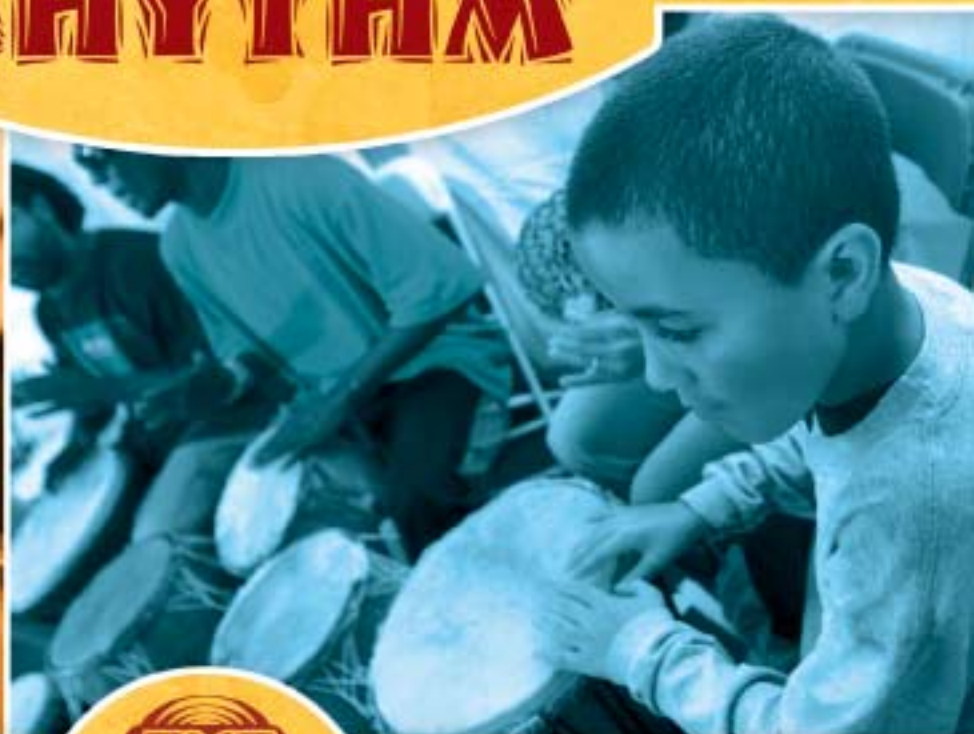




WORLD DRUMMING FOR 5TH AND 6TH GRADE CLASSROOMS

ROOTS of RHYTHM



Multi-cultural, cross-curricular lessons to support an integrated arts and academics program.

PRESENTED BY PMC AND NAMM

ROOTS OF RHYTHM PARTNERS

NAMM, THE INTERNATIONAL MUSIC PRODUCTS ASSOCIATION

NAMM is the not-for-profit trade association of the international music products industry. Primarily comprised of retailers and manufacturers of musical instruments and related products, the 9,000-member association's focus is to improve people's lives by connecting them with the proven benefits of making music, regardless of age or skill level.

NAMM's mission revolves around giving back to worthy organizations and initiatives that create more music makers. In 2006, NAMM's Board of Directors awarded grants to 15 outreach projects including *Roots of Rhythm*. The NAMM Foundation also funds valuable research to study the role of music making in people's lives.

For more information about NAMM, please visit namm.org.

THE INTERNATIONAL HOUSE OF BLUES FOUNDATION (IHOBF)

The International House of Blues Foundation is dedicated to bringing the arts to schools and communities through programs that promote cultural understanding and encourage creative expression. Established in 1993, the IHOBF offers programs in a number of major cities across the nation.

IHOBF programs teach about American culture and history through blues music and folk art, encourage exploration and appreciation of diverse cultures, support teachers in integrating arts and cultural content into classrooms, and provide arts learning experiences for youth.

The *Roots of Rhythm* Teacher's Guide is a collaboration between the PMC and the IHOBF and was created for use in IHOBF and other arts and educational programs.

Learn more about the IHOBF's mission and programs at www.ihobf.org.

Welcome

ABOUT THE PERCUSSION MARKETING COUNCIL

Formed in 1995, the Percussion Marketing Council (PMC) is the percussion industry's trade organization. Its members are drum and percussion manufacturers and suppliers, and it is governed by a board made up from a representative group of its members.

But more than just a group of companies and a governing body, the PMC is a nonprofit organization with a mission to actively promote the physical, social, and psychological benefits of drumming to the general public. By working together as a group of related firms in a noncompetitive and cooperative manner, the PMC is creating more players and spreading the joy of drumming.

The PMC seeks to promote drumming as a positive experience for all, regardless of age, musical background, economic means, or education.

In addition to the *Roots of Rhythm*, the PMC carries out its mission through programs such as *Developmental Drumming*, a program that reaches out to children ages two to seven as well as day care centers; and *PLAYDRUMS: First Drumming Experience*, a program that brings CD-ROM and web-based educational materials to music stores and private instructors.

PMC is found online at www.playdrums.com.



TO ROOTS OF RHYTHM WORLD DRUMMING FOR 5TH AND 6TH GRADE CLASSROOMS



GET BACK TO THE ROOTS!

Roots of Rhythm: World Drumming for 5th and 6th Grade Classrooms is a fascinating around-the-world exploration—taking students on a journey to discover many different types of drums and rhythm making, encouraging them to make their own drums and music, and teaching them about different cultures through drums and how they have figured in migration and influenced world cultures.

Written by professional drummer and expert ethnomusicologist Dr. Craig Woodson, the skills and lessons learned in *Roots of Rhythm* support many current state curriculum content standards. Best of all, *Roots of Rhythm* is fun! It's sure to get students engaged in the learning process, whether used on its own or as a curriculum enhancement.

HOW STUDENTS BENEFIT FROM ROOTS OF RHYTHM'S INTERDISCIPLINARY APPROACH

- ✓ They learn about many cultures and the differences and similarities that are found across the world.
- ✓ They work collaboratively, building drums together, communicating with each other to play them in groups.
- ✓ They make connections across different disciplines, such as social studies, art, math, and science.
- ✓ They learn hands-on lessons about math (musical tones), science (energy transfer), and geometry (drum shapes).
- ✓ They discover the many roles drumming plays in a culture, from religion and politics, to warfare and trade.
- ✓ They are encouraged to listen, interpret, and communicate as they transfer aural and written drumming instructions into their own playing.

Roots of Rhythm: World Drumming for 5th and 6th Grade Classrooms takes teachers and students on a journey to explore different cultures, music, and instruments from around the world.

Teachers and students will enjoy both listening to and playing rhythms using ethnically diverse percussive instruments, found or student-made instruments, and body percussion.

Roots of Rhythm was created for use in International House of Blues Foundation (IHOBF) and other arts and

educational programs. The content—which combines music with social studies, math, art, and language arts—is designed to support classroom teachers in integrating music, music-making activities, and cultural ideas.

Content and activities in *Roots of Rhythm* align with state and national education standards.

Although the curriculum has been designed for fifth and sixth grade, teachers can adapt the content for use with other grade levels.

Roots of Rhythm offers teachers and students an enjoyable and educational experience and can serve as a point of departure for exploring other rhythms and cultures from around the world.

By supporting music experiences outside of the music room and bringing music into the regular classroom, *Roots of Rhythm* creates opportunities for many more students to learn about and participate in music-making activities.

ROOTS of RHYTHM

What's included in the curriculum...

Multi-Cultural, Cross-Curricular Lessons

The *Roots of Rhythm Guide* contains 15 in-depth chapters on drums from diverse cultures. Each chapter includes information on the instrument, the region and culture it comes from, and the featured music style.

The Roots of Rhythm Guide Contains the Following Chapters:

- The Adufe**, a rattle drum from Portugal
- The Bongos**, hand drums from Cuba
- The Buhai**, a friction drum from Romania
- The Djembe**, a goblet drum from Guinea
- The Dondo**, an hourglass drum from Ghana
- The Kakko**, a barrel drum from Japan
- The Lakota Drum**, a frame drum from North America
- The Naqqara**, kettledrums from Turkey
- The Ranat ek**, a xylophone from Thailand
- The Sajat**, cymbals from Egypt
- The Pandeiro**, a rattle drum from Brazil
- The Snare Drum**, a signal drum from Switzerland
- The Steel Drums**, a melodic idiophone from Trinidad and Tobago
- The Tabla**, a kettledrum set from India
- The Turntable**, an electric friction idiophone from the United States

Make Your Own Drums!

The *Roots of Rhythm Guide* contains simple instructions for making the drums featured in the curriculum. Using inexpensive items such as coffee cans, packing tape, pencils, boxes, and chopsticks, students will have a fun, hands-on experience making their very own drums!

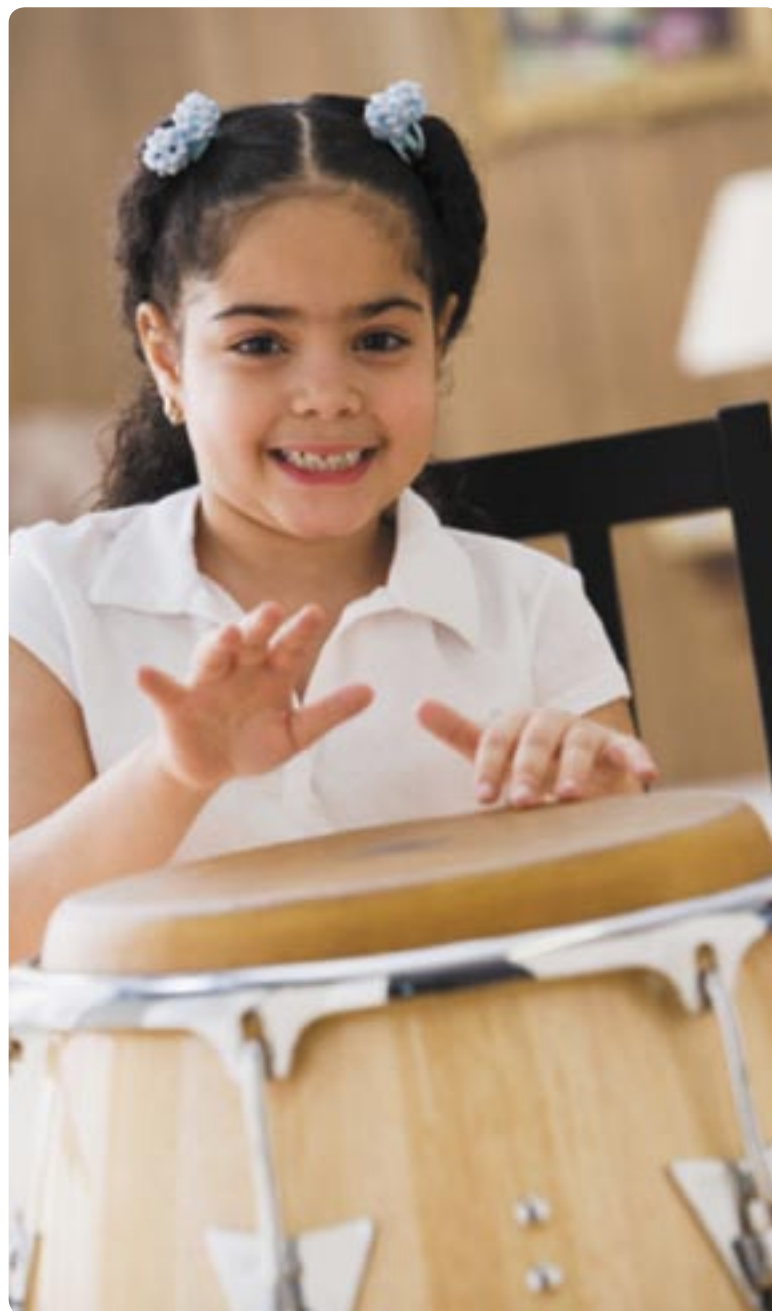
Companion Audio CD

In addition to providing in-depth lessons, the curriculum features an audio CD with play-along exercises and professionally recorded examples of the individual instruments. Students can listen to music from renowned drummers such as Evelyn Glennie and The Cavaliers Drum and Bugle Corps, and hear authentic recordings of traditional music from the UCLA Ethnomusicology archives and the Smithsonian Folkways CD of the International Institute for Traditional Music. Nonstandard, easy-to-follow musical notation is available for play-along tracks, which are also available in MP3 format on the website www.playdrums.com.

Extensive resources and references, as well as "Funsheet" learning exercises are also included.

"The social studies aspect of *Roots of Rhythm* is a particular need in our suburban community. One teacher who is committed to supporting the curriculum does a Weikart dance movement program for which I hope to have children drumming. Other than that, I plan to cover the geography and cultural aspects in music classes, as I believe in cross-curricular learning!"

—JANET WILLIAMS, C.H. CAMPBELL ELEMENTARY SCHOOL, CANFIELD, OH



You may have heard the sound of bongo drums from Cuba before, but did you know that the two different pitches of the drums represent the voice of a mother and a father?

The Native American Lakota drum called the cancega is considered a living being, and drum keepers even give it food. The sound of the drum is supposed to represent the heartbeat of the people.

In Turkey, percussion music helped the Ottoman Turks win battles. Soldiers played drums, such as the naqqara, while they marched or rode horses, creating a loud wall of sound that scared the enemies and inspired the soldiers.

The music of the dondo drum from Ghana sounds like speech. The rhythm imitates the pattern and pitch of African languages.

Drummers play the Brazilian pandeiro, a tambourine, to accompany the Brazilian martial art called capoeira. The music helps disguise the capoeira's fighting moves as a nonthreatening dance.

The adufe, a rectangular drum from Portugal, can be made out of goatskin or a pig's bladder!

Fun facts about Drums

Percussion instruments in Egypt are made from many different materials. The heads of the darabouka and riqq drums are made out of fish skin, while the head of the duf drum is made out of donkey skin.

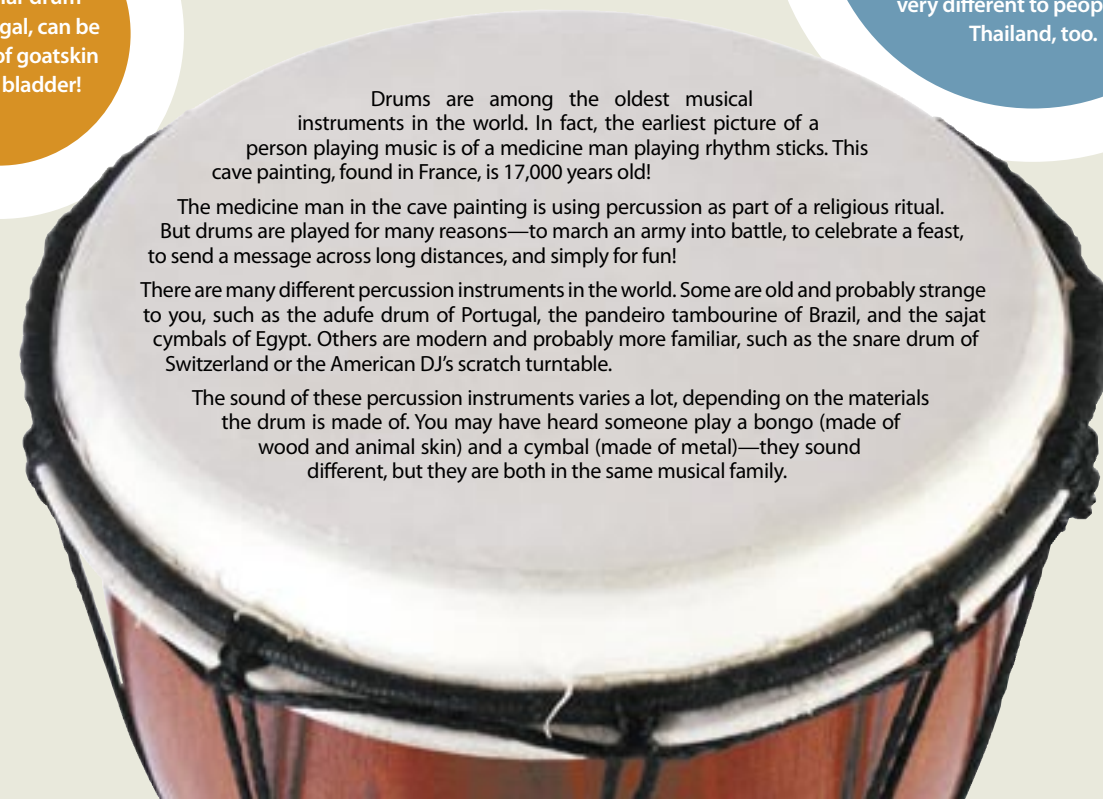
The ranat ek from Thailand is a xylophone with 21 keys. The notes of the instrument are different pitches than the notes that musicians in the United States play. The music of the ranat ek may sound very different to you, but American music probably sounds very different to people from Thailand, too.

Drums are among the oldest musical instruments in the world. In fact, the earliest picture of a person playing music is of a medicine man playing rhythm sticks. This cave painting, found in France, is 17,000 years old!

The medicine man in the cave painting is using percussion as part of a religious ritual. But drums are played for many reasons—to march an army into battle, to celebrate a feast, to send a message across long distances, and simply for fun!

There are many different percussion instruments in the world. Some are old and probably strange to you, such as the adufe drum of Portugal, the pandeiro tambourine of Brazil, and the sajat cymbals of Egypt. Others are modern and probably more familiar, such as the snare drum of Switzerland or the American DJ's scratch turntable.

The sound of these percussion instruments varies a lot, depending on the materials the drum is made of. You may have heard someone play a bongo (made of wood and animal skin) and a cymbal (made of metal)—they sound different, but they are both in the same musical family.



ROOTS of RHYTHM

ROOTS OF RHYTHM ALIGNS WITH STATE CURRICULUM GOALS

The cross-disciplinary *Roots of Rhythm* program is a rewarding way to help students learn the intellectual skills and reach the goals of state-mandated curriculums in social studies, art, math, and/or science.

Whether used as a standalone lesson plan for a fifth or sixth grade module or as a module enhancement, *Roots of Rhythm* will get students "learning by doing" and excited about acquiring knowledge.

This chart lists selected state-mandated curriculum goals in four disciplines and how *Roots of Rhythm* fits these goals. The goals are a composite of those found in the state curriculums of Illinois, California, and New York.

In addition, *Roots of Rhythm* will teach students general skills, such as discipline, concentration, inter-personal communication, and the rewards of hard work.

The *Roots of Rhythm* Funsheets, which are included with each chapter, reinforce the learning process through the use of word games, graphic arts projects, musical exercises, and Venn diagrams.

social studies

INTERPRET MAPS USING SPATIAL THINKING

Students study the size, population, and surface features of every region covered. The *Roots of Rhythm* teacher guide contains maps and information on each region's climate and geography.

UNDERSTAND TRADE ROUTES, MIGRATION, AND DIFFUSION OF CULTURE

Students will learn how different groups have exchanged musical forms and instruments through trade, migration, and slavery. For example, when studying the bongo drums, students will study how Afro-Cuban music has been influenced by European explorers and West African slaves.

EXAMINE TIMELINES, AND DISPLAY KNOWLEDGE OF HISTORY'S MOVEMENT

Students will learn about important historical events and how these events have shaped drums. For example, the turntable lesson teaches students about the history of electricity and the developments that led to the turntable.

REALIZE AND UNDERSTAND THE COMPLEXITY OF WORLD CULTURES AND RELIGIONS

Students will learn about different cultural groups that exist and interact within one region. In the United States, students will study the drum of the Lakota Native Americans and learn about interactions between Native Americans and white settlers.

LEARN ABOUT EXPLOITATION OF PHYSICAL RESOURCES AND THE ROLE TECHNOLOGY HAS PLAYED IN CULTURES

The history of each drum will teach students about natural and man-made resources. Students will learn that many early drums were made out of animal skins, while steel drums of Trinidad and Tobago were originally made out of recycled garbage pails and pans.

art & music

PROCESS AND ANALYZE THE LANGUAGE OF MUSIC

Students will discover, analyze, and explore the drum rhythms of many different cultures, such as the "tal" rhythm of India or the "gagaku" rhythms of Japan.

CREATE AND PERFORM WORKS OF ART AND MUSIC

Each lesson comes with an interactive CD as well as drum rhythm charts. Students can listen and interpret, and they are encouraged to play along.

UNDERSTAND HISTORICAL OR CULTURAL CONTEXTS WITHIN WHICH ART IS PRODUCED

Students will learn how drum rhythms are often created within specific cultural contexts and with religious, military, or other purposes in mind, such as the Griot drumming of Guinea, used in storytelling.

CONNECT ART AND MUSIC CONCEPTS TO OTHER DISCIPLINES

Students will make many connections to social studies, math, and science. Each lesson is inter-disciplinary, looking at cultural, technological, and other aspects of world drumming.

DISCOVER DIFFERENT ART MEDIA AND APPLY THEM TO ORIGINAL CREATIONS

In each lesson, there are instructions on how to make each drum out of found, common, and recycled materials. Students discover that many world drums are made from materials, such as oil drums (steel drums) and animal skins (African drums).

science

KNOW THAT CLASSIFYING IS ESSENTIAL TO SCIENTIFIC INQUIRY

Students will learn how musicologists classify drums in many ways, e.g. into the sub-groups lamellaphones, membranophones, idiophones, etc.

CARRY OUT A PROCEDURE AND WRITE A PROCESS ANALYSIS OTHERS CAN FOLLOW

Teachers can easily tailor the drum- and rhythm-making elements of the curriculum into exercises in process analysis.

DISCOVER THE STRUCTURE, PROPERTIES, AND USE OF MATTER AND THE ELEMENTS

Students will learn how the properties of raw materials and elements affect the sound of drums. The different properties of metallic alloys, for instance, are crucial to cymbal making.

EXAMINE THE NATURE OF ENERGY, AND HOW IT IS TRANSFERRED

Drumming is a lesson in energy transfer and sound wave propagation. Students find out how human energy is transferred to a drum to create different kinds of sound waves.

EXAMINE THE CULTURAL EFFECTS OF THE EXPLOITATION OF RAW MATERIALS

Students discover how industrial and technological innovations led to innovations in drum manufacture, such as metal working (cymbals), oil exploration (steel drums), and solid state electricity (turntables).

math

MODEL ACTIVITIES WITH MATH COMPONENTS FROM WRITTEN OR AURAL SOURCES

Students become familiar with mathematical concepts through interpretation and modeling complex rhythms and polyrhythms.

LEARN TO ORGANIZE AND COMMUNICATE MATHEMATICAL THINKING

Playing their instruments together in drum ensembles, students learn how to communicate with each other through the mathematics of music.

RECOGNIZE AND APPLY MATH IDEAS IN EVERYDAY SITUATIONS

Students investigate the Aristotelian link between mathematics and music and learn how musical tones can be expressed as whole numbers and fractions.

UNDERSTAND AND APPLY MATH OPERATIONS SUCH AS MULTIPLYING AND DIVISION

In many cultures, rhythms go beyond base four (i.e. 4/4 rhythm) to use base 12 or base 14 (in the "tabla" rhythms of India). Students will learn about different "bases" and how to manipulate them.

ANALYZE GEOMETRIC SHAPES AND THEIR PROPERTIES

Drums are made in a variety of geometric shapes. Students will get hands on lessons in geometry by investigating cones (the "naqqara" of Turkey), cylinders (steel drums), and squares (the "adufe" of Portugal).

Following is a sample lesson plan from *Roots of Rhythm*, abridged to fit this format, and intended to provide a summary of the ideas and activities the program promotes.

CHAPTER 13

The Steel Drums from Trinidad and Tobago

INSTRUMENT: Steel Drums, a melodic metal drum for playing Calypso music

COUNTRY: Trinidad and Tobago



FLAG: Trinidad and Tobago's flag is red with a white-edged black diagonal band. Together, the colors represent water, earth, and fire, which connect the nation's people to their past and future. The flag was designed in 1962 and was officially adopted that year when the two islands gained independence from Great Britain.

SIZE AND POPULATION: The two-island nation called the Republic of Trinidad and Tobago covers an area of 1,980 miles, smaller than the state of Delaware. As of July 2005, the population is estimated at 1,088,644, and 95% of the people live on Trinidad, the larger island. The capital is Port of Spain.

GEOGRAPHY AND CLIMATE: The islands of Trinidad and Tobago are located in the West Indies and consist of the southernmost islands of the Caribbean archipelago, a chain of islands between the Caribbean Sea and the North Atlantic Ocean. Tobago, the smaller island, is about 20 miles northeast of Trinidad and mostly consists of plains, hills, and low mountains. Trinidad is covered with tropical forests and fertile flat lands. The country has a hot, humid tropical climate with temperatures ranging from 64° F to 92° F.

BACKGROUND AND HISTORY: During his third voyage to the Americas in 1498, Christopher Columbus claimed Trinidad for the Spanish empire. The Spaniards brought European diseases that killed most of the original inhabitants. After the indigenous Indians died out, thousands of Africans were brought to work on the plantations as indentured servants, a type of slave.

The Dutch settled the Island of Tobago in 1632, but Spain, Britain, France, and the Netherlands fought for control of the island until Britain took control in 1814. Trinidad and Tobago became a single colony under British control in 1889. In 1962, Great Britain granted independence to Trinidad and Tobago, and in 1976 the governments of these two islands merged. Today, the Republic is one of the most prosperous island nations in the Caribbean, largely due to petroleum and natural gas production and processing.

CULTURE: Most Trinidadians and Tobagonians are from Africa or East India. There are two major folk traditions in the nation, Creole and East Indian. Creole is a mixture of African elements with Spanish, French, and English colonial culture. Indian culture came to the islands after 1833 when many Indians filled a labor shortage created by the emancipation of the African slave.

The steel drum has two important cultural associations, Calypso and the Carnival. Calypso music was born in the early 1800s, during slavery, as a way for musicians to satirize politics and society. Carnival is a five-day festival that started around the 18th and 19th centuries, and celebrates a time to be free from the normal routine of life.



MUSICAL INSTRUMENTS: Steel drums, or "pans," are one of the major metallophones (metal percussion instruments) and were invented in the 20th century. The steel drum became popular as a simple homemade instrument in the 1930s, and is now made with advanced technology and played in many venues from concert halls to school classrooms.

The steel drum originated in Laventille, an economically depressed suburb of Port of Spain that was settled by freed African slaves in the mid-1800s. During Carnival, musicians banged on garbage cans, pots, dust pans, and other metal pans. The steel material was used because the British colonialists had banned skin drums, and because steel drums were louder than bamboo drums.

Today, steel drums have the musical range of almost an entire piano, and there currently are more than 200 steel drum bands in Trinidad and Tobago and more than 800 in many other countries.

MUSICAL RHYTHMS: Steel band rhythm is usually based on calypso syncopations with accents in a pattern of 3+3+2, but bands also make use of many types of rhythms from around the world including Jamaican reggae, American jazz, rock, hip-hop, West African traditions, South American music, European classical music, and Asian rhythms.

LISTEN AND PLAY ALONG:

*Note to teachers: If instruments are not available, consider having your students make their own (an activity for making drums can be found in the introduction to *Roots of Rhythm* and an instrument-making activity is described below) or encourage them to improvise—using everyday items such as buckets, tins, desktops, etc., or with body percussion including hand clapping, foot tapping, finger snapping, etc.*

Listen to Tracks 30-33 of the *Roots of Rhythm* Companion CD to hear the sound of the steel drums.

Listen to Tracks 34-45 of the *Roots of Rhythm* Companion CD and play along with the rhythms. As you listen to the CD, have student groups clap the various rhythms.

MAKE YOUR OWN STEEL DRUMS: You can make a steel drum in two ways and either version can be used to play a melody:

- A. Tape together various sizes of tin cans that make a sound you like, or
- B. "Sink" one end of a can with a hammer then push dents back out to make notes.

*The complete version of this chapter and its resources, as well as the entire *Roots of Rhythm* guide and listening/play-along music, are available as free downloads at playdrums.com.*



ROOTS OF RHYTHM

"Tilton Elementary students come from a socio-economically depressed community and typically are unable to learn through traditional methods as a result. The drum program provides students with a sense of hope and continuity with their academic progress, and it recognizes and connects them to their individual talents and gifts. This program is vital to the overall health of our students and school."

PATRICIA CLANCY, TILTON ELEMENTARY, CHICAGO, ILLINOIS

IHOBF ROOTS OF RHYTHM TEACHER WORKSHOP SERIES

IHOBF conducts *Roots of Rhythm* Teacher Workshops throughout the year to support teachers in introducing *Roots of Rhythm* content and related activities into their classrooms.



The following are comments from teachers enrolled in IHOBF *Roots of Rhythm* Teacher Workshops:

"The teacher workshop was very comprehensible and hands-on. The section devoted to making your own instruments makes *Roots of Rhythm* available to schools with limited budgets."

"All teachers should do this workshop—you don't have to be a music teacher."

"Next semester I will use *Roots of Rhythm* when we study Egypt, South America, and Asia. I'm going to have students use the rhythms and make their own instruments."

"The rhythms presented at the workshop can bring community feeling and inspiration to a classroom."

"The workshop opened up wonderful opportunities for teachers and students. Thank you."

Dr. Craig Woodson

Author of *Roots of Rhythm*

Craig Woodson—educator, author, musician, consultant, and musical instrument maker—holds a doctorate in music from UCLA.

His professional career as a musician includes performing and recording with a variety of artists, from Elvis Presley to Linda Ronstadt. His specialization in instrument making, African drumming, and ethnomusicology brought him into the music business with his company Ethnomusic, Inc., begun in 1974. Later these interests took him to Ghana, West Africa, for three years as an invited researcher.

In the 1980s, he began school presentations on world music, African drumming, and percussion from around the world. He has presented these programs and workshops to more than 300,000 kindergarten through grade 8 students and thousands of teachers. He has facilitated many drum circles and has presented workshops on world drumming.

Dr. Woodson has received several grants from the National Endowment for the Arts, Kaiser Aluminum, and most recently from NAMM, the International Music Manufacturers Association, to train teachers in the *Roots of Rhythm* curriculum.



For Teachers

Sign up today for more information, and to find out about *Roots of Rhythm* teacher workshops in your area.

NAME: _____

SCHOOL: _____

DISTRICT ADDRESS: _____

E-MAIL ADDRESS: _____

SCHOOL PHONE NUMBER: _____

ALTERNATIVE PHONE NUMBER: _____

or visit www.playdrums.com

For Music Dealers

Sign up today for free information on how your store can participate in *Roots of Rhythm* educational, community outreach, and in-store activities.

NAME: _____

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DO YOU HAVE ANY COMMENTS OR QUESTIONS?

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