Hand Drums. Rhythm Sticks

- Teacher recites poem. Students listen for repeated patterns.
- “Did you notice any patterns that repeated?” (Hand drums. Rhythm sticks.)
- Students join teacher on the repeated pattern. Listen to the contrasting pattern.
- Students recite entire poem, with teacher and then without teacher support.
- Teacher models body percussion. Pat on “hand drums.” Clap on “rhythm sticks.”
- Students join teacher on poem and body percussion.
Hand Drums. Rhythm Sticks.

Roger Sams

• Transfer body percussion to hand drums and rhythm sticks. Perform with spoken poem.

COMPOSITION ACTIVITY:
• Use these hand drum and rhythm sticks cards to compose 8-beat patterns. Each card is a 2-beat rhythmic building block. Four cards will compose an 8-beat pattern. Repeat that pattern two times as a B Section. Perform with the poem in ABA form.
Hand Drum

Rhythm Sticks

Rhythm Sticks

Rhythm Sticks
Play the Hand Drum

- Read the rhythm, using rhythm syllables of your choice. (Roger uses Kodály rhythm syllables: ti-ti ti-ti ti-ti ta)

- Read the rhythm and add the spoken text.

- Teach melody by rote, using echo imitation.
• Students practice reading/clapping instrumental pieces composed of four simple 4-beat motives. EX:

Rhythmic Composition Example

Roger Sams

• Begin with teacher composed rhythm pieces and then graduate to student compositions. Have one student compose a 4-beat
motive. This will give four students a chance to be the composer for each instrumental piece that you write together. Sing “Clap the Rhythm” and alternate the song with composed rhythmic pieces.

- Eventually introduce or review how to play hand drums and rhythm sticks. Select or compose specific instrumental pieces for each of the instruments. Perform in a final form that you co-create with your students such as:

  A – Play the Hand Drum (Song)
  B – Hand drums play their instrumental piece
  A’ – Play the Rhythm Sticks (Song)
  C – Rhythm sticks play their instrumental piece
  A’’ – Play Together (Song)
  D – Both groups play their instrumental pieces

**Burnie Bee**

(An expanded version of this lesson can be found in the new book, *Purposeful Pathways: Possibilities for the Elementary Music Classroom. Book 1* by Roger Sams and Beth Ann Hepburn.)

- Review notation for $\frac{1}{4}$ and $\frac{1}{8}$.
- Practice four beat echo patterns (using $\frac{1}{4}$ and $\frac{1}{8}$) with teacher leading, saying the rhythm syllables.
- Students read stick notation
- Teach the text by reading or by rote.

**Burnie Bee**

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Burnie Bee

Tell me when your wedding be.

If it be tomorrow day. Take your wings and fly away.
• Beat vs. Rhythm
  - Half the students pats the steady beat while the other half says the poem and claps the rhythm. Trade jobs.
  - Put students in pairs. One student claps the rhythm while the other student pats the steady beat on their partner’s shoulders.
  - Transfer pat to hand drums.
  - Transfer rhythm to rhythm sticks and perform as a two-part instrumental piece.
• Add teacher-led 4-beat echo patterns as a B Section in ABA form.

TEACHER TALK: Use this beat vs. rhythm format for any number of simple rhymes. Students working on this skill need to practice it again and again. When students have mastered beat vs. rhythm they are ready to graduate to a simple ostinato against a poem.

Hetty Hutton
• Read rhythm of poem, using syllable system of your choice.
• Add text.
• Chant poem and clap rhythm simultaneously. Practice until students are independent of teacher.
• Students chant poem and clap. Teacher chants ostinato and pats.
• Rote teaching of ostinato using simultaneous imitation. “Join me when you’re ready.”
• Divide the class in half. Half performs poem/clapping. Half performs ostinato/patting.
• Transfer clapping to rhythm sticks and patting to hand drum.
• If students are developmentally ready, consider using this simple hand drum ostinato to introduce down and up strokes on the hand drum. “Down, Up, Down, Rest.”
The Robin and the Squirrel

- Due to the difficulty of reading the anacrusis, teach the poem by rote.
- Clap for what the robin said and pat for what the squirrel said.
- Figure out how to notate those rhythms.
- Say the poem, but when you get to those patterns, play them rather than say them.
- Add the final body percussion sounds at the final cadence.
- Transfer clapping to rhythm sticks and patting to hand drum.
- Consider using those three beats of instrument playing as an opportunity for three beats of rhythmic improvisation. You may wish to notate all of the possible rhythms that the students can play in three beats.
Whenever I Go Out to Walk

- Teach melody without the anacrusis. Roger prefers to teach using solfa and reading, but you may teach by rote if you prefer.
- Use eight claps for the rhythm sticks and eight pats for the drums.
- Add the anacrusis, by rote.
- Turn the body percussion parts into eight pairs of $\text{\textit{\textbullet}}$.
- Teacher models how to improvise 8-beat patterns during those breaks, using $\text{\textbullet}$, $\text{\textbullet\textbullet}$ and $\text{\textbullet\textbullet\textbullet}$.
- Transfer body percussion improvisation to hand drums and rhythm sticks.
- If students are successful with the percussion improvisation consider doing vocal improvisation on so, mi and la. First use solfa and then use “gawk” and “quack.”
• Divide the class into two groups. The first group sings the question and sustains the final note, while the second group does their vocal improv.

Whenever I Go Out to Walk

Hipperty, Clipperty, Clackerty, Bang

• Introduce or review the notation for dotted quarter note and three eighth notes in compound meter. Roger uses the following version of Kodály rhythm syllables. (Since the pulse is sounded as ta in simple meter, we merely add an “m” to the end for a dotted quarter note in compound meter.)
• Students read rhythm of the last four measures, then add text.

\[ \text{Hip-ter-ty, Clip-ter-ty, Clack-er-ty, Bang, Get in a cor-ner as fast as you can.} \]

• Teacher chants entire rhyme. Students listen for the familiar pattern and notice the ABA structure.
• Students learn the remainder of the rhythm by rote or through literacy, whichever is most appropriate.

Hipperty, Clickerty, Clackerty, Bang

Traditional

\[ \text{Hip-ter-ty, Clip-ter-ty, Clack-er-ty, Bang, Get in a cor-ner as fast as you can. The} \]

side-board is tip sy, the ta-ble is mad. The chairs have lost all the sense that they had.

\[ \text{Hip-ter-ty, Clip-ter-ty, Clack-er-ty, Bang, Get in a cor-ner as fast as you can.} \]

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• Prepare hand drum with body percussion. (pat, pat, pat, clap/clap)
• Transfer to down and up strokes on the hand drum.
• Divide the class in half. Half chant the poem. Half performs hand drum ostinato. Trade jobs.
• Transfer rhythm of the rhythm to rhythm sticks and perform as a 2-part percussion ensemble.
• ADVANCED CHALLENGE: Consider creating an improvised section. Rhythm sticks play, “Hipperty, clickerty, clackerty, bang.” Then the hand drums improvise for four beats. Repeat that pattern two or four times for a contrasting improvisation section in ABA Form.

Rhythm Sticks Sixteenths

• This piece is specifically written for students who have just learned sixteenth notes. Teach through music literacy.
• The rhythm sticks part is played on the floor. The two rhythm sticks function like drum sticks as students play the “floor drum.”
• Hand drum part is written to practice down and up strokes.
Rhythm Sticks Sixteenths!

Roger Sams

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