

# CONTENTS

## INTRODUCTION:

|   |          |
|---|----------|
| <b>THE MUSICAL PLAYGROUND</b> . . . . . | <b>3</b> |
| MULTIPLE INTELLIGENCES . . . . .        | 5        |
| PERCUSSION INSTRUMENTS . . . . .        | 7        |
| HOW TO USE THIS BOOK . . . . .          | 8        |
| ACKNOWLEDGMENTS . . . . .               | 9        |

## SECTION I:

|   |           |
|---|-----------|
| <b>GAMES FOR CHOOSING INSTRUMENTS</b> . . . . . | <b>10</b> |
| 1. Old King Glory . . . . .                     | 11        |
| 2. Sally Go 'Round the Sun . . . . .            | 12        |
| 3. Son Macaron . . . . .                        | 13        |
| 4. Paw-Paw Patch . . . . .                      | 14        |
| 5. Johnny Works with One Hammer . . . . .       | 15        |

## SECTION II:

|  |           |
|--|-----------|
| <b>THE MUSICAL INTELLIGENCE</b> . . . . .              | <b>16</b> |
| 6. Passing Sounds—Beat . . . . .                       | 17        |
| 7. Passing Sounds—Meter . . . . .                      | 19        |
| 8. Passing Sounds—Multiple Beats . . . . .             | 21        |
| 9. Instrumental Grouping/Group Improvisation . . . . . | 23        |
| 10. Echo Rhythm . . . . .                              | 25        |
| 11. Call-and-Response . . . . .                        | 27        |
| 12. Question/Answer . . . . .                          | 29        |
| 13. Simultaneous Canon . . . . .                       | 31        |

## SECTION III:

|   |           |
|---|-----------|
| <b>THE LINGUISTIC INTELLIGENCE</b> . . . . .      | <b>33</b> |
| 14. Name Rhythms . . . . .                        | 34        |
| 15. Names of Instruments . . . . .                | 36        |
| 16. Nursery Rhyme—Bow-Wow . . . . .               | 38        |
| 17. Percussive Poems—Gata Tumba . . . . .         | 40        |
| 18. Percussive Poems—Son Macaron Two . . . . .    | 42        |
| 19. Percussive Poems—Debajo de un Botón . . . . . | 44        |
| 20. Percussive Poems—Okino Taiko . . . . .        | 46        |
| 21. Middle Eastern Drum Language . . . . .        | 48        |

## SECTION IV:

|  |           |
|--|-----------|
| <b>THE LOGICAL-MATHEMATICAL INTELLIGENCE</b> . . . . . | <b>51</b> |
| 22. Four-Level Canon . . . . .                         | 53        |
| 23. Poetic Structure . . . . .                         | 56        |
| 24. Sound Allowance . . . . .                          | 58        |
| 25. Coming Together . . . . .                          | 59        |

## SECTION V:

|  |           |
|--|-----------|
| <b>THE VISUAL-SPATIAL INTELLIGENCE</b> . . . . . | <b>61</b> |
| 26. Conductor . . . . .                          | 62        |
| 27. Instrument Shape . . . . .                   | 64        |
| 28. Instrument Sculpture . . . . .               | 65        |
| 29. Graphic Notation . . . . .                   | 66        |
| 30. Kinesthetic Graphic Notation . . . . .       | 68        |
| 31. Rhythmic Notation . . . . .                  | 69        |

## SECTION VI:

|  |           |
|--|-----------|
| <b>THE BODILY-KINESTHETIC INTELLIGENCE</b> . . . . . | <b>71</b> |
| 32. Frame Drum Technique . . . . .                   | 72        |
| 33. Back Drumming . . . . .                          | 74        |
| 34. Blind Playing . . . . .                          | 75        |
| 35. Accompanying Dancers . . . . .                   | 76        |
| 36. Moving with Instruments . . . . .                | 77        |

## SECTION VII:

|   |           |
|---|-----------|
| <b>THE PERSONAL INTELLIGENCES</b> . . . . . | <b>78</b> |
| 37. Instruments as Props . . . . .          | 80        |
| 38. Percussive Storytelling . . . . .       | 81        |
| 39. Preferred Instruments . . . . .         | 82        |

## CODA:

|   |           |
|---|-----------|
| <b>THE DRUMMERS IN GOLDEN GATE PARK</b> . . . . . | <b>84</b> |
|---|-----------|

|                                   |           |
|-----------------------------------|-----------|
| <b>ABOUT THE AUTHOR</b> . . . . . | <b>88</b> |
|-----------------------------------|-----------|

## 6. PASSING SOUNDS—BEAT

**Focus:** Musical Intelligence

**Concept:** Sequence  
Timbre

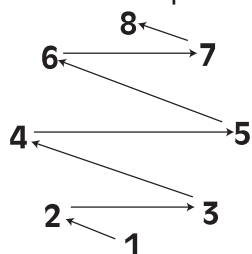
**Set-up:** Unless otherwise noted, this and all succeeding activities begin with a random selection of percussion instruments in a circle, one per child.

### Activity:

- All freely explore instruments simultaneously to discover different sounds and playing techniques, and then choose one sound/technique to share with the group.
- Each shares sound in turn around the circle.
- As above, but as a “wave”—second person starts playing before first person ends, third before second ends (first should finish when third is playing; i.e., it’s the responsibility of the first player to end soon after the second joins in).
- As above, but with an underlying steady beat. When the beat returns to the first person, all play one more sound together.
- As above, turning to the next person and making eye contact while passing beat. Following the last beat (when the beat returns to the first person), all play with energy focused toward the center of the circle.
- Repeat above going in the other direction.
- Twice through, once to the left and then to the right.
- As above, with eyes closed.
- Sing a song or recite a rhyme while passing the beat, ending on the last word. (“Twinkle Little Star,” “Son Macaron,” etc.)

### Variations:

- Pass in different pattern, alternating left and right as shown:



- Send in one direction. Anyone can send back in the other direction through eye contact and directional gesture, i.e., playing with body facing or leaning toward the next person.
- As above, changing direction by playing two eighth notes.
- Pass anywhere in the circle with eye contact and directional gesture.

### Music extension:

There are a few examples I know of in which music is played in a circle, as above:

1. “Pounding Millet.” A recording of women pounding grain in a giant mortar in which they coordinate their motions so the sticks don’t collide. CD titled *The Fulani: Music from Niger and Northern Benin*: Unesco Collection; D 8006.
2. “Bambu Beat.” Though the rhythms are more complex than the mere beat, the Venezuelan bamboo tubes called “quitiplas” follows a similar style—three interlocking rhythms. CD titled *Keith Terry and Crosspulse, Serpentine*: Ubiquity CPR CD001.

### Classroom application:

Practice rote information: days of the week, months of the year, math facts, rhyming words, and

# 13. SIMULTANEOUS CANON

**Focus:** Musical Intelligence

**Concept:** Multiple imitation

**Activity:**

- Leader gives rhythm, group echoes. While the group echoes, the leader gives the next rhythm. Continue in this fashion.

**L:** 

**G:** 

- Leader gives the first rhythm. As the group echoes, the next person in the circle gives the next rhythm. As the group echoes that rhythm, the next person gives the new rhythm. Continue around the circle.

**Variations:**

As above, in partners.

**Music extension:**

Transfer a set sequence to notation.

**Classroom application:**

- Transfer the above to color and design.



- Transfer to real speech between partners:

1) It is hot. I am tired. This is strange. When will it end? Here comes the teacher.  
2) It is hot. I am tired. This is strange. When will it end?

- As above, in question/answer format.

1) What is your name? How old are you? When is your birthday? Can I have some gum?  
2) My name is Fred. I am 10 years old. July 15th.

1) 5 x 5 6 x 6 7 x 7 8 x 8 9 x 9 8 x 8 8 x 8 8 x 8 8 x 8 Finally!  
2) 25 36 49 65 81 65 65 64 64

- Apply these models to the issue of developing listening skills.