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“Wrap it in Rhythm”- Celebrating the Heartbeat of A+ With Music

*A Workshop for Teachers Using Drumming, Percussion, Movement, and Word to Build Community,
Honor Accomplishments and Inspire Innovative Classroom Action*

Focus Questions:

How can we use rhythm and music to enhance curriculum and engage diverse learners?

How is music a tool for building community, celebrating accomplishments and inspiring innovation?

How are language and music connected?

Goals:

Have fun and build community through music. 2) Share, honor, inspire and empower personal and group accomplishments in arts in education and innovative teaching practice. 3) Learn strategies for using rhythm for classroom management, building fluency, enhancing core curriculum and engaging diverse learners. 4) Share ideas for simple, home-made percussion instruments that can be used in the classroom. 6) Collaborate, create and connect with our A+ Community. 7) Generate excitement and a renewed sense of community and support in the work that we do.

Session Content and Agenda:

Wrap it in Rhythm-build a beat, weave a word, celebrate, let your voices be heard!

In this music workshop, Beverly guides teachers in an ensemble, teambuilding, percussion experience that celebrates the importance of arts in education and shares strategies that use rhythm as a tool in the arts integrated classroom.

- 1) **Create a Rhythm Orchestra-** Using words from inspirational quotes that speak to the heart of A+, we will “Wrap it in Rhythm” as Beverly guides teachers in a music experience creating a multi-layered, rhythm orchestration that honors culture and celebrates our common connections as well as our diversity.
- 2) **Build Music Skills and Explore Classroom Arts Integration Ideas-** Teachers will learn about the fundamentals of music and basic skills needed to play in a percussion ensemble. They will learn methods of creative conducting and build a comfort level for using rhythm and music in the classroom. They will know how to make drums and percussion from recycled material. They will know how to compose simple rhythms from the natural inflection of speech and will be able to guide students in new ways to listen for accent, syllables, pauses, and cadence in oral and written language. They will learn new strategies using rhythm to engage diverse learners and assess comprehension.
- 3) **Collaborate, Create and Connect-** Reflecting on personal accomplishments and success stories that use arts in education, we will gather words, quotes, and personal stories from participants that will become the foundation for small group music creations.

BUILDING MUSIC SKILLS WITH PERCUSSION AND WORDS

Rhythm in the classroom

Echo clapping for classroom management and attention focus.

"We must work together", "Let your heart be free", "Please, raise your hand."

Call and Response -

"Pay attention, its time to stop." X "If you're listening, give me 5." XXXXX

The instruments

African- djembe, dunun, talking drum, shekere Latin American- congas, cowbell, claves, Homemade- bucket drums, newspaper sticks, cafeteria can drums, baby sticks, baby shakers, key chimes, shekere, rain stick

Homemade instrument instructions: www.beverlybotsford.com/resources/instruments

Cues and Conducting

DYNAMICS- Leader holds hands out with fists closed for attention. Open hands and shake to cue drum roll or sound on an instrument. Raise or lower hands to signal loud and soft. Use a sharp horizontal movement of the arms to signal stop.

START- To start a rhythm pattern, the conductor holds palms out, as if to say, "wait", while they speak words to the rhythm. Students join in with speech but no instruments. Then the conductor visually signals a group entrance on drums or body with a circular hand motion.

*"steady beat, steady beat" X X X – X X X - **or** the conductor uses a visual count off with fingers, 1-2-3-4-, and the group starts together **or** use traditional conducting cues.*

STOP -Use a sharp, horizontal motion of the hands to signal stop. **Or** echo rhythms-

*"We must work together." "Let your heart be free." **Or** traditional West African "break"-*

"Pay attention, its time to stop." X

Building Blocks of Music

Time, tempo and steady beat- Can you hold your part? "concentration test"

Pattern- Leave a note out to make a pattern or rhythm that repeats itself. Where is the beginning of the rhythmic loop? Where is "home base" or "the one"? Find three, one-syllable words to chant while you play. Ex: "Yes we can." "Learn to share." "No time out."

Phrasing- Make a longer "sentence" by playing the same pattern three times and making a variation the fourth time around, as an AAAB form. Try a form of AABA or other variations. Repeat this as a "sentence" or a longer rhythm phrase. For a variation, have everyone play it in unison one time as a "statement". Add dynamics and go from soft to loud inside the pattern.

Layering- Have 2 different groups play the same rhythm as an echo to understand the "conversation" layered parts. Play the first rhythm and then create a second part that "answers" it. Add a third part that helps to act as "glue".

VARIATIONS FOR TEAMWORK AND MUSICAL SPICE

Dynamics-Leader cues group in dynamic drum roll exploring loud and soft, sound and silence, and the power of teamwork.

Pass the energy- Have one person play at a time using **improvisation** and playing anything they want in a short, spontaneous expression. Pass that solo expression around the circle with each person free to play what he or she feels in a short expression. A person can say, “pass”. Or, pass only one note around the circle. Pass a flurry of notes around the circle.

Call and response echo rhythms- leader calls and everyone copies like an echo.

EXPLORING TEXT WITH DRUMS AND PERCUSSION

What is the natural pulse or cadence of the text? Where is there repetition? Where are the pauses and accents? To create a musical phrase from text: Read it, Speak it, Clap it, Play it, Decode it, Layer it. Add spice, varied textures, and sound color. Use space and silence. Use dynamics and contrast. Create a strong beginning and an ending. **Make it music!**

Detailed Guide for using Rhythm and Music to Enhance Poetry, Stories and Text

FOCUS QUESTIONS:

What are the goals and desired outcomes from your ELA activity?
How can you use the instruments to highlight or demonstrate key points in the text? How can you use the instruments to enhance awareness of language inflection- rhythm, flow, cadence, accent, tonal variation, oral expression?
How can you use the instruments to assess the student’s understanding?

Read the text out loud and look for:

RHYTHM AND FLOW

Is there a natural cadence or rhythm in the words? Use those words to make a chant or group percussion groove that you can use to set the mood or to engage students at the beginning, at the end or in transitions in the story or poem.

INTERACTION - Where is there a natural place for interaction with the audience or class?

- * call and response, echo with words or instruments or body percussion
- * visual cue cards with key phrases for the students to read with expression.
- * a place for a repeated chant or rhythm for transitions, or at the beginning or end

REPETITION - Did the author use repetition in the poem or story? Can you highlight that or enhance that with music or drumming? Add repetition to creatively readapt for student interaction to engage diverse learners.

ELEMENTS OF LANGUAGE –WRITER’S TOOLBOX

Is there rhyme, rhythm, alliteration, metaphor, simile, onomatopoeia
Highlight these with instrumental spice.

MUSIC TOOLBOX FOR POETRY AND STORY ACCOMPANIMENT

Rhythm- make a groove from the sound of words (syllables, accents, pauses) Create multiple layers of parts. Use a highlighter to mark the text an have different groups “play” the rhythm of the words on instruments like a call and response. Add a shaker groove for “glue”.

Sound and Color-

SOUNDSCAPE- Make a soundscape without rhythm, like a movie sound score. Combine different sounds and textures as a group. Use dynamics (loud and soft).

SOUND EFFECT- Use the percussion as sound effects without rhythm. Remember that literal interpretations are often not as effective as imitating a mood, emotion or character quality. Explore sounds that create contrast or accent a mood.

CHECK IN

Have you used rhythm? Have you used color or a sound scape or a sound effect?

Have you used SILENCE or SPACE? Silence with intention is just as effective as filling up sound space. Have you used dynamics (loud and soft)? Have you varied the ensemble size (solo or group)

Have you used a variety of sound colors, textures and timbres?

OTHER TOOLS: Voice and song, movement or gesture, silence

WHY DRUMS? WHY MUSIC? Music reflects life.

Playing in a music ensemble requires concentration, team-work, discipline, finely-tuned listening skills, as well as self-expression. Music and drumming teach us the importance of diversity and community where every individual's part is important to make the whole complete. They teach us humility, passion and patience. They require multi-tasking; engaging both sides of the brain as well as the heart and spirit. Drums and music can build self-esteem, relieve stress and sometimes provide a much needed voice for kids who learn in different ways.

CURRICULUM CONNECTIONS:

NC Essential Standards for Arts Education in Music- K-5

ML .1 Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression. ML.3 Create music using a variety of sound and notational sources. MR.1 Understand the interacting elements to respond to music and music performances.

NC Common Core English Language Arts Standards –

K-5 RL.Key Ideas and Details. K-2 1.RL.4. Identify words and phrases in stories or poems that suggest feelings or appeal to the senses. 2.RL..4. Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song. 2.RL.. 5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.K.RL.10 Actively engage in group reading activities with purpose and understanding. Phonological Awareness K-1.RF.2. Demonstrate understanding of spoken words, syllables and sounds. Fluency 1-2.RF.4. Read with sufficient accuracy and fluency to support comprehension.

Reading Standards Foundational Skills for grades 3-5 Phonics and Word Recognition 3. Know and apply grade-level phonics and word analysis skills in decoding words. Fluency 4. Read with sufficient accuracy and fluency to support comprehension.

College & Career Readiness Anchor Standards RL. K-6 Comprehension and Collaboration 2.

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

LITERACY CONNECTIONS TO MUSIC (courtesy of Faye Stanley, Clapping Hands Music)

Music/Movement Concept	Literacy Concept
Steady beat or pulse	Pulse of language, Rhythm of reading, Cadence of poetry
Musical phrase	Sentence, line, poetry phrase
Accents and pitch (high and low) Making music with expression	The change in pitch and accent that provides expression, inflection in oral reading, poetry "feet" and meter
Patterns, form	Word and letter patterns, form
Inner hearing	Silent reading
Listening to music	Listening to language
Chants	Reinforce sense of rhythm in spoken (read) language, support memorization, and inner hearing/silent reading skills

BIBLIOGRAPHY and RESOURCES

www.beverlybotsford.com

Home-made instrument instructions on Beverly's website:

www.beverlybotsford.com/resources/instruments

"Movin Up" by Beverly Botsford - audio recording, percussion grooves for dance accompaniment-
contact Beverly at Beverly.botsford@gmail.com

Buying Drums, Percussion and Instrument Making Supplies:

West Music- www.westmusic.com (children's music)

Rhythm Band Instruments- www.rhythmband.com (children's music)

Rhythm Traders- www.rhythmtraders.com (for W. African drums and percussion)

For skins and instruments:

Mid-East Mfg., Inc. (407)724-1477 Fax: (407) 952-1080 www.Mid-East.com

Videos: Stomp: Out Loud, Mamady Keita- Djembefola,

Books, Publications- Schmid, Will World Music Drumming Hal Leonard Corp.

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