

ANCHORAGE MUSEUM

MUSIC: RHYTHM



Anthony Glazier Drum with Drumstick

Wood, moose hide, acrylic paint, pigment, ocher, owl feather
Anchorage Museum, 1982.044.001ab

Rattle

Spruce root, puffin beaks, thread, sinew, wood, cotton twine
Anchorage Museum, 1983.034.001

ANCHORAGE
MUSEUM

UNIT AT A GLANCE

Students will learn about the role of rhythm in Alaska Native cultures and practice elements of rhythm and composition through a close-looking activity and a word-based rhythm activity.

STANDARDS

Alaska Arts Standards:

- MU:Cr1-1a With some guidance, create musical ideas (e.g. question and answer) for specific purpose
- MU:Cr1-1b With some guidance, generate musical ideas in multiple tonalities (major and minor) and meters (duple and triple)
- MU:Cr2-1a With some guidance, demonstrate and discuss personal reasons for selecting musical ideas representing expressive intent
- MU:CR2-1b With some guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas
- MU:Pr4.2-1a With some guidance, demonstrate knowledge of music concepts (beat, melodic contour) in music from a variety of cultures, selected for performance
- MU:Pr4.2-1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation
- MU:Pr5-1 a. With some guidance, apply personal, teacher, and peer feedback to refine performances

MATERIALS

Close-Looking

- Drum with Drumstick, Anthony Glazier, Anchorage Museum; 1982.044.001ab
- Drum, Anchorage Museum; 2006.055.017
- Rattle, Ceremonial, Anchorage Museum; 1983.034.001

Music

- Whiteboard and markers
- Orff instruments
- Let's Play Music Blog- [*Meet the Blue Bugs: Why We Use Rhythm Syllables*](#)
- Classic FM- [*This food diagram will teach you the basics of rhythm*](#)

KEY TERMS

<i>tempo</i>	the pace or speed of the music
<i>rhythm</i>	the placement of sounds in time, consisting of longer and shorter notes played on different parts of the beat
<i>sound</i>	vibrations that travel through the air or another medium and can be heard when they reach a person's or animal's ear
<i>cauyaq</i>	Central Alaskan Yup'ik term for drum. Dual and plural forms are <i>cauyak</i> and <i>cauyat</i>
<i>yuarun</i>	Central Alaskan Yup'ik term for a song or music
<i>qijaun/qilaun/ sauyaq</i>	Iñupiaq terms for drum
<i>delgheli</i>	Dena'ina term for drum

CLOSE-LOOKING

TIME FRAME

Approximately 40 minutes

MATERIALS

Drum with Drumstick, Anthony Glazier, Anchorage Museum collection; 1982.044.001ab
Drum, Anchorage Museum collection; 2006.055.017
Rattle, Ceremonial, Anchorage Museum collection; 1983.034.001

DIRECTIONS

1. Begin by looking closely at provided photographs. Use the questions below to guide discussion.

[30 min.]

CLOSE-LOOKING: Look closely, quietly at the objects for a few minutes.

OBSERVE: Share your observations about each photograph.



Drum with Drumstick, Anthony Glazier, Anchorage Museum collection; 1982.044.001ab

ASK: *What do you notice about this object?
What does this object remind you of?
How do you think this object is made?
Why do you think this object was made?
What might this object sound like?
Describe the colors and textures that you notice.
What more can you find?*



Drum, Anchorage Museum collection; 2006.055.017

ASK: *What do you notice about this image?
What shapes do you see?
What might this object be made of?
How might you use this object?
What does this remind you of?
What more can you find?*



Rattle, Ceremonial, Anchorage Museum collection; 1983.034.001

ASK: *What do you notice about this image?
How might this object feel if you could touch it?
How might you use this object?
Why do you think someone made this object?
What might this object sound like?
What does this remind you of?
What more can you find?*

DISCUSS: Use the [20 Questions Deck](#) for more group discussion questions about the photographs.

2. Ask students: *what makes up different types of music?* Are there kinds of music that use particular instruments more than others? Invite students to talk in pairs and share their answers with the class.

[10 min.]

FOOD SONG

TIME FRAME	Approximately 45-50 minutes
MATERIALS	Whiteboard and markers Orff instruments Let's Play Music Blog- <i>Meet the Blue Bugs: Why We Use Rhythm Syllables</i> Classic FM- <i>This food diagram will teach you the basics of rhythm</i>
DIRECTIONS	<ol style="list-style-type: none">1. Prior to the activity, read <i>Meet the Blue Bugs: Why We Use Rhythm Syllables</i> and <i>This food diagram will teach you the basics of rhythm</i>. Develop your own set of food words to correspond with multiple rhythms, or borrow the ones used in the articles. Develop sets of these food words into sets of four measures each if desired for step 3.2. In the classroom, begin by placing students into three groups. Inform students that they will be making a song with food names as lyrics. [2 min.]3. Introduce all the students to the food words that correspond into different rhythms or help them come up with their own. Work with each group to form a distinct musical phrase totaling four measures. Let each group take a turn in practicing their phrase in front of the other groups. Afterwards, invite students to practice speaking or singing their phrases simultaneously. [15 min.]4. Afterwards, designate one person in groups one and two as speakers or singers to lead their group, with the third group all speaking or singing their group's phrase. Invite students from the first group to clap or snap along to the rhythm of their group's musical phrase. Likewise, pass out Orff instruments to the second group and let all students play notes corresponding to the rhythm of their musical phrase. Give all groups time to practice both in their groups and as a class. [15 min.]5. After groups have had time to practice, shift the roles of the groups after each musical phrase to let each group have an opportunity to play an instrument and snap or clap. [20 min.]

ASSESSMENT

Students will be assessed based on participation in class discussion and completion of their food song.

LEARN MORE

CAUYAT (DRUMS)

The role of the drum in Yup'ik culture is of great importance. Prior to Euro-American contact, drumming signaled many festivals and ceremonies and held spiritual significance. Christian missionaries suppressed or outright banned many of the activities associated with festivals and ceremonies such as Yup'ik style drumming and dancing, leading to many communities losing their songs and dances. Since the later half of the 20th century however, many dance groups now promote and teach Yup'ik drumming, dancing, and singing.

RHYTHM AND TEMPO IN ALASKA NATIVE MUSIC

Rhythm and tempo are prominent across many genres of Alaska Native music. Tempo can be even throughout a song to set the overall mood, or shift to create movement. Songs and other compositions by various Alaska Native artists – past and present – demonstrate various ways of using rhythm and tempo through vocals and instruments to create memorable music. For example, Yup'ik songs and dances traditionally incorporate an optional encore section called *pamyua*, in which the song's chorus is repeated. In this part, drummers and dancers increase the tempo of their movements and drumming. The energetic movement is matched with louder drumming to create a positively-charged atmosphere. For rhythmic elements, many Alaska Native songs may incorporate time signature changes, affecting the overall song structure. In more contemporary music production, Alaska Native artists alter rhythm and tempo through additional tools such as digital software, electronic machines, and traditionally western instruments.

WATCH:

AKSnyder – [*How to Eskimo Drum, Inupiaq and Yupik Style*](#)

mischievous_raven – [*Box Drum Exit song!*](#)

Gary Simple – [*Gwich'in dancing Old Crow*](#)

Jeannie Greene – [*Tanacross Dancers.mov*](#)

KYUK Media – [*Tarvarnauramken: Blessings In A Time Of Crisis*](#)

READ:

Haines Sheldon Museum - [*Tlingit Dance*](#)

Theresa Arevgaq John - [*YURARYARARPUP KANGIIT-LLU: OUR WAYS OF DANCE AND THEIR MEANINGS*](#)

LISTEN:

Edwin Ko - [*Songs of the Aleutians & Alaska Peninsula*](#)

