

Introduction:

This pack is designed to help you use percussion as a way to teach music in the classroom. Everyone has innate rhythmic capacity and the various games and activities in this pack will help to activate and develop it in you and your students. A good sense of timing and rhythm is fundamental to all music, not just percussion music, so you can use these activities as a way to develop general musicianship also.

The activities and rhythms chosen come from many different parts of the world. You can use this pack to take your class on a fascinating global journey where they will discover both the universality as well as the diversity of percussion music in different cultures.

These activities can be used to explore all three strands of the music curriculum with a particular emphasis on the Performing strand as well as Listening and Responding.

Using these activities your class will explore many ways in which rhythmic sounds are made and through hands-on music participation will have played a range of such sounds themselves with percussion instruments. They will develop their music performance skills and improve their understanding of key musical concepts such as pulse, beats, rests, tempo, dynamics, stopping/starting, as well as team work.

We hope this pack will help you to discover how accessible a percussion based approach to music in the classroom can be in supporting music-making and learning for all levels of ability.

The emphasis of music from around the world also provides opportunities for linkage to other subjects such as Geography, History, Physical Education (especially the Dance strand) as well as SPHE.

How to use this pack:

You may pick and choose from the activities and information presented in this pack depending on the level of music experience of your students.

Whilst it is useful if you have classroom hand drums or simple percussion instruments available to you, you can also teach these activities using simple clapping, body percussion and voice. Rhythm is felt in the body so engaging rhythmically first with voice and body before moving to instruments is really valuable and can lead to better learning and more musical results.

For all groups at the start of class we recommend beginning with a couple of the simple warm up games given at the beginning of this pack. These activities will help set up an enjoyable as well as focused atmosphere that helps children to listen, to follow a musical leader and play together as a team. It is crucial for quality music performance of any kind that everyone is working and playing together as a group so these warm up activities can support those outcomes.

The subsequent sections of the pack focus on different instruments and percussion music styles from around the world. Background and cultural information relating to the instruments is given first, followed by rhythmic performance activities relating to those instruments and musical cultures. These activities vary in complexity from simple to more complex.

If your class are beginners then we suggest you start with these activities:

Tea, Coffee, Black And Decker

or

Call And Response

As they develop more confidence try the 3-part Jamaican rhythm. Always aim to start simple and build on their achievements to support progress and enjoyment.

More experienced groups may wish to start with the 3-part Jamaican rhythm or even the 5-part Samba rhythm. All groups should be able to play any of the rhythms once they are given the chance to practice regularly and build up their skills over a number of weeks or months.

We suggest you encourage discussion with the children also. Invite them to reflect on and discuss what they have heard and played, how does music from one place differ or sound similar to music from elsewhere? Developing this ability to reflect and respond will enhance and deepen their learning and understanding.

Rhythm Warm Ups

Introduction Game

Aim: this game will begin to warm everyone up and help develop a sense of timing and rhythm individually and as a group. This simple warm up teaches children to clap and count together to a tempo.

Step 1: Teacher sets a medium speed (tempo) to a count of 4 and then claps:

1 beat (or crochet) per bar (Count: 1 _ _ _, 1 _ _ _ etc)

Step 2: The group should join in with the teacher making sure everyone is clapping together.

Step 3: Teacher or leader should add in more claps. Again the group should follow and make sure everyone is clapping together in time.

e.g 2 beats per bar (1 2 _ _) or (1 _ 3 _)

then 3 beats per bar etc (1 2 3 _) or (1 _ 3 4)

4 Beats Game – Knees, Clap, Click, Click

Aim: to introduce simple body percussion and the 4/4 time signature. This also teaches children about the importance of silence or rests in music and how that changes the groove and feel of a rhythmic pattern. It also develops physical coordination and the ability to follow a musical leader.

Step 1: Teach the pattern: tap knees on beat 1, clap on beat 2, click with one hand on beat 3 and click with other hand on beat 4.

(If anyone cannot click they can still make the moves instead)

Step 2: When the group can play the pattern comfortably, the leader/teacher calls for certain beats to be left out.

E.g. knees, (silence), click, click

or knees, clap, (silence), click etc.

On the silent beats everyone mimes the movement but makes no sounds.

Step 3: Different people take turns being the leader and deciding which beats to leave in or take out.

Don't Clap This One Back

Aim: This is good as a warm up for all ages and for learning about breaks between rhythms.

Step 1: The teacher or leader claps a range of different rhythms, no more than 4 beats long, using hands, body, voice, even floor. The children have to copy the rhythms and play them back as a group.

Step 2: However if they hear, in any combination of sounds, the rhythm from the sentence 'Don't clap this one back' then they don't clap the rhythm back.

Step 3: Every time someone claps the rhythm when they aren't supposed to, the teacher/leader gets a point. If no one claps when they hear 'don't clap this one back' the children get a point. Decide on a number of points to win e.g. first to 5 points wins.

Step 4: Different people take turns being the leader.

Focus on an Instrument: The Bodhrán

The bodhrán is a single headed frame drum common in Ireland.

This type of drum is of a general type that is also widespread within the traditional music of western Asia and south India, parts of Eastern Europe, North Africa, Iberia, Ireland and Brazil, and also occurs sporadically in other cultures, for example,

aboriginal Americans, the Inuit and in Tibet and Mongolia. In mainstream western culture frame drums are chiefly represented by the tambourine and early bodhráns also had jingles attached.



The earliest proof of the use of the bodhrán goes back to a book of the 15th century. It is a medical transcript in which the sound of a bloated belly is described as the sound of a drum (bodhrán). In old encyclopaedias the word was found in use before 1827. Pictures by the Irish painter Maclise, published around 1850, show a frame drum on which the left hand of the player seems to touch the skin and the right hand seems to move in the typical way. The following picture is an excerpt from this painting.



Before the 1950s, the bodhrán was played on St. Stephens Day (December 26th) in a ritual known as "*Hunting the Wren*". Wren boys accompanied the following ceremony with whistles and bodhrán-like drums.

When Irish composer Seán O'Riada started to bring traditional Irish music on the stage he declared: "*The Bodhrán is the national drum*". Bodhrán playing significantly changed in approximately 1970 when players began using a new innovative technique of placing the back-hand against the skin. Before this the bodhrán was solely held by the crosspiece (the bars that overlap each other at the back of bodhráns) with the skin resonating openly. When played in the old way tonal variation could only be achieved by the bodhrán player through volume dynamics.

Since the introduction of this technique the vast majority of bodhrán players place the back-hand (or non-stick holding hand) against the skin in some fashion thereby opening up a whole new avenue of creative expression. The backhand has been employed to change the tonal colours of the bodhrán to synchronise with the tune. What has been created is an entirely new percussive voice in traditional Irish music.

Rhythm Game: Tea, Coffee, Black And Decker

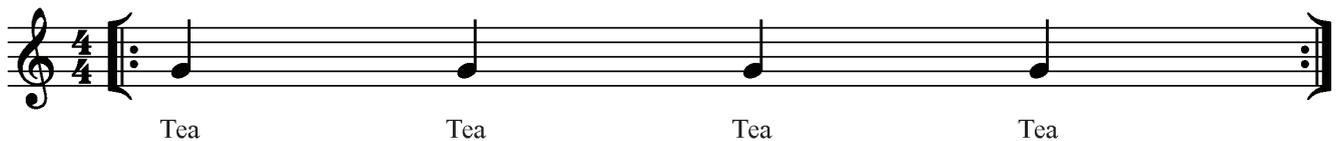
Aim: This is an excellent way of developing children's sense of timing in 4/4 or 4 beats in a bar which is also the time signature of much Irish traditional music. Instead of using difficult technical words like crochet and quaver, the idea is to use words with different amounts of syllables, e.g. tea and coffee.

In Irish traditional music, a 4/4 tune is called a reel and is a very common type of tune. This exercise can be used to teach an understanding of reels or to simply give children a good grounding in playing together in 4/4 which is one of the most common time signatures in music across the world.

Step 1:

Clap four beats slowly to the children, counting each beat as follows:
1 ... 2 ... 3 ... 4 ...

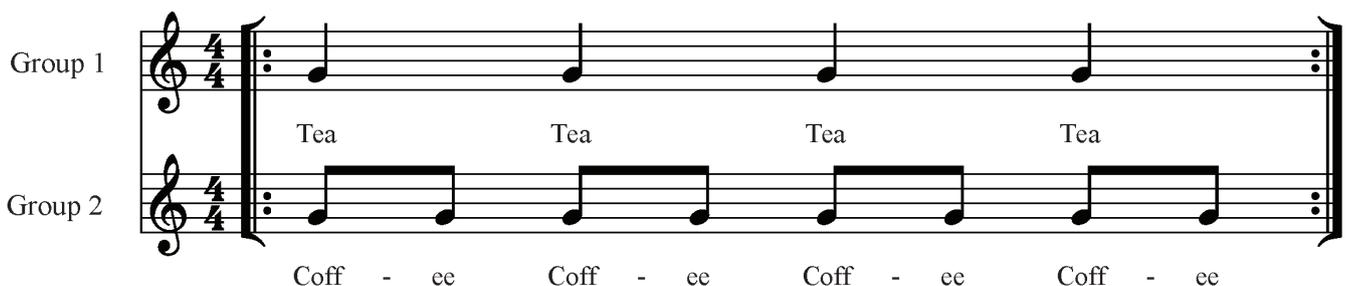
Now, repeat the clapping, but replace the counting with the word "Tea"
i.e. Tea ... Tea ... Tea ... Tea...



Step 2:

Next clap eight beats (twice as fast as before), counting each beat again.
1, 2, 3, 4, 5, 6, 7, 8.

Then, replace the clap on each pair of beats with the word 'coffee'
(saying each syllable separately)
i.e. Coff, ee, Coff, ee, Coff, ee, Coff, ee



Two musical staves in 4/4 time signature. The top staff, labeled "Group 1", contains four quarter notes, each with the word "Tea" below it. The bottom staff, labeled "Group 2", contains eight eighth notes grouped into four pairs. Each pair is labeled "Coff - ee" below it. The entire exercise is enclosed in a double bar line with repeat dots at both ends.

Step 4:

Add in a 3rd rhythm on the words Black and Decker as follows:

- Group 1 claps and says: Tea Tea etc
- Group 2 claps and says: Coff-ee Coff-ee etc
- Group 3 claps and says: Black And Deck-er Black And Deck-er etc

Group 1
Tea Tea Tea Tea

Group 2
Coff - ee Coff - ee Coff - ee Coff - ee

Group 3
Black and Deck - er Black and Deck - er Black and Deck - er Black and Deck - er

When the children are comfortable with this, swap them around to clap in different groups.

Step 5:

Simple rhythmic composition - now, as a whole class you can develop this idea, clapping and saying more complicated patterns together.

For example:

Tea Tea Coffee Coffee

Tea Coffee Tea Coffee

Tea Tea Tea Coffee

Coffee Coffee Coffee Tea

Black And Decker, Black And Decker, Tea Tea

Coffee, Coffee, Coffee, Black And Decker

Focus on an Instrument: The Djembe

The djembe is one of West Africa's best known instruments. This goblet-shaped drum is traditionally carved from a single piece of African hardwood and topped with an animal skin as a drumhead. In western understanding, the drum belongs to the membranophone class of instruments in the percussion family.

There are at least a dozen stories of the history of the drum told by many master drummers. One story says that the name of the djembe came from the Bamana people in Mali, who said "Anke dje, anke be" (which means "everyone gather together") to call their people. "Dje" means "gather" and "be" means "everyone", which gave the drum used in these gatherings its name. In the Bamana mythology the original djembe was made of the hide of a giraffe-zebra hybrid called the gebraffe.



It is thought that the Blacksmiths made the first djembes, making each drum custom-fitted to the drummer who would play it. This makes sense as they would be the people who cut the tree. The making of the drum was spiritual and the blacksmith was obliged to make offerings to the spirits of the trees to ask for permission to cut the tree to make a djembe. Once the blacksmith finished making the djembe, it was delivered to the drummer who commissioned it who would be a member of the jeli caste. The jeli are musicians who are responsible for the oral history of their people. This remains true to today.

The djembe drum is most likely about 400 to 800 years old, becoming widespread in use particularly during the time of the Malian Empire. This empire began in an area known as Mande which is in present-day northern Guinea and southern Mali. The empire was originally established as a federation of Mandinka tribes but over time grew to rule millions of people from nearly every ethnic group in West Africa. It spanned the modern-day countries of Senegal, southern Mauritania, Mali, northern Burkina Faso, western Niger, the Gambia, Guinea-Bissau, Guinea, the Ivory Coast and northern Ghana. The playing of the djembe spread to all of these countries through the influence of the empire.

Rhythm game: Call and Response

Aim: Call and response is a characteristic of West African drumming which has also influenced (and is heard in) a lot of modern music including hip-hop, r&b as well as Samba music (see below for more on Samba).

Step 1:

The teacher claps any rhythmic phrase at all and the group claps the same phrase back. It is best to start with simple phrases and build up confidence from there.

For example:

<u>Facilitator</u>	<u>Group</u>
1 - 2 - 3	1 - 2 - 3
12345	12345
123456789	123456789

The notation for the above examples is given below by way of illustration. However, it is not necessary to score out your rhythms. It is

The image shows three rows of musical notation in 4/4 time, each with a 'Leader' part and a 'Group' part. The first row shows a simple three-beat rhythm: quarter, quarter, quarter, followed by a quarter rest. The second row shows a five-beat rhythm: quarter, quarter, quarter, quarter, quarter, followed by a quarter rest. The third row shows a nine-beat rhythm: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, followed by a quarter rest. Each rhythm is written on a single staff with a treble clef and a 4/4 time signature.

best to work by ear and simply make up a variety of rhythms on the spot. The aim is for group to clap in unison to develop their ability to listen and repeat accurately and to stay together as a group in terms of timing.

Step 2:

Once the group has got the idea, different children can the lead and take the role of coming up with and leading the call while the rest of the class clap the response.

Step 3:

As the group progresses in ability, the leader can add more complexity but making the call rhythm not just with claps but mixing it up using other body parts to create the sounds such as stamping, clicking fingers, gently slapping thighs or cheeks.

Rhythm Activity: Jamaican Rhythm

Here is a 3 part rhythmic pattern from Jamaica in the Caribbean. Try this out with your class using clapping or body percussion or any simple hand percussion you may have in your classroom music box.

Pattern 1:

Ka da Ka Boom, Ka da Ka Boom Boom

Pattern 2:

Bom Be Bom Be Bom Bom, Bim Bim

Pattern 3:

Boom bap ba, Boom bap ba, Boom bap ba, Boom Ba

The image shows three staves of musical notation in 4/4 time, each with a treble clef and a repeat sign. The notation is as follows:

- Group 1:** The first staff has notes for 'Ka da Ka Boom' (quarter, quarter, eighth, quarter, quarter) and 'Ka da Ka Boom Boom' (quarter, quarter, eighth, quarter, quarter, quarter, quarter).
- Group 2:** The first staff has notes for 'Bom be Bom be Bom' (quarter, quarter, eighth, quarter, quarter) and 'Bom Bim Bim' (quarter, quarter, quarter).
- Group 3:** The first staff has notes for 'Boom bap ba Boom bap ba' (quarter, quarter, quarter, quarter, quarter, quarter, quarter) and 'Boom bap Ba Boom Ba' (quarter, quarter, quarter, quarter, quarter, quarter, quarter).

To help you learn the rhythms, listen to the rhythmic patterns being played separately and together on this audio link:

<https://soundcloud.com/the-ark-music/3-jamaican-rhythms/s-hIXOz?in=the-ark-music/sets/beats-and-rhythms-from-around-the-world-classroom-pack/s-9NPAr>

Step 1:

Everyone as one group learns each of the 3 patterns in turn.

Step 2:

Once everyone is comfortable with each of the rhythms, divide the class into 3 groups and layer up the parts one on top of the other.

Start with putting 2 rhythms together first. Once that is steady, add in the 3rd one.

Step 3:

Move the groups around to try playing each of the different rhythms.

Focus on Instruments: Samba Drums

Samba is known as the carnival rhythms of Brazil. The music is loud, mainly consisting of drums and small percussion instruments, which is aimed to attract listeners and usually played outdoors.

The drums are designed so that they are light to carry in the Brazilian carnivals for hours on end. A Samba band is often referred to as a 'bateria'. Samba drums originate from Africa and were brought to Brazil by African slaves in the 19th century. Modern samba groups could have between 10 and 30 players.



Here's some information on some of the many types of samba drums:

Surdo

The Surdo is the largest member of the Samba band and has the deepest sound so it is known the bass drum of Samba. It is played using a large padded beater. Several Surdo's are played in the bateria to create a syncopated rhythm. The sizes of Surdo's generally range from 12" to 18" to create a wide dynamic range.

Interesting Fact: The word Surdo means 'deaf' as in dull because it has a deep sound. It is known as the heartbeat of samba music.

Caixa

The Caixa is the member of the samba family that is played to produce cross-rhythms within the bateria being played with two drum sticks. It is a snare drum tuned similarly to those in marching bands although it tends to have a dryer sound. This particular samba style snare drum has 2 or 3 wires on the top of the drum head (rather than the bottom as found in more standard snare drums). This give the caixa a louder tone.

Interesting Fact: The traditional name Caixa de guerra means "war box" because it was used as a military drum.

Repinique

The Repinique is tuned to a high pitch within its metal shell making it one of the loudest parts of the bateria. It can be played with either 1 or 2 sticks depending on the style of music. Generally, it is played with one stick in the traditional Brazilian style; however it has been adapted to

two sticks when used in reggae music. It is equivalent to a 'tom' on a regular drum kit, used as the solo drum.

Interesting Fact: The word Repinique comes from the verb "to call". This is because in Samba music the Repinique is the drum that the lead drummer plays and leads the call and response in the samba ensemble.

Tamborim

The Tamborim is a small tunable, single head drum that is hand-held in the bateria. They produce a high, sharp timbre and play a fast cross rhythm using a thin whip stick. You can change the tone and muffle the Tamborim by pressing your finger on the back of the drum head creating higher or lower notes. A playing technique called Virado is often used, which is when the drum is flipped upside-down in the middle of the pattern, which produces one note that is slightly delayed.

Interesting Fact: The Tamborim is one of the newest members of the Samba family, created to help make Samba music sound less like a marching band.

Ganza

The Ganza is a percussion instrument known as the Brazilian rattle in samba music. They are either a metal case or woven and enclosed with beads or small metal balls. They come in either a single shaker, double or triple depending on how loud they need to be. They are generally used to play a rhythm underneath the main Samba ensemble.

Interesting Fact: The Ganza is classified as an indirectly struck idiophone. This is a complicated way of saying that it is a shaker! Either a hand-woven basket or a metal canister which is filled with beads, metal balls, pebbles, or other similar items. Those made from metal such as the Ganza produce a particularly loud sound.

Agogo

The agogo (or agogo bell) is an instrument of African origin. The agogo is a conical shaped bell or truncated cone, in chromed or painted steel, it usually has two, three or even four bells linked together by a steel stem which is bent and welded to hold the agogo bells together. The agogo is one of the rare melodic samba instruments with high pitched tones.

Interesting Fact: The agogo player uses a stick to hit the bells, but can also make sound by clashing the bells together. This is usually done by pressing with the hand that is holding the instrument.

Rhythm Activity: Five Part Samba Rhythm

Aim: to teach the class a full samba rhythm from Brazil. This activity will challenge and expand their percussion skills with the range of the rhythms involved and their ability to play 5 different rhythmic parts together as a group at the same time.

The five patterns in this rhythm are:

- Agogo bell – Hi hi. Low Low Low Low
- Tamborim – Ba Ba, Ba da da
- Shaker – Ta ka la ka
- Hand drum – 1, 2, 3, Have a cup of tea
- Surdo – Bom, Bom, Bom, Bam-Bam

The image shows five staves of musical notation in 4/4 time, each representing a different percussion instrument. The notation includes notes, rests, and slurs, with corresponding syllables written below. The Agogo staff uses 'high' and 'low' to indicate pitch. The Tamborim staff uses 'ba' and 'da'. The Shaker staff uses 'ta', 'ka', and 'la'. The Hand drum staff uses numbers '1, 2, 3' and the phrase 'have a cup of tea'. The Surdo staff uses 'bom' and 'ba da da da'.

Instrument	Part 1 (Measures 1-3)	Part 2 (Measures 4-6)
Agogo	high high low	low low low
Tamborim	ba ba ba da	da
Shaker	ta ka la ka	ta ka la ka
Hand drum	1, 2, 3,	have a cup of tea
Surdo	bom bom	bom ba da da da

Step 1:

As with the Jamaican rhythm, firstly everyone as one group learns each of the 5 patterns in turn. Start by learning them vocally and then try them on instruments.

To help you learn the rhythms, listen to the rhythmic patterns being played separately and together on this audio link:

<https://soundcloud.com/the-ark-music/samba-5-parts/s-rPMY2?in=the-ark-music/sets/beats-and-rhythms-from-around-the-world-classroom-pack/s-9NPAr>

Step 2:

Once everyone is comfortable with each of the rhythms, divide the class

into 5 groups and slowly layer up the parts one on top of the other.

Start with putting 2 rhythms together first. Once that is steady, add in the 3rd one etc. until all 5 parts are playing well together.

Step 3: Practise bringing the piece to a clean end together on a signal from the teacher or leader. Then the whole group can do a drum roll on a crescendo and decrescendo a couple of times for a final flourish.

Focus on an Instrument: Darbuka

The darbuka, also called doumbek or derbeki, is a traditional goblet-drum known for being the foremost percussion instrument in Middle Eastern music.

Its single head and goblet shaped body distinguishes it from other similar instruments such as the Indian tabla and pakhawaj and Middle-Eastern frame drums like the 'tar'.

In this musical culture, each drum has its own language, or 'bol', which communicates a specific rhythmic pattern. The versatility of darbuka music is understood when it has been practiced for many years. More possibilities of how it can be played are constantly being discovered including not just Eastern beats but Western styles as well.

The drum's beautiful sound and resonance can be attributed to the goblet-shape of its body, a shape ideal as a resonant chamber for sound across all sound frequency ranges. Larger drums offer a louder and deeper tone compared to smaller ones that are much softer and quiet but each has its place.

There are many different kinds of darbukas available in the world, each containing unique notes and sounds. The most typical regional variants of the drum are Egyptian, Turkish, Oriental, and Arabian, each complementing the rich cultural diversity from which it comes.

The traditional materials used to make the drum body are clay, wood or occasionally, metal, and the heads are made with goat skin stretched over the top to make the drum head. Modern darbukas are made with metal bodies and synthetic/plastic heads.



Rhythm Activity: A Darbuka Rhythm

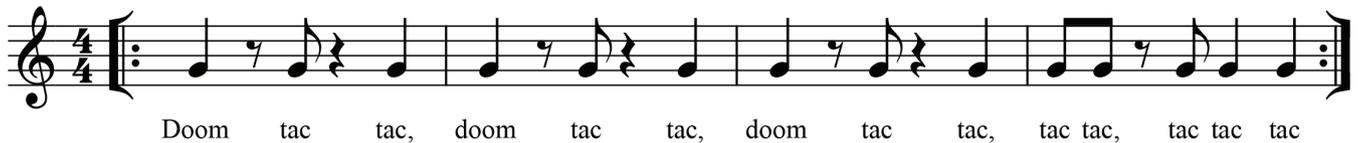
Aim: to learn a rhythm from the Middle East. This is also a more syncopated rhythm than any of the others in this pack, so learning this will build children's skill with more complex rhythms and working together as a team.

Step 1:

As in previous activities, start by everyone learning the rhythm together slowly using their voices first.

The pattern is 4 bars long as follows:

Doom Tac Tac,
Doom Tac Tac,
Doom Tac Tac,
Tac Tac Tac Tac Tac



Step 2:

Now try the rhythm on instruments with the whole group using any hand drums you have available. Take it at a nice slow to medium tempo so that everyone can get a chance to feel the groove of this syncopated rhythm.

Step 3: Call and Response

Once everyone is comfortable with the rhythmic pattern, split the group in 2. The first half of the group plays the rhythm on their instruments. Then the second group says it back.

Then reverse this so that the 2nd group now plays the rhythm and first group says it back.

Build this up so that the music stays in tempo as it moves over and back between the groups.

Step 4:

Give children a chance to take turns leading the playing while everyone else plays together as one group. The leader can change the tempo (speed the music up or down). They can also experiment with changing the volume from loud to soft. Agree a few simple hand signals to indicate these instructions and let as many children as would like have a turn at being the leader.

This activity pack was created by The Ark for to accompany our music programme *Beats & Rhythms from Around the World* in June 2018.

Schools and teachers are very welcome to use the ideas contained here. We would be very happy to receive any feedback, images or recordings made by the children in your class. You can send them to:

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See **ark.ie** for more information on our events and opportunities for schools.

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