

# Introduction

This music is designed to expand your group's repertoire. Both independence (focusing on individual parts) and interdependence (listening to each part and fitting it into the texture of the whole) are required of each player. In learning this music, students must combine and use these skills to accomplish the task of successfully playing as an ensemble. The effort and process involved will teach, reinforce, and reward positive life skills and attitudes, such as cooperation, focus, listening, and respect. These pieces also provide multiple opportunities for accessible and successful improvisation on drums and xylophones.

I am an experienced music teacher, clinician, and percussionist; I am not an expert in "World Music." These pieces are not intended to be examples of specific music or music genres performed in specific cultures. However, I do know a great deal about the music of my world. I have performed on percussion instruments for over 25 years in a wide variety of genres, including drum and bugle corps, band, orchestra, percussion ensemble, musical theater, rock, jazz, country, alternative, and Afro-Cuban. I've spent many years teaching the *World Music Drumming* curriculum (created by Will Schmid) to my own students and educators, and I have been a member of the *World Music Drumming* workshop staff, working with hundreds of teachers for many years. All of these experiences have influenced my compositions and made me the musician and educator I am today. My expertise is in working with student groups, helping them to play music in an ensemble setting, and providing them with experiences to strengthen their listening, focusing, and critical thinking skills.

As you work with your students on this music, take the opportunity to compare it to traditional African and Latin pieces: how are the timelines (usually bell or clave parts) the same or different? Do the other parts correspond in their entrances or do they start in new places, thus changing the overall flavor of the sound? Are only the traditional instruments of a particular genre used, or does the addition of tonal instruments such as xylophone or recorder change the emphasis and bring a unique, complementary relationship to the ensemble? Do certain parts remind them of rhythms and sounds they hear in rock, rap, or hip-hop? All music is influenced by what came before it. Encourage your students to create their own pieces using rhythms and patterns they are familiar with and combining them with new, original ideas. Not only will your students be composing and creating, they will be exploring the concept of compare and contrast. Their listening, discrimination, analysis skills, and overall understanding of music appreciation will vastly improve.

I highly encourage general music teachers to learn about playing in this type of drumming ensemble environment. You cannot just teach these pieces part by part and expect the ensemble to fit together, nor should you ever give your students the written notation for these parts, as they learn and play. Specific teaching and facilitation techniques, including non-verbal instruction (aural tradition), are an integral part of how this music should be taught. This can be difficult for educators; attending workshops in this pedagogical style can transform the way you teach your students every day.

—Paul Corbière

# Fire Pit

*Fire Pit* introduces recorders to the drum and xylophone group. The piece begins with a solo recorder introduction that offers several possibilities:

- one player can play the entire introduction.
- one player (or group) can play the first phrase followed by a different player (or group) playing the next phrase, then both players (or groups) can play the last phrase. These parts can be performed antiphonally to create an interesting effect.
- one player (or group) can play the first and second phrases and the rest of the recorder group can play the last phrase.

Of course, any combination of these ideas can be used!

## Performance Suggestions

After the recorder introduction, the remaining instruments should enter in this order: claves, shekere, goat-hoof rattle, low drum, bass xylophone, frame drum, medium drum, alto xylophone, high drum. Once all of the parts are stable, the recorder melody should begin.

For a smaller ensemble, use the following instrumentation: claves, shekere, frame drum, bass and/or alto xylophones, and recorders.

### Percussion Ensemble

$\text{♩} = 100$

Low Claves Timeline

Goat Hoof Rattles

Shekere

Frame Drum w/ mallet (optional)

High Drum w/ sticks

Medium Drum

Low Drum

Alto Xylophone

Bass Xylophone

(x) = sticks on side of drum