

Montana General Music Teachers Association
welcomes

Jim Solomon

to the Montana Music Educators Association
71st Annual Conference October 15-17, 2008 Great Falls, MT

“Drum Performances”

Session Notes sponsored by Treasure State Orff

TREASURE STATE ORFF

is a state affiliate of the American Orff-Schulwerk Association,
a professional organization of music and movement educators dedicated to
the creative teaching approach developed by Carl Orff and Gunild Keetman.

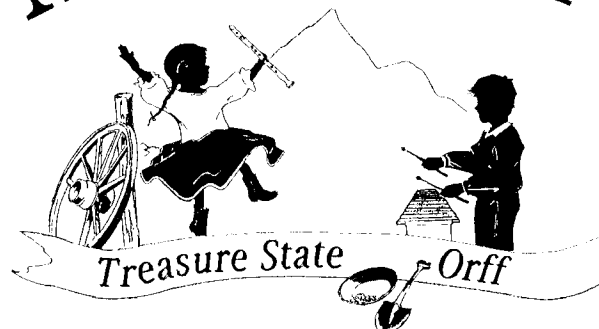
We are united by our belief that learning about music—
learning to sing and play, to hear and understand, to move and create—
should be an active and joyful experience!

For more information go to www.treasurestateorff.org

Come play with us! We have 2 more workshops this year:
Chapter Sharing, January 24th, for members only, and our Spring workshop, March 21st, featuring
Debra Giebelhaus-Maloney. Both workshops are at Paxson School in Missoula.
We are also planning a retreat for TSO members in June 2009 with Steve Calantropio.
Find out more at our website, or contact President Saxon Inabnit at 251-2673.

*You are invited to experience music and movement education
that impacts a lifetime!*

MONTANA



DRUM PERFORMANCES

JIM SOLOMON



Examine various elements to include in elementary/middle school drumming performances and perform pieces with congas / tubanos that demonstrate several possibilities.

When developing your performances, consider:

- **MOVEMENT AND/OR DANCE IN EVERYTHING!**
- **FORM:** contrasting sections
- **VARIETY:** timbre / instrumentation. . . feel . . . meter . . . tempo
- **IMPROVISATION**
- **INCLUSION OF AN ORIGINAL PIECE (OR PIECES) CREATED BY THE GROUP:**
develop material with all parts created by the students
- **TRANSITIONS** from one piece to the next
- **TRANSFORMATION OF THE STAGE,** i.e., students walking out to lead hand clapping, maraca players moving from the back to the front doing a step, players changing sides of the stage, players doing moves with each other in their playing groups (drummers playing each others drums in a planned way), etc. Your group members should make up most of these!
- **VOCALIZATIONS:** speech, song, or sounds
- **“AGGRESSIVE” ANNOUNCERS**
- **HOMEMADE, or “FOUND INSTRUMENTS”**
- **OTHER EYE-CATCHING TECHNIQUES,** i.e., lighting effects, dramatizations, etc.

Many of these considerations can be developed from

“PLAY,”

from the group’s interactivity with each other.

DRUM PLAY-THE-DRUM - <i>Choral drum piece with body percussion and speech</i>	p. 2
JAM RHYTHM ENSEMBLE #34, p. 20, from <u>D.R.U.M.</u>	p. 3
DOWN TO SAN JOSE - <i>6/8 piece with speech for transition; improv.</i>	p. 4
PERFORM ALL PIECES!	

Drum Play-The-Drum

Jim Solomon

♩ = 92-108

Speech

Drum Drum play: Drum playthe: Drum playthedrum.

Clap

Congas

B B B B etc.
(Drum play the drum, play the drum, play the drum yeh. etc.)

Bass Drum

Maracas

Bongos

Cowbell

FORM: INSTRUMENTS ARE LISTED IN ORDER OF ENTRANCE
 Speech with clapping performs first four bars, then drops out
 Layer in instruments in 4 measure intervals until all are cooking-
 let it simmer...
 Improvisation: bass drum/shakers/cowbell accompany
 selected drummer(s)
 All instruments resume
 Bring in 4 bars of speech at the end while all instruments continue
 Coda: 4 beat drum roll, all stop on next downbeat.

Jam Rhythm Ensemble #34, p. 20, from D.R.U.M.

Jim Solomon

The musical score is written in 4/4 time and consists of four staves:

- Shakers:** A steady quarter-note rhythm throughout the piece.
- Drum #2:** A pattern of eighth notes (beats 1-2), eighth notes (beats 3-4), eighth notes (beats 1-2), eighth notes (beats 3-4), quarter notes (beats 1-2), quarter notes (beats 3-4), quarter notes (beats 1-2), quarter notes (beats 3-4).
- Lead Drum:** Accented quarter notes on beats 1 and 3 of each measure.
- Bass Drum:** Quarter notes on beats 1 and 3, with rests on beats 2 and 4.

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Notes:

1. All "Lead Drum" accented notes are "Basses" when using congas. All other notes are "Tones."
2. If necessary, simplify the Lead Drum by playing the accent on beat one only (not on beat three). Students often find this easier to play.
3. Create words for any difficult parts. Have students create new parts or change parts to increase or decrease the difficulty so the piece is appropriate for them.
4. Create improv sections by continuing the Shaker and Bass Drum parts (maintains the foundation) and having one or more individuals improvise. Take advantage of the talents of your group or your classes when setting up the improv.
5. Encourage your students to **MOVE WHILE THEY PLAY!** Movement should be appropriate for the part they are playing, i.e., shaker players can walk in patterns they create, etc. This will add a visual element to the ensemble, the students will love it, and it will build their musicianship because they are having to focus on added dimensions.

Down to San Jose

Jim Solomon

moderato

Musical score for the first system of 'Down to San Jose'. The score is in 6/8 time and includes parts for Cowbell, Shaker, Hi Conga, Med. Conga, Low Conga, and Bass Drum. The lyrics are: "(We godowrto SanJo - se We godowrfor drumming&daneng& We godowrto SanJo - se Play!)" with various drumming instructions like "(Drumming&dance.)" and "(Drumming&danang& drumming&danang&)" interspersed. The score includes notes, rests, and dynamic markings like 'B'.

Musical score for the second system of 'Down to San Jose'. This system includes parts for Cowbell, Shaker, Hi Conga, Med. Conga, Low Conga, and Bass Drum. The Hi Conga part is marked with a 'p' dynamic and contains the instruction "improvisation by selected drummer or drummers". The other parts continue with rhythmic notation and dynamic markings.