range of 1-5, with five points being the highest score.)

RUBRIC

	Intro with Freeze	8 steps in story	Speech: clear/ expressive	All have equal part	Coda with freeze	Total points
Points						
Group 1						
Group 2						
Group 3						
Group 4						
Group 5						

- △ Practice; share; discuss.
- Prepare entire lesson using only speech. Teach in this order: TB, CB, L Dr, Hi Dr.
 - △ Use visual of words. Encourage students to speak with expression and add simple movements.
 - △ Teach through echo imitation; layer in parts one at a time.
- Transfer each speech part to assigned instrument (see score).
 - △ Seat students in a circle, placing like instruments next to each other.
 - △ Teach in the same order as the speech: TB, CB, L Dr, Hi Dr.

- TB: patsch and speak text. Transfer to instrument.
- CB: clap and speak text. Transfer to instrument.
- L Dr: patsch and speak text. Transfer to instrument.
- Hi Dr: patsch and speak text. Transfer to instrument.

△ Layer in parts from top to bottom. Have students try several different parts.

- Put it all together.

△ Choose two or three skits created by groups of students. Other students will play instrument parts.

Final Form Suggestion

- Introduction: Everyone speaks entire poem with simple movement. Layer in from top to bottom.
- A Section: Instrument players. Layer in from top to bottom.
- B Section: Instruments stop playing. Students perform Skit 1.
- A Section: Instruments enter simultaneously.
- B Section: Students perform Skit 2, etc.
- Endless combinations can put this together to share for a program. Perhaps one class does all the skits, another the instruments with everybody doing the speech parts.

Don't Wait!

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TB: Take ac-tion! Put the time a-side.
 CB: Dil-ly dal-ly dil-ly dal-ly.
 Hi Dr: Don't wait til the ve-ry last day. Don't wait til the ve-ry last day.
 L Dr: Yes, please. Yes, please.

TB: Make your list! Do it now and then have fun out-side. I said
 CB: Now?
 Hi Dr: Did you hear me? Don't wait til the ve-ry last day!
 L Dr: Make your list now!

Texas Weather

Equipment

Cowbells; woodblocks; low floor drums or large hand drums with a mallet

Teaching Process

- Explore speech rhythm of poem.
 - △ Teach Cowbell Part through echo imitation using preferred rhythmic speech.
 - △ Teach Cowbell Part through echo imitation using text.
 - △ While students speak Cowbell Part, teacher stomps Low Drum Part while reciting words.
- Teach unpitched percussion ostinatos.
 - △ Teacher stomps Low Drum Part with speech; students echo.
 - △ Teacher stomps Low Drum Part while students recite poem (Cowbell Part).
 - △ Transfer stomps to low drum or large hand drum with a mallet.
 - △ While class speaks Low Drum Part, teacher patsches Woodblock Part with speech.
 - △ Teacher and class switch parts performing simultaneously.
 - △ Transfer patschen to woodblocks played with two mallets.
 - △ Combine poem with hand drum and wood blocks.
- Create final form.
 - △ Ask class to create an introduction and coda. Keep them short and sweet.
 - △ Add interludes, sections, solos or improvisations.
 - △ Provide practice time. Perform.

Extensions

- Add simple movement to each part.
- Create a new section using words that reflect weather: crazy thunderstorms, freezing winds, sunshine delight, etc.

Texas Weather

arr. Chris Judah-Lauder

CB Clap

WB Patsch

L Dr Stomp

Tex - as wea-ther sure turns quick. Don't look now you might get sick.

Spins! The tor-na - do spins! The tor - na - do

Great big hail, watch it come down, wow!

5

Tex - as wea-ther sure turns quick, turns quick, turns quick, turns quick.

spins! The tor - na - do spins! Here it comes!

Great big hail, watch it come down, wow!

Handy Tip: Classroom Set-up Design

Set instruments in a semi-circle, with drums arranged from high to low. Larger unpitched percussion, such as bongos, temple blocks, or surdos, are placed at one end. Allow enough space between each drum for a student to stand while waiting a turn on the next drum.

When students are “in the space,” keep them engaged by asking them to play a steady beat on a chiquita or other small shaker. Both light and inexpensive, chiquitas have a gentle timbre. Once the piece is mastered, you may use a louder shaker such as a maraca or a shekere.

Abbreviations

Hi Dr **High Floor Drum**
M Dr **Medium Floor Drum**
L Dr **Low Floor Drum**

T **Tone**
B **Bass**
S **Side**

Cl **Clave**
Sh **Shekere**
HD **Hand Drum**
CB **Cowbell**
WB **Wood Block**
Tamb **Tambourine**
TB **Temple Block**
Cab **Cabasa**

Cl **Clap**
Sn **Snap**
P **Patsch**

Glossary

Drum Tones

- **Open Tone (T):** A quick release stroke using the top edge of the palm and the fingers to contact the drumhead allowing the drumhead to vibrate freely.
- **Bass Tone (B):** A quick release stroke played with the full hand in the middle of the drum creating a low open bass sound.
- **Side (S):** A quick release stroke played on the side of the drum.

Terms

- **Body Percussion:** The body used as an instrument; primarily stamp, patschen, clap, and snap.
- **Break:** A section of the song in which the entire group plays the assigned part while other parts drop out with the exception of the shaker. Options include playing an assigned part, improvising, or creating a new part.
- **Call and Response:** A succession of two distinct phrases played by different musicians where the second phrase is heard as a direct response to the first.
- **Complementary Rhythm:** Two or more contrasting rhythm patterns sounding simultaneously with no more than two identical successive beats between patterns.
- **Echo Imitation:** The immediate imitation of a rhythm, melody, speech or movement given by a leader.
- **Exploration:** Guided experiences in speech, song, dance, movement, or instrument playing applying new or different ways of manipulating or using familiar musical material.
- **Fermata:** The fermata symbol is used in this book to indicate the final note of the piece.
- **Harvard Protocol:** A rubric for students to participate in self and peer review using I value. I noticed. I wonder. Students can provide useful feedback without criticism.
- **Improvise:** Students are asked to “make up” their own ideas within guidelines provided by the teacher.
- **Ostinato (pl. ostinati):** A repeated rhythmic or melodic pattern used as an accompanying device, usually two to four measures in length.
- **Patsch:** Hitting one or both hands on thighs.
- **Question and Answer:** A convenient way to teach improvisation. The question and the answer should be the same length (usually four or eight beats). The question should have the feel of an unfinished or suspended phrase and not end on the first strong beat of the last measure. The answer should use common elements from the question and sound finished by using a final point (rhythmically the first strong beat of the last measure, melodically the tonic).
- **Self-space:** Moving in place. Non-locomotor.
- **Shared-space:** Moving away from self-space using locomotion.
- **Solo:** One person plays an assigned part or an improvisation.
- **Surdo:** A large bass drum used in many kinds of Brazilian music, most notably samba.
- **Word Chain:** A list of words pulled from a theme to create musical ostinatos.

Focus and Objectives

Crazy Eights, p. 6

- Focus: Accents, AB
- Objectives
 - △ Read and play rhythms using quarter and eighth notes.
 - △ Play and perform rhythmic piece with four ostinatos.
 - △ Create, with collaborative groups, an optional C improvised section.

Don't Wait, p. 8

- Focus: Drama, Inter-disciplinary, Assessment Rubric
- Objectives
 - △ Read and play four complimentary ostinato patterns.
 - △ Create skits with small group settings.
 - △ Explore expressive speech.
 - △ Perform AB song.

Double, Double, This, This, p. 10

- Focus: Body percussion partner work, Barred instruments
- Objectives:
 - △ Perform body percussion with partner.
 - △ Transfer body percussion to unpitched percussion.
 - △ Transfer and play song in C Pentatonic.
 - △ Create final form.

Drum and Wood, p. 14

- Focus: Collaborative Group project, Improvisation, AB
- Objectives
 - △ Play simple ostinato with student-created movement.
 - △ Perform question and answer on floor drums.

Drum with a Passion, p. 16

- Focus: Student-created movement, ABCA, Improvisation
- Objectives
 - △ Read and play rhythms (four sixteenth notes, two eighth notes, sixteenth notes, syncopation).
 - △ Explore and perform improvisation.

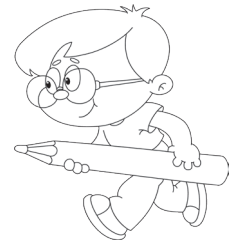
Galloping Horse, p. 20

- Focus: Drumming with movement, 6/8 building blocks
- Objectives
 - △ Perform unpitched percussion in 6/8.
 - △ Play and perform five complementary ostinatos.

Humpty Dumpty, p. 22

- Focus: Poetry transferred to drums; Using side, tone and bass; ABA
- Objectives
 - △ Perform unpitched percussion in 6/8.
 - △ Create and play a C Section.
 - △ Perform side, tone, and bass tones on floor drums.

Your Choice Group Project



Your Name _____

Group Names _____

Use pencil for this assignment

1. Be aware of the rubric when working.
2. Pick your own instruments, but you must get approval from your teacher before you get the instruments.
3. Create an introduction and coda. Interludes are optional.
4. Decide on your final form.
5. Need a challenge? Add movement, add vocal sounds, use variations, create a new section.
6. Practice and be prepared to share for the class.

Your Choice

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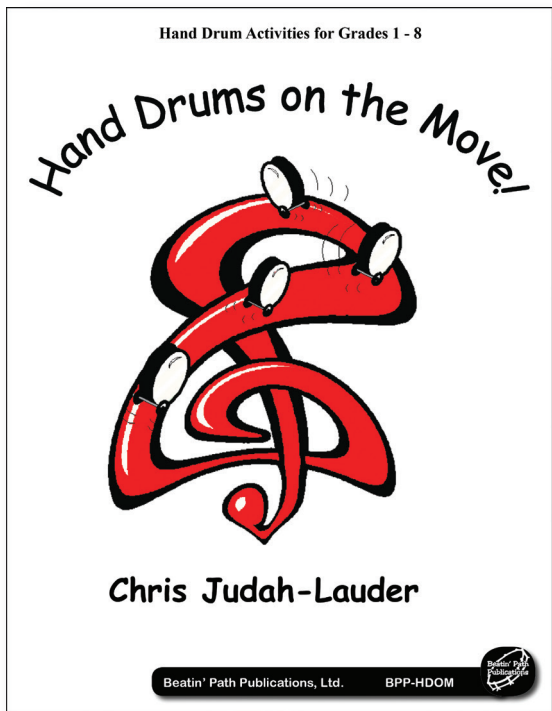
Musical score for 'Your Choice' in 4/4 time, consisting of four staves. The score includes various rhythmic patterns such as quarter notes, eighth notes, and rests, with repeat signs at the beginning and end of the piece.

RUBRIC

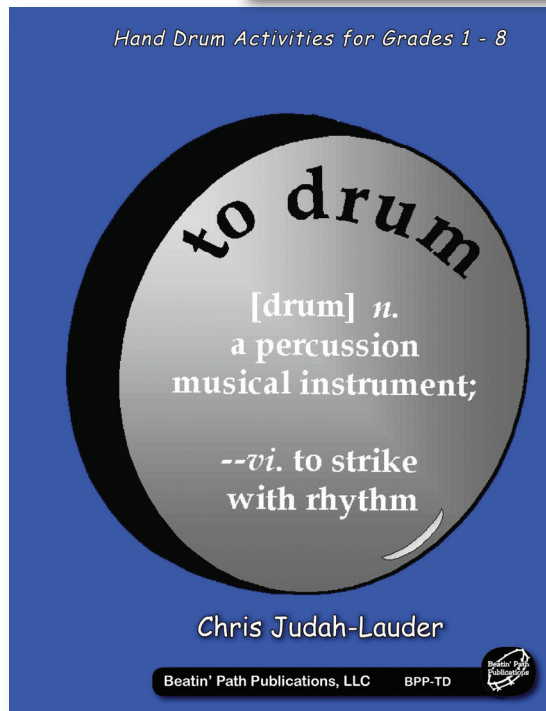
	Intro	Common Beat	Accurate Rhythms	Tempo	Balance	Coda	Total points
Points							
Group 1							
Group 2							
Group 3							
Group 4							
Group 5							

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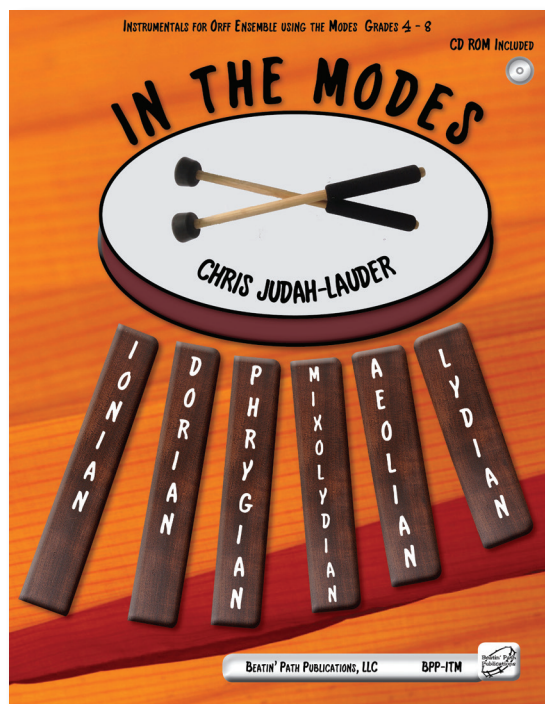
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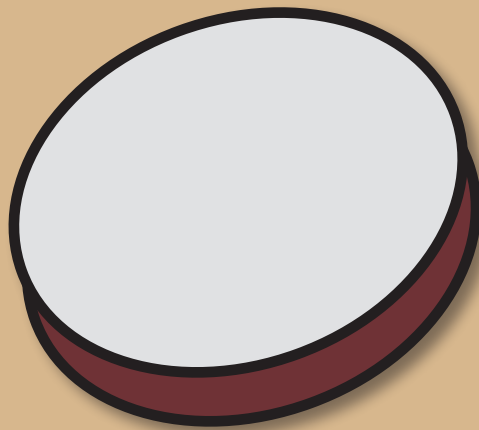
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52995>

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