



Art Sphere Inc.
Transforming Lives Through Art
STRENGTHENING OUR COMMUNITIES SINCE 1998

DEEP LISTENING & MUSIC FROM AROUND THE WORLD

for ages: 5-18



TABLE OF CONTENTS

- i-ii Preface
- iii Glossary
- 1 Diving Into Deep Listening
- 2 The Gong Exercise
- 3 The Cha-Cha
- 4 Improvisation for Beginners
- 5 Learning Samba Rhythms
- 6 North Indian Percussion: Tintal
- 7 Intro to Polyrhythms
- 8 Middle Eastern Rhythms
- 9 Hip Hop Play-Along
- 10 Improvisation with the Drone
- 11 Exploring Jazz: An Introduction to the Jazz Beat
- 12 Exploring Jazz: Part II
- 13 Appendix
- 14 About Us





CREATING JOURNEYS THROUGH THE ARTS

Follow your creativity and go beyond where the path leads so you can leave a trail to inspire others to express themselves, too!

Preface

We are pleased to present the series *Creating Journeys Through the Arts* to take you on a path to transform everyday materials into art, to explore the intersections of art with nature, literacy, technology, theater, music, mindfulness and STEAM and to learn how to use the arts to express your core values. Throughout this journey, we invite you to reflect on the legacy that can be created through the arts.

How to Use Our Online Materials and This Book

Not everyone learns the same way. Some people are more visual, some more musical, some more mathematical¹. Our lessons include symbols at the top of each page that indicate the different learning styles to be found in each project. By pointing out the different ways that a project can be approached, parents and teachers can guide their children to their individual paths to artistic success and ways to express their unique creative voices. The different learning styles and the symbols used to represent them in this book include:



Literacy and Verbal-Linguistic
(using words effectively)



Recycling and Naturalistic
(responding to nature)



Technology and Logical-Mathematical
(reasoning, calculating)



Health and Intra-personal
(understanding one's own interests, goals)



Theatre and Bodily-Kinesthetic
(using the body effectively and creatively)



Musical-Rhythmic
(sensitivity to rhythm and sound)



Multicultural and Interpersonal
(understanding, interacting with others)

¹ These learning styles are based on Howard Gardner's discussion of types of intelligences. For more detail, see: Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983).



The lesson plans are more than just making art objects. They incorporate ideas such as compassion, mindfulness, respect for nature, healthy eating, cooperation, and other ideas for living in a way that contributes to a civil society. The pages are laid out as if you and the class are taking a journey:

- **Your Destination:** summarizes the outcome
- **Travel Kit:** list of materials you will need to make the object
- **On the Path:** ideas and directions for each child to make his/her own object, and ideas for exploring the meaning of each object
- **Group Tour:** how to transform the individual process into an interactive and collaborative group experience
- **Extend your Journey:** vocabulary, helpful references, and links to explore additional ideas

Find ways to express yourself - it's okay to think outside the box.

Knowing that links sometimes become inactive or are changed is beyond our control, and we apologize for the inconvenience. All the referenced links in this book have been checked for accuracy. Please check our blog: (<https://artsphere.org/free-resources/curriculum/>) and other social media channels for more suggestions on creative art projects.

The lessons in this book are written by instructor, **Alan Silverman**. The design and illustrations are by **Blair Nakamoto**.



GLOSSARY

Ascending Going from lower notes to higher notes in musical scales.

Awareness Perception through any of the senses.

Caixa Brazilian snare drum.

Cascara Afro-Cuban rhythm played on the side of the timbale drums.

Cha-Cha Genre of Afro-Cuban music, also called cha-cha-chá.

Deep listening Refers to complexity and boundaries beyond our ordinary perception; paying greater attention to all qualities of a sound. According to Deep Listening pioneer Pauline Oliveros, "The ear hears, the brain listens, and the body senses vibrations."

Descending Going from higher notes to lower notes in musical scales.

Drone In classical Indian music, the drone is typically the first and last sound heard in a performance. The sound is sustained and usually low and deep.

Environment Specific place and any objects, plants, or animals that are in that place.

Flow The rhyme and rhythm (or cadence) of a song combined. Flow can be broken down into rhyme schemes as well.

Focus Paying attention to or concentrating on something.

Improvisation Composing music in the moment while playing.

Melody Series of notes and sounds in a piece of music played one after the other to make a tune.

Metronome Tool used by musicians that marks time at varying beats per minute by giving off a ticking sound.

Mindfulness Type of meditation in which someone pays attention to their present-moment sensory experience without judgment.

Ostinato A continually repeated musical phrase or rhythm.

Pentatonic Musical scale with 5 notes per octave.

Polyrhythms Playing in more than one time signature at the same time.

Raga Musical framework or mode used to improvise in Hindustani music.

Samba Brazilian music genre with African roots.

Surdo Large bass drum used in many kinds of Brazilian music.

Surdo de Terceira Small, higher sounding drum. People often play it with a soft mallet and use one hand to make it quieter.

Tablas Pair of North Indian hand drums. This is the principal percussion instrument in Hindustani classical music.

Timbales Shallow, single-headed drums with metal casing that spread throughout the US and Latin America.

Tintaal Common North Indian rhythm. It lasts for 16 beats before it repeats.

Triplet Music symbol that signifies having to fit three time values of a certain note into the same time value of two notes.

Tumbao Basic Afro-Cuban conga drum pattern.

Vastness Being enormous or very large in size.

Verse A set of lyrics to go along with a section of a song.

Vibrations Very fast back and forth movements. Sounds are created with vibrations.



1. DIVING INTO DEEP LISTENING

Travel Kit:

computer, speakers or headphones, accompanying video, something to write with, paper



Your Destination:

What is Deep Listening? The word “deep” refers to the complex boundaries beyond our ordinary perception. When we Deep Listen, we are trying to focus as hard as we can to take in the sounds around us. As American composer, Pauline Oliveros, put it, “The ear hears, the brain listens, and the body senses vibrations.”

On the Path:

Step 1 Deep Listening is about learning to listen to all of the sounds around you. It involves experiencing as much of a sound as possible. This means you must pay attention to the small details of a sound as well as the vastness of the entirety of the sound. When you practice Deep Listening, you also practice listening carefully to a sound to try to hear its beginning, middle, and end. Focusing in this way helps people connect to the environment around them.

Step 2 With eyes closed, take a minute to notice what you are hearing in the room, and expand your listening to keep including more and more sounds. Remember to focus on the beginning, middle, and end of each sound. Start by concentrating on one sound and then expanding to hear more and more.

Step 3 Listen to the first 5 minutes of, “Dunwich Beach, Autumn, 1960” by Brian Eno by clicking the link at the bottom of the lesson. Focus carefully on each sound. What sounds can you pick out, and how can you expand your listening?

Step 4 Answer the following questions referring to what you just heard: did you recognize any of the instruments being played? What moods or emotions did you hear and feel in the music? Did any images come to mind? Write down your answers on a piece of paper.

Group Tour:

With a group of classmates, family, or friends, repeat the same exercise, and compare all your answers from step 3. Did you notice different things from one another?

Extend the Journey:

The quality of a sound is always impacted by where you are hearing it. The next time you go from one place to another, pay attention to how sound behaves in that environment compared to other environments. For example, how does the sound in a room with high ceilings compare to the same sound in a room with low ceilings? How about a symmetrical room versus an asymmetrical room? A cave versus an open field? A carpeted room to hard floored room? Each space is different and can pair with different instruments to create different effects.

Learn New Vocabulary: environment, focus, vastness, vibrations

Resources and Visual Aids: Learn the difference between hearing and listening with composer, Pauline Oliveros: <https://www.youtube.com/watch?v=QHfOuRrJB8>

Dunwich Beach, Autumn, 1960: <https://www.youtube.com/watch?v=cznwjb859PE>

Access Our Instructional Video: <https://youtu.be/t4ZBk9RHEWE>



2. THE CHA-CHA



Travel Kit:

hand drum or hardcover book and 2 pencils,
accompanying video, handout



Your Destination:

Learn about the Cha-Cha. Using Deep Listening, separate the instruments within Cha-Cha music in your mind. Learn about the history of Cha-Cha music and new rhythms.

On the Path:

Step 1 Use Deep Listening to become focused on the music in the “Play-Along With the Tumbao” track in the video. You can focus deeply by carefully listening to the movement of each individual instrument. How do the sounds work separately, and how do they come together? How many different instruments can you hear?

Step 2 Using the handout provided and our instructional video below, practice doing your first Cha-Cha rhythm until you feel comfortable enough to move on.

Step 3 Now it is time to learn some more complex rhythms. You can learn the second and third rhythms using the handout. Follow along with the sheet music to play out these new patterns. Using the instructional video, remember to make sure you are hitting your drum or book with the proper hand techniques to produce the correct notes.

Step 4 Once you feel comfortable playing the Tumbao pattern, you can click the video link again to play along and join in with the Tumbao rhythm.

Group Tour:

In pairs, one person will play the Cascara pattern from the handout, while the other plays the Cha-Cha pattern. After a few minutes, switch roles. Then, try the same thing with the play-along track in the video.

Extend the Journey:

If you have only learned the first rhythm in the handout, you can practice the second and third rhythms. Once you have learned all three, you can find even more patterns online, or come up with your own.

Learn New Vocabulary: Cascara, Cha-Cha

Resources and Visual Aids: Cascara handout: <https://artsphere.org/blog/the-cha-cha/>

Access Our Instructional Video: <https://youtu.be/hJE95GjvAss>



Travel Kit:

instructional video, speakers or headphones, somewhere peaceful

Your Destination:

With the gong as your aid, learn about meditation and mindfulness.

On the Path:

Step 1 Play the instructional video below, and focus on the sound of each strike of the gong until the sound fully disappears. The longer and more deeply you can focus on the sound, the stronger your focus, awareness, and listening skills will become. Breathing deeply along with the sounds of the gong will also help improve your concentration and focus.

Step 2 Pay attention to how the sound changes over time between each strike of the gong. Concentrate on how it makes you feel.

Step 3 For any feelings, mental images, or inner talk that distracts you from the sound of the gong, make a mental note of that distraction, and then gently return your attention back to the sounds of the gong. Distractions can sometimes be unavoidable, but you should always try not to let them overcome you.

Step 4 Continue to meditate on the sounds of the gong. When there is no sound to be heard between the strikes of the gong, focus on the silence just as intently as you focused on the sound.

Group Tour:

In a group, quietly raise your hand when you perceive silence after the sound of the gong fades away. When does everyone perceive the silence?

Extend the Journey:

Did you notice that each gong hit seemed to produce a series of quieter notes after each strike of the gong? Learn about the overtone series and how each note is made of many notes by following the overtone series link in the "Resources and Visual Aids" section below.

Learn New Vocabulary: awareness, mindfulness

Resources and Visual Aids: Overtone series:

https://www.youtube.com/watch?time_continue=163&v=NBpVuemJl5c&feature=emb_title

Access Our Instructional Video: <https://youtu.be/cH1G9nMaCQo>



4. IMPROVISATION FOR BEGINNERS

Travel Kit:

piano or keyboard (online piano is linked below the lesson),
accompanying video, G-flat major handout

Your Destination:

Learn a basic improvisation technique to compose music in the moment. Be as creative as you would like to come up with new sounds and rhythms.

On the Path:

Step 1 Using the handout as your guide, play the G-flat major pentatonic scale on the keyboard. Play the scale both ascending and descending – meaning going up and down the scale. If you do not have a piano or keyboard, we have linked one in the “Resources and Visual Aids” section below. The scale is pretty easy to remember; it is all of the black keys, starting on any of the G-flat notes. If you are playing a black key, you are playing a note on the G-flat scale.

Step 2 Try the following improvisation technique. First, create a theme by coming up with a short, catchy melody. You can do this by finding a series of a few notes on the scale that you think sounds good when repeated. This is called an ostinato. Next, play any other notes in the scale for the same amount of time as the melody takes. Then, continue to go back and forth between the melody and any other notes from the scale. You can use the online metronome linked below to help you keep time. Now you are improvising!

Step 3 Turn on the play-along track linked below to practice improvising alongside other instruments using this technique.

Group Tour:

In a group, split into pairs. In each pair, one person will play an ostinato of your creation while the other improvises. After a few minutes, you can switch parts.

Extend the Journey:

Try the same exercise using any of the white notes (C Major) on the keyboard. You can try to play the same melody as well. Pay attention to any differences in how the notes interact with each other.

Learn New Vocabulary: improvisation, pentatonic, ostinato

Resources and Visual Aids: Link to the D-flat major play-along track: <https://bit.ly/3JKYsLQ>

Online metronome: <https://www.metronomeonline.com/>

Virtual piano: <https://www.onlinepianist.com/virtual-piano>

G-flat major pentatonic scale: <https://artsphere.org/blog/improvisation-for-beginners/>

Access Our Instructional Video: <https://youtu.be/mlcf3WVUtlU>



5. LEARNING SAMBA



Travel Kit:

hand drum or hardcover book and 2 pencils, handout, accompanying video

Your Destination:

Now learn about how to play samba rhythms. Samba is an Afro-Brazilian style of music, involving various types of percussion instruments all playing different rhythms but coming together to form a coherent piece of music.

On the Path:

Step 1 Using your Deep Listening skills, listen to the samba track in the video, and try to tell the difference between the different instruments. Listen closely to hear what each instrument is playing and how it is being played.

Step 2 Learn or review how to count and play 16th notes. Use the “Learning Samba Rhythms” video below the lesson to help yourself follow the count. Once you think you have the 16th notes count down, try to play them on your drum.

Step 3 Samba music is usually measured in 2/4 time. Using the video to help you count time, learn to play your drum to a rhythm in 2/4 time. When you are comfortable with this rhythm, continue on to learn more about a rhythm traditionally played with the surdo drum. A surdo drum is used as a bass drum in lots of different types of Brazilian music.

Step 4 Follow along with the play-along track, switching off between playing the surdo de terceira rhythm and playing sixteenth notes, as shown in our “Learning Samba Rhythms” video.

Group Tour:

In a group of at least 3, each person can play a different samba rhythm. Try making a song together. Use our different instructional videos below to explore and find rhythms you like.

Extend the Journey:

Learn the Caixa rhythm in the YouTube video below, (starting at about 4 minutes in the Brazilian Rhythms: Part II video) or in the video in the Resources and Visual Aids section. Use it to follow along with a play-along track of your choosing.

Learn New Vocabulary: samba, caixa, surdo, surdo de terceira

Resources and Visual Aids: Samba ensemble and further instruction:

<https://www.youtube.com/watch?v=oYsf0hed1Rs>

Access Our Instructional Videos: Learning Samba Rhythms <https://youtu.be/cg73wP0unlA>

Exploring Samba: Intro to Brazilian Rhythms <https://www.youtube.com/watch?v=RHcuGx3XFN0&t=8s>

Exploring Brazilian Rhythms: Part II <https://youtu.be/bBv-FtgT300>



6. NORTH INDIAN PERCUSSION: TINTAL

Travel Kit:

tablas or other hand drums, accompanying video, handout

Your Destination:

Learn a basic improvisation technique to compose music in the moment. Be as creative as you would like to come up with new sounds and rhythms.

On the Path:

Step 1 Using Deep Listening, focus on the sounds of the drums and the drone in the video. Try to hear all of the different sounds made on the drums. Try to hear up to four different sounds.

Step 2 Tintal is a 16 beat phrase made of 4 groups of 4 beats, also known as 4/4 time. Follow the video to learn how to count a phrase in tintal by counting the following: 1234, 1234, 1234, 1234.

Step 3 As you get more comfortable counting this rhythm, play only beats 1 and 4 of each measure on your drum. You should still count every beat of the rhythm in order to keep in time.

Step 4 This time, on beat 4 of the third measure and beat 1 of the fourth measure, play on the edge (high-sounding part) of the drum. Play the rest of the 1's and 4's on the middle (bass part) of the drum. Look at the sheet music linked below for reference.

Group Tour:

In pairs, one person can play the part in either step 3 or 4, while the other plays a more difficult tintal rhythm. This rhythm will be made of the following syllables, with each syllable falling on a quarter note:

*Dhaa Dhen Dhen Dhaa
Dhaa Dhen Dhen Dhaa
Dhaa Ten Ten Ta
Ta Dhen Dhen Dhaa*

Then you can switch roles.

Extend the Journey:

Practice reciting the more advanced tintal rhythm written under "Group Tour." Aim to say it in rhythm to a metronome at 110 beats per minute, four times in a row.

Learn New Vocabulary: tintal, tablas, metronome

Resources and Visual Aids: Ustad Zakir Hussain tabla's performance:
<https://www.youtube.com/watch?v=k6ab-bGlqH8>

Handout on tintal: <https://artsphere.org/blog/north-indian-percussion-tintal/>

Access Our Instructional Video: <https://youtu.be/wOc-hcqSL8>



7. INTRODUCTION TO POLYRHYTHMS

Travel Kit:

drum or hardcover book and 2 pencils, accompanying video



Your Destination:

Learn about the 6 against 4 polyrhythm. A polyrhythm is a rhythm that uses 2 or more simpler rhythms to form a more complex one. Through our video you will learn how to create your own. Take your time as polyrhythms can be hard to play.

On the Path:

Step 1 Start by counting triplets out loud while playing in 4/4 time. Use the video for reference to get timing right. The count will repeat as "1 and uh, 2 and uh, 3 and uh, 4 and uh." Translate this through your hands on the drum.

Step 2 While playing the exact same thing as in step 1 at the same speed, change the way you are counting: Instead of counting triplets, count 8th notes out loud in 6/4 time. Spoken, it will repeat as, "1 and, 2 and, 3 and, 4 and, 5 and, 6 and." Translate this through your hands on the drum.

Step 3 Using the video as reference, switch back to counting in 4/4 time, counting in triplets. This time though, tap your foot on the quarter notes. If you can, use your drum to play out the count as well.

Step 4 Using the video as a reference, switch back to counting in 6/4 time, counting in 8th notes. This time though, tap your foot on beats 1, the "and" of 2, 4, and the "and" of 5. If you can, add your hands to play out the 8th notes as well.

Step 5 While keeping your foot tapping on all of the quarter notes (from the 4/4 point of view), practice keeping the same rhythm going for a few minutes, but change the counting from the 6/4 point of view to the 4/4 point of view every 2 measures. The tempo of the rhythm should stay the same the whole time. The speed of the foot

Group Tour:

In groups of two, one person can play quarter notes and the other can play triplets. You both can play your own parts at the same time for 4 measures, staying in rhythm with each other. After the fourth measure, switch parts. Without stopping, continue to switch parts.

Extend the Journey:

Practice the triplets in 4/4 time, tapping your foot on the quarter notes as you did in step 4. Make sure to play the first triplet with your right hand and to continue alternating your hands for every hit. After you feel comfortable playing this, take your left hand away from the drum while continuing what you were doing with your right hand. When you take your left hand away, what is left will be what is known as quarter-note-triplets. Then, do the same thing while counting from the perspective of 6/4 time.

Learn New Vocabulary: polyrhythm, triplets

Resources and Visual Aids: A guide to triplets:

<https://www.masterclass.com/articles/how-to-play-and-count-triplets-in-music>

Access Our Instructional Video: <https://youtu.be/uBS5KrREKXY>



Your Destination:

Practice Middle Eastern Rhythms. The type of drum typically used with the rhythms in this lesson is the darbuka (also called the tabla, darbeki, or dumbek). However, these rhythms can be adapted to most other types of hand drums as well. As long as there is a low and a high sound on the drum, these rhythms can be played.

On the Path:

Step 1 First, learn the 3 basic sounds of the darbuka. These are the Dum, the Tek, and the Ka. If played on a non-Turkish hand drum, you can think of the Dum as the bass, or low, sound, the Tek as the high sound you play with your right hand, and the Ka as the high sound you play with your left hand. If you have a darbuka, you can follow the more specific techniques shown in the YouTube video below.

Step 2 Learn the basic Maqsum pattern: Dum, Tek, Tek, Dum, Tek. If you are having trouble, you can think of it as Low, High, High, Low, High. If this is easy, you can also try the more advanced Maqsum patterns on the handout.

Step 3 Play the new rhythm with the Middle Eastern play-along.

Group Tour:

Learn about the concept of improvisation, or “composing music in the moment.” In pairs, have one person play the rhythm above while another person improvises. Then, switch roles. You can refer to our previous lesson on improvisation for additional help.

Extend the Journey:

Learn the Ayoub and the Baladi from the Basic Turkish Rhythms handout. Play these new rhythms with the Middle Eastern play-along.

Learn New Vocabulary: improvisation

Resources and Visual Aids: https://www.youtube.com/watch?v=Sbjs39b_MT8

Basic & Intermediate Turkish Rhythms handout:
<https://artsphere.org/blog/middle-eastern-rhythms/>

Access Our Instructional Video: <https://youtu.be/tV7GGftHTMg>



Your Destination:

Express yourself through hip-hop. It is a style of music predominantly featuring rap backed by electronic music, though there are also instrumental forms of hip-hop. With this play-along, express yourself instrumentally, verbally, or both.

On the Path:

Step 1 First, listen to the prerecorded hip-hop track. As you listen, start thinking about ideas for verses that go with the beat on your drum. You can also use a notepad to write down rap lyrics that you come up with as you listen. Try to make these words flow or rhyme. You can write about anything, such as telling a story, expressing a specific feeling, or coming up with something else entirely new.

Step 2 Restart the track from the beginning, and put your ideas into action. Do this as many times as you need to in order to better organize your ideas and verses.

Step 3 Continue to perfect your ideas by repeating the above exercise of creating ideas and putting them into action. As you come up with new ideas, be sure to go back and reread your material so that you can revise as needed. Sometimes you might get rid of one part and add another, or move one part earlier in your verse to later in the song.

Group Tour:

You can also do this exercise with other people. Each person can record themselves rapping or playing along with the beat. If you want to share your recordings with the rest of the group, you can establish a free Soundcloud account to upload the recordings online.

Extend the Journey:

You can also download the Garageband app on your computer or smartphone, and make your own beats to rap. To download Garageband on your smartphone, just search "Garageband" in the PlayStore (Android) or the Appstore (iPhone).

Learn New Vocabulary: flow, verse

Resources and Visual Aids: <https://soundcloud.com>

Garageband for PC: <https://tinyurl.com/garageband2345>

Garageband for Mac: <https://www.apple.com/mac/garageband/>

Handout on Hip Hop Beat for Hand Drum: <https://artsphere.org/blog/hip-hop-play-along-rap-along/>

Access Our Instructional Video: https://youtu.be/t9tyH8QDw_k



10. IMPROVISATION WITH THE DRONE

Travel Kit:

piano, keyboard, other melodic instrument, handout

Your Destination:

Practice North Indian classical improvisation against a drone. We will learn about Bhimpalasi (be-him-pal-asee). Bhimpalasi uses certain notes as it goes up in pitch, but different notes as it goes down in pitch, making it different than traditional western scales.

On the Path:

Step 1 Use the accompanying handout and video to learn the Bhimpalasi raga. Once you feel comfortable with the notes of this scale, move on to the next steps.

Step 2 Practice the raga, going up and down a few octaves. Then, try to play it faster. Be sure that you are comfortable with the scale and switching between octaves before moving on, as it will make improvising much easier.

Step 3 Then, use the notes within the raga to improvise on top of the drone. Make sure that as you are going up the scale, or ascending, you are using minor pentatonic scale, and when you are going down the scale, or descending, you are using the Dorian mode as described in the video. Since you are using the drone, it is not necessary to play in time. Rather, try to get the right notes and sequences of notes that you like in order to come up with new melodies.

Group Tour:

With another person or group of people, take turns improvising over the drone. Each person can play a brief part. When they have finished their part, they can nod to the next person, so they can start playing in order to help create an improvised song.

Extend the Journey:

Learn more ragas: <https://www.raag-hindustani.com/Scales3.html>

Learn New Vocabulary: raga, drone, octave

Resources and Visual Aids: Handout on Bhimpalasi:
<https://artsphere.org/blog/improvisation-with-the-drone/>

Access Our Instructional Video: <https://youtu.be/1R7BOH7pb2c>



11. EXPLORING JAZZ: AN INTRODUCTION TO THE JAZZ BEAT



Travel Kit:

drum set or hardcover book, drum sticks or two pencils, accompanying video



Your Destination:

Create a foundation to play jazz rhythms on the drum set with triplets and swung 8th notes.

On the Path:

Step 1 Count triplets by saying, "1 and uh, 2 and uh, 3 and uh, 4 and uh" a few times. Use our instructional video to get a better idea of the speeds at which to count. Then, count the same way out loud while playing to the rhythm of the triplets. Make sure to alternate your hands for every hit (right, left, right, left, right, left, and so on).

Step 2 Count out loud, and play the triplets with a metronome. Set the tempo of the metronome as slow as you need it to be in order to play the triplets correctly. There is an online metronome linked below. When you feel confident enough playing in that tempo, increase the BPM (beats per minute) by 5 BPM and play the triplets at that speed too. Once you are comfortable at that tempo, you can continue to try and increase the BPM speed if you would like.

Step 3 Swung 8th notes are essentially the same as triplets, but without the middle triplet. Practice playing swung 8th notes as slowly as you need to in order to count the triplets while playing only the swung 8th notes. Taking it slow at first will help you get a better feeling for when to play the notes.

Step 4 Practice the basic jazz beat using just your right hand. Count triplets while playing as slowly as you need to play to get it right. As you get comfortable, do not forget to play around with the speed, and have fun with it!

Group Tour:

Use different limbs on your body to make up a jazz beat as a group. Each person takes one of the following parts: The right hand (jazz beat from the video) on the right cymbal, the left foot (beats 2 & 4) on the hi-hat, the left hand (beats 2 & 4) on the snare drum, and the right foot (beats 1, 2, 3, & 4) on the bass drum. After someone counts off, everyone will play in time together to sync up the beat correctly. How does working together change how you all go about playing the song?

Extend the Journey:

Watch the famous jazz drummer Ben Riley in the performance, "Blue Monk" by Thelonius Monk found here: <https://www.youtube.com/watch?v=40V2lcxM7k>. Notice how he holds the rhythm for the other instruments, and try to count out his rhythm.

Resources and Visual Aids: Online metronome: <https://www.metronomeonline.com/>

Access Our Instructional Video: <https://youtu.be/PXbebwGftS4>



12. EXPLORING JAZZ: PART II

Travel Kit:

drum set or hardcover book and 2 pencils, accompanying video

Your Destination:

Using what we have learned from the last lesson, it is now time to expand your jazz skills on the drums.

On the Path:

Step 1 Warm up with triplets as well as swung 8th notes and the jazz beat we practiced in the last lesson. If you want to work on your basic drum skills and our first jazz beat, practice with that video until you are more comfortable.

Step 2 Play triplets around the drum set, if you have one available to use. The order of where on the drum set to play the triplets is: snare, high tom, snare, floor tom. Play one measure on each drum, so the whole sequence will be 4 measures long. Try this a few times until you are comfortable.

Step 3 Now try the same drum sequence as step 2, but this time play the swung 8th notes instead of triplets.

Step 4 Go back to the same sequence of triplets from step 2. Now this time, add the jazz beat in for four measures between each sequence. This is important to learn because this is the type of activity you will be doing when “trading 4’s” with fellow musicians while playing a jazz tune together. Learn more about trading 4’s using the link in “Extend the Journey.”

Group Tour:

In groups of two, one person can play quarter notes, and the other can play triplets. You both can play your own parts at the same time for 4 measures, staying in rhythm with each other. After the fourth measure, switch parts. Without stopping, continue to switch parts.

Extend the Journey:

Practice the triplets in 4/4 time, tapping your foot on the quarter notes as you did in step 4. Make sure to play the first triplet with your right hand and to continue alternating your hands with every hit. After you feel comfortable playing this, take your left hand away from the drum while continuing what you were doing with your right hand. When you take your left hand away, what is left is called quarter-note-triplets. Then, do the same thing while counting from the perspective of 6/4 time.

Learn New Vocabulary: polyrhythm, triplets

Resources and Visual Aids: A guide to triplets:

<https://www.masterclass.com/articles/how-to-play-and-count-triplets-in-music>

Access Our Instructional Video: <https://youtu.be/mYtFwG9HzjA>

APPENDIX

General playlist link to all videos:

https://www.youtube.com/watch?v=t4ZBk9RHEWE&list=PLN2FL32merRuGNLQ_GuiJI8X-ucdwnCnt

Learn more:

<https://artsphere.org/interactive-programs/classes/>

Resources:

[Dictionary.com](https://www.dictionary.com)

[Wikipedia.com](https://www.wikipedia.com)

[Indian Ragas](#)





ABOUT US

Art Sphere Inc. (ASI), founded in 1998, provides meaningful free arts programs for underserved populations in an effort to engage the creativity in communities, empower neighborhoods, explore the positives in peoples' lives, and heal the mind, body, and spirit through the arts.

Working with hundreds of volunteers every year and partnering with numerous civic, academic and governmental organizations, our grassroots events help support inner-city neighborhoods. ASI's in-school, after-school, in-person and online workshops lay the framework for the arts to nourish the character and development of youth, open up a new world of social engagement and reinforce the school curriculum.

We appreciate the generous support of Penn Treaty Special Services District and other foundations and institutions who among our other supporters have paved the way for Art Sphere Inc. to continue to serve the public through on-site and online education programs.



Art Sphere Inc. receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

Art Sphere Inc., BOK Building, 1901 S 9th St. Studio 502, Philadelphia PA, 19148 • (215) 413 -3955 • info@artsphere.org

For more information, visit artsphere.org.

<https://artsphere.org/who-we-are/copyright-and-disclaimer/>