

What's Inside



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Boom
Boom Boom
Boom Boom
Boom
B I N G
B A N G
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Sound Sculptures

Explanation

The main focus of this game is to use percussion instruments to replicate a specific sound or activity, or to create a desired effect. Techniques used will include incorporating visualization aspects of the first game using percussion instruments and specific body language. Try the following exercise to prepare the group:

Describe a visit to a forest by illuminating these sounds:

Verbalize swooshing sounds (the wind rustling through the trees)

Crumple papers of different sizes (walking on the forest floor)

Whistle high & low pitches and patterns (sounds of birds)

Ask the group to comment on the sounds you are creating and have them suggest what they are.

Demonstration

Gather a rainstick, shells, and a guiro.

The leader prepares the group to return to the visit to the forest. Descriptive words such as colourful trees, crisp air, bright sunlight will help create the sensation of being there. Have the group slowly close their eyes and begin to picture the trip. The leader begins the Rainstick sound and describes the setting [The sun disappears behind mighty rain clouds while thunder is heard in the distance]. Let the sound of the Rainstick fade and continue describing the walk. [Suddenly the path changes]. Pick up the shells and move them around in your hands [Describe stepping on large stones as you continue on your path]. You stop and listen to a new sound. Move the stick across the guiro in an up-down, long-short pattern for a few seconds. At this point the walk is nearing completion. Describe emerging from the dark grey forest to see the sun burst from the clouds.

Response

The 3 instruments played were describing these 3 specific responses:

•••••
• Have some large chart paper handy
• to list the responses the group
• gives. This will assist them when
• they are creating their own sound
• sculptures.
•••••

Rainstick

- Rain falling

Shells

- Water flowing over rocks in a stream

Guiro

- Croaking frogs

Have the group guess what sounds you were portraying.

Follow Me

Explanation

The main focus of this game is to help the participants develop leadership skills and become fluent in both participating in a drum circle and taking their turn leading the drum circle. Techniques used will involve the participants taking turns leading the group with verbal and non-verbal commands. To prepare the group for this game, try the following exercise:

Have the group hum or sing one note in unison and use hand signs for dynamics:

Crescendo (Get Louder) : Leader raises hand in air

Decrescendo (Get Softer): Leader lowers arms (Try crouching down to get really quiet)

Create your own signals for STARTING - STOPPING - SPEEDING UP - SLOWING DOWN etc...

Demonstration

The leader reviews the hand signals used in the opening exercise. Ensure all participants are playing an instrument. Use any of the ones previously mentioned or look for new sound ideas. Once you are confident all members are with you, start a simple 2 bar rhythm that the group will begin to play along with. Using the hand signals begin to direct the group through the series of commands. If necessary use verbal commands to begin and progress to using exclusively non-verbal commands.

1. Begin playing rhythm
2. Get Louder
3. Stop for 4 counts
4. Begin rhythm again
5. Speed Up
6. Slow Down
7. Get Softer
8. Get louder gradually
9. Play really Loud
10. Stop!

Response

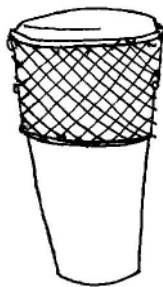
Reinforce with the group that everyone has a role to play be it participant, leader, listener, or observer. All roles are of equal importance. The respect developed through understanding these roles is the heart of the drum circle.

The participants should be able to respond to both verbal and non-verbal commands and do this as a group. Have them create their own sequences on paper and take turns leading. Small groups are a good way to begin their leadership training. Review the hand signals if you see the leader is struggling. Encourage the participants to lead the whole group.

Glossary Of Instruments

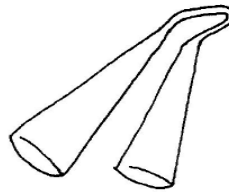
ashiko

Created in America by incorporating different features of African drums. Cone shaped shell. Skin is stretched and fastened across the larger opening. Played with the hands.



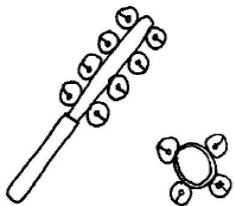
agogo

Latin-American in origin. Two different sized metal bells, shaped like cones, are joined with a handle. Played with a beater, produces a low-high sound.



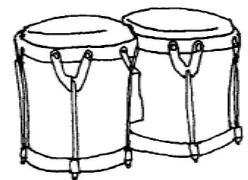
bells

Come in a variety of styles. Typically involves 3-6 small round bells fixed on a strap. Larger groupings are known as 'Sleigh Bells'. Played by shaking or rattling with hands.



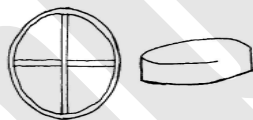
bongos

Latin American in origin. One pair of connected tuned drums that are played by beating with the finger tips. Heads are either tacked on or fixed with a rim and tuning rods.



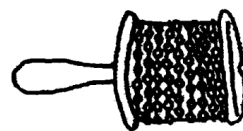
buffalo drum

North American adaption of the African Tar or frame drum. A skin is stretched and fastened across one side of a 4 - 6" wood frame. Played with a beater or with the hands.



cabasa

Traditional African Instrument modelled after the beaded gourd calabash. Played by holding the network of beads and rotating the handle in a circular manner.



castanet

Latin American in origin. Usually made of wood but can be made of plastic. Two identical halves are held together and played by either shaking or clicking together.



caxixis

(Pronounced Kasheeshee) Known as the 'Basket Rattle'. A woven basket, usually made of wicker, with small beads or shells inside. Played by shaking or rattling.

