

Alkebulan Percussion

Arts Programming Overview + Teaching Artist(s) Bios

Elementary thru High School/6yrs-18yrs

We normally meet 5pm-730pm

Scheduled performances throughout the year of ~15 students

Lafayette Cowden IV

Drum teacher was Shahid Abdullah Shabazz who was taught by Brother Bailay by way of Nigeria. Member of Louisville's Imani Dance Company under the tutelage of Sister Harlina Churn Trumbo. Participated in drumming workshops across the country with some of Africa's most profound master drummers. Lafayette was a guest musician featured on the CD album "Fuma" Just Drums Calling the Ancestors. Collaborated with D.E.S.T.I.N.E.D Dance Company and Lanita Rocknettes School of Dance.

Monique D. Brame

1996 Graduate of Central State University BA in Communications Radio/TV Influence by "Billy Bongo " master Djembe drummer of New York which led to joining Louisville's Imani Dance Company. Participated in African drum and dance workshops across the country with KanKouran West African Dance Company in Washington, D.C. Member of Central State University Marching Marauders in Wilberforce, OH where I played where I played percussion and baritone horn. Veteran of the United States Navy where I was able to increase my understanding of diversity and inclusion of other cultures. Collaborated with D.E.S.T.I.N.E.D Dance Company and Lanita Rocknetts.

Artistic Content of Programming

- I. African drumming and history
 - II. Song and chants based on African Rhythms
 - III. Encourage students to create their own drum patterns
 - IV. Creative movement to accompany drum patterns and rhythms
 - V. Utilizing African attire to give students authentic experience
- Outcomes will be measured by weekly attendance, classroom presentation, and final showcase.

Educational Content of Programming

Classes will be based on traditional west African rhythms and songs. Personal and background experiences and cultural collaborations.

Process for hiring, training, and evaluating teaching artists and their performance/effectiveness.

Past drumming experiences and continued learning endeavors of West African rhythms continue to enrich our need to pass on these skills to future generations.

How are participants of all backgrounds and abilities included in programming?

No student will be excluded regardless of ethnic, racial, and gender background.

How do we engage teachers and community center staff before, during, and after programming?

Send out flyers, emails, social media, and word of mouth.

How do we engage participants in the creative and learning process?

Organize classroom discussions, learn students interest, tap into students prior knowledge, and design highly relevant activities.