

“Be the Drum”
Rhythm through body percussion, drumming and dancing

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Beth Melin Nelson

bnelson@spa.edu

Warm-up: “Third Eye” Glen Velez, *Rhythms of the Chakras*

Body percussion exploration and imitation – after we play rhythms, we will transfer them into our bodies and *move* the rhythms.

Rhythm exploration:

How do these rhythms fit with body percussion?

How can they move without body percussion?



Moving to a pattern – How does movement vocabulary inform creative choice?

Teacher plays each pattern, (rhythms are from the Body Percussion Canon)

Students explore and improvise ideas

Pattern #A: **travel – stretch – contract**

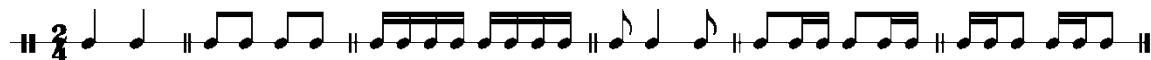
Pattern #B: **swing/sway (smooth), angles (sharp)**

Pattern #3: **shake (light), pound (heavy)**

Develop ideas individually, then with a small group

Add a hand drum as a movement prop– how will this change your movement ideas?

Hand drum playing: explore, improvise, compose



Review of rhythms – transfer to hand drum (down and up strokes) – exploration of other sounds the drums can make.

Improvisation using rhythmic cells to create 4 measure patterns

Composition using 4 measure pattern that can repeat (a,a or a, a')

Movement and drumming:

In small dance group, each group creates an 8-measure pattern that incorporates drumming and movement. What are the possibilities?

Transfer “Body Percussion Canon” rhythms to large drums (turbano, djembe) to accompany the dances. These parts can be played one after another, or layered in as 3 ostinato parts.

(B= bass, S= slap, T= tone)

Medium drum

B B S T T T T T T T

High drum

B T B T B T T

Low drum

T T T T T T T T B B B

Optional Clave part

T T T T T T T T

Add the dances to the drum rhythms. Options: each group performs 1 part as an ostinato, each group performs all three patterns one after another, or perform dances in canon.

Transition:

Rain, rain go a - way, come a - gain a - noth - er day!

Rondo form: Our group dances become the A section of the rondo. Large drums perform the transition rhythm while each group prepares to play their drum piece for the contrasting sections of the rondo.

A final option: No drums? No problem!

Body Percussion Canon

Beth Melin Nelson

A: repeat 4x

Sn. $\frac{2}{4}$

Cl. $\frac{2}{4}$

Chst. $\frac{2}{4}$

Pt. $\frac{2}{4}$

Pt. $\frac{2}{4}$

St. $\frac{2}{4}$

3 B: repeat 4x

Sn.

Cl.

Chst.

Pt.

Pt.

St.

5 C: repeat 4x

Sn.

Cl.

Chst.

Pt.

Pt.

St.