

# Table of Contents

<b>Acknowledgements</b> . . . . .	3	<b>Groove Study Guides</b>	
<b>About the Book</b> . . . . .	3	Groove Study Guide 1 . . . . .	36
<b>Frequently Asked Questions</b> . . . . .	4	Groove Study Guide 2 . . . . .	38
<b>How to Use This Method</b> . . . . .	4	Groove Study Guide 3 . . . . .	40
		Groove Study Guide 4 . . . . .	42
		Groove Study Guide 5 . . . . .	44
<b>Classroom Checklist</b> . . . . .	6	<b>Groove Quiz 1</b> . . . . .	46
<b>Teacher Tips</b> . . . . .	7	<b>Groove Quiz 2</b> . . . . .	47
<b>Lesson 1:</b> Why do we drum in a circle? . . . . .	8	<b>Groove Listening Assessment</b> . . . . .	48
<b>Lesson 2:</b> What are characteristics of West African drumming . . . . .	10	<b>Groove Drumming Self Assessment</b> . . . . .	49
<b>Lesson 3:</b> What is Latin American drumming? . . . . .	12	<b>Groove Drumming Assessment (Teacher)</b> . . . . .	50
<b>Lesson 4:</b> Why is Native American drumming sacred? . . . . .	14	<b>Groove Final Assessment</b> . . . . .	51
<b>Lesson 5:</b> What is Taiko? . . . . .	16	<b>Drums and Shakers to Know</b> . . . . .	52
<b>Lesson 6:</b> Where did the modern drumset come from? . . . . .	18	<b>Groove Rhythm Flashcards</b> . . . . .	53–56
<b>Lesson 7:</b> Who are five drummers you should know? . . . . .	20	<b>Groove Instrument Flashcards</b> . . . . .	57–58
<b>Lesson 8:</b> What is World Drumming? . . . . .	22	<b>Maps</b>	
<b>Lesson 9:</b> Are you ready to groove? . . . . .	24	Groove Map of West Africa . . . . .	59
<b>Lesson 10:</b> Getting in the Groove Performance . . . . .	26	Groove Map of Japan . . . . .	60
		Groove Map of Latin America . . . . .	61
<b>Rhythms</b>		Groove Map of Pre-America . . . . .	62
Heartbeat Rhythms . . . . .	27	Groove Map of the United States of America . . . . .	63
West African Rhythms . . . . .	28	<b>Groove Word Search</b> . . . . .	64
Latin American Rhythms . . . . .	29	<b>Getting in the Groove Performance Outline</b> . . . . .	66
Taiko Rhythms . . . . .	30	<b>Invitation to “Getting in the Groove Performance”</b> . . . . .	67
Groove Rhythms . . . . .	31	<b>Groove Resources</b> . . . . .	68
Go-Go Rock Groove Rhythms . . . . .	32	<b>Groove Manuscript Paper</b> . . . . .	69
<b>Groove Creating Rubric</b> . . . . .	33	<b>Getting in the Groove Certificate</b> . . . . .	70
<b>Groove Listening Log</b> . . . . .	34	<b>Quiz and Final Assessment Keys</b> . . . . .	71
<b>Poems to Drum By</b> . . . . .	35	<b>Audio Track List</b> . . . . .	72

## Acknowledgements

The author would like to thank Karen Surmani, Eric Kalver, and Bruce Goldes at Alfred Music Publishing for their tireless work on behalf of this project. Thanks also to the engineers and staff at Trod Nossel Studios, Wallingford, Connecticut for their flexibility and professionalism.

*Getting in the Groove! Drumming in the Classroom* would never have come into existence without the following people: Miss Gayle, Mr. Henderson, Mr. Polencartz, and Mrs. Dixon—all Buffalo, New York public and private school music teachers who exposed me to the world of music.

This book would not have come into existence without my parents Arcolen and Lessie Wright who bought me a toy piano when I was two, financed a real one when I was four, and from then on, paid for lessons every week until I went to college. Their sacrifices and love along with the love from my extended family – the Paulks, the Scotts and the Hicks, have given me courage to make my dreams come true.

To Keith, my priceless husband of 38 years, a fellow Berklee alum, my beautiful children Jamil, Kali and Jason, my precious grannies – Soleil, Simone, Shawn, and Kaleel, my exceptional daughter-in-law Reverie, and my BFF Connie, you are my most precious gifts. Always remember that dreams can come true.

I dedicate this book to my colleagues in the music department of Bristol Public Schools, Bristol Connecticut, JoAnne Thomas, Music Supervisor and Scott Shuler, Arts Education Specialist for the Connecticut State Department of Education and MENC president, along with public and private school music teachers from all over America. You work in the trenches every day with and without budgets and advocate for music fearlessly. You truly make a difference. And finally, to my students at Memorial Boulevard Middle School: you inspire me. Dare to dream.

With harmony,  
Christine Sipes

## About the Book

*Getting in the Groove! Drumming in the Classroom* was written as the result of a middle school music teacher's quest to find an easy, up-to-date way to incorporate drumming in her classes. Her research into other methods proved unsatisfactory. Most focused on drumming techniques from only one continent, on drum making or on complicated rhythms. In

conversations with other music teachers, it was apparent that most appreciated the value of drumming and wanted to include it in their lessons, but were apprehensive because they were not "experts." You do not have to be a drummer to teach *Getting in the Groove*. Every day, people all around the world are discovering the joy and power of drumming. Teachers can too. Finally, this book was written because music teachers, like their counterparts, are being asked to incorporate new methodologies in their teaching, and these methods, which include essential questions and formative assessment, are missing in current drumming methods. *Getting in the Groove! Drumming in the Classroom* is the easy, up-to-date, multicultural, non-threatening, timely, fun way to teach a fast growing segment in music—DRUMMING!

*Getting in the Groove! Drumming in the Classroom* was written to appeal to kinesthetic, visual and aural learners. Through drumming, your students will learn:

- To play multicultural rhythms on a drum
- How to create new rhythms
- How to improvise
- How to play and listen at the same time
- Techniques for playing various percussion instruments
- How to echo, call & respond
- How to listen to music and write reflections
- The importance of teamwork
- How to build a community
- How to tell a story using percussion instruments
- History of American, Native American, World, Latin, Japanese, and West African drumming cultures
- Self respect and respect for others
- How to relax and have fun
- How to find the groove

In addition—This method aligns with the *National Standards for Music Education*

#2—performing on instruments, alone and with others, a varied repertoire of music

#3—Improvising

#4—Creating within specified guidelines

#6—Listening to, analyzing and describing music

#7—Evaluating music and musical performances

#9—Understanding music in relation to history and culture

Finally, *Getting in the Groove! Drumming in the Classroom*, although written primarily for classroom curriculums, elementary or middle school music teachers, can also be used in social studies, history or cultural studies classrooms, after school programs, as well as home school curriculums.

**Perform**

Teacher says, *"Time for sharing (or for our performance)."*

1. Begin the performance by reinforcing what a good audience does (listens attentively, is polite, claps, etc.) and that you expect everyone to be respectful.
2. Begin by calling each group up by number. Have them tell the class the name of their song, then perform it. Give lots of applause and praise after each performance.
3. You can have the class vote (by raising hands) for the "best composition" then discuss what worked and what didn't, as time allows.

**History**

Teacher asks, *"Why do we drum in a circle?"*

1. Pass out construction paper and pencils. Have them fold it in half to make a folder (or start a portfolio), putting their name and class on top. Put Heartbeat Rhythms in folder. Students artistically inclined can decorate their folder each subsequent class, and you can reward creative folders decorated with music/drumming artwork at the end of the unit. (I find that this generally increases their pride not only in the folder, but for the work that goes in it.)
2. Pass out Study Guide A and have students fill in their name and class. Explain that they will learn not only how to play the drums and other percussion instruments, but the history of West African, Latin, Native American, Japanese, American and World drumming, beginning with the first paragraph in Study Guide A.
3. Read the first sentence and either give the answer to number one and write it on the board, (ex. 1. oldest), or, ask them to fill in the blank first, via question and answer, and then write down the correct answer on the board. (Again, in my experience the more you involve them, the more attentive they'll be.)
4. Students write in the answers in their study guide. Continue until you fill in all five answers to "Why do we drum in a circle?"
5. Students put Study Guide in folder.
6. Optional/supplemental questions: What was the first instrument? (Perhaps it was the voice, and the drum was the second.) What are other instruments in the percussion family? (Bass drum, snare, timpani, etc.) What is respect and equality and why are they important?

**Respond**

Teacher says, *"We will be listening to music from all over the world and today you'll hear traditional or folk music from India."*

1. Pass out *Listening Log*.
2. Have them fill in their name, class and date.
3. Write "folk" on the board and ask them to define it. Define folk as music that originates in a country and that all countries have their own folk music.
4. Tell them to listen to the music and write their responses in the boxes. Explain the music terms at the bottom of the Listening Log that you want them to use in their description. Their opinion should be more than "I didn't like it" or "It was good." Have them explain why.
5. Play selection. Students listen and write down their responses. (You can play the selection more than once if you prefer. I like brief pieces no longer than 2 or 3 minutes—I would rather have them want to listen to more than get bored.)
6. You can end by asking: "How did you describe the music? What instruments did you hear? What kind of drums?"
7. Students put Listening Log in folder.
8. Collect folders.

**Closure**

Teacher asks, *"Why do we drum in a circle?"* or *"What did you learn today?"*

1. Allow for responses.
2. Explain that next class they'll learn about drumming in West Africa.

**Teacher Reflection**

- Did the students respect themselves, each other and the drums/shaker?
- Did the students learn why we drum in a circle?
- Did the students find the groove?



**History**

Teacher asks, *"What is Latin American drumming?"*

1. Pass out a map of Latin America and have them identify some of the countries. Ask if any of the instruments are from Latin America. Identify any countries represented.
2. If you have students from a Latin American country, including Puerto Rico, ask them about the music.
3. Encourage them to ask relatives if they don't know anything about the music. Give extra credit if they bring in some recordings to listen to. (Of course it goes with out saying that any music brought in from home should be clean (without profanity), so if you don't know any Spanish/Portuguese curse words, this might not be a good idea. On the other hand, it could result in some discussions about "good" and "bad" music.)
4. Pass out Study Guide B.
5. Read the first sentence of paragraph 1 and either give the answer and write it on the board (ex. 1. three), or, ask them to fill in the blank first, via question and answer and then write down the correct answer on the board. (In my experience the more you involve them, the more involved they'll be.)
6. Students write in the answers in their study guide. Continue until you fill in all 8 answers to "What are some characteristics of Latin American drumming?"
7. Have students take out Instruments to Know.
8. Identify and label the conga, bongo, timbales and maracas.
9. Students put Study Guide, map and Instruments to Know in folder.
10. Optional/supplemental questions: What are some other types of Latin Music? (Salsa, Reggaeton, etc.) What does it mean to be native? What instrument have we learned about that is similar to the maracas? (shekere) How is it similar? What is a music tradition?

**Respond**

Teacher says, *"We are going to listen to salsa, a type of music from America—including Latin America!"*

1. Students take out their Listening Log.
2. Review the two types of music they have listened to (folk and apala).
3. Students fill in America (country), salsa (genre).
4. Explain the music terms music terms at the bottom of the Log that you want them to use in their description. Their opinion should be more than "I didn't like it." Have them explain why.
5. Play selection. Students listen and write down their responses. (You can play the selection more than once if you prefer. I like brief pieces no longer than 2 or 3 minutes.)
6. You can end by asking, *"How did you describe the music? What instruments did you hear? What kind of drums?"*
7. Ask if they were able to hear the conga, bongos, maracas, or timbales.
8. Ask them to compare it to Indian folk and apala.
9. Students put Listening Log in folder. Collect folders.

**Closure**

Teacher asks, *"What are some characteristics of Latin American drumming?"* or

*"What did you learn today? How can you use what you learned today?"*

- Tell students that next class they will receive and review their corrected quizzes, and learn about Native American drumming.

**Teacher Reflection**

- Did the students respect themselves, each other and the drums/shaker?
  - Did the students know the characteristics of Latin American drumming?
    - After examining their Creating Rubric, did the Creating Rubric help them understand what was needed in the creative process?
- Did at least 80% of students score 80 or above on the quiz?
- Am I satisfied with the progress of this class?

Student Name \_\_\_\_\_ Class \_\_\_\_\_

# Drums and Shakers to Know



1. \_\_\_\_\_



2. \_\_\_\_\_



3. \_\_\_\_\_



4. \_\_\_\_\_



5. \_\_\_\_\_



6. \_\_\_\_\_



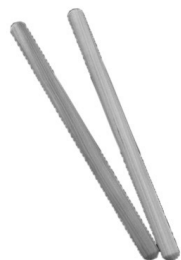
7. \_\_\_\_\_



8. \_\_\_\_\_



9. \_\_\_\_\_



10. \_\_\_\_\_



11. \_\_\_\_\_