



## **Ensembles Aplenty: Make, Create, and Play!**

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# Instructional Activity (Interactive)

## Wabash Cannon Ball

### Interactive Learning and Presentation Options:

- Instructional Activity (Interactive)
- Instructional Activity (Projectable)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

## Equivalent Rhythms

Identify rhythms and find equivalent rhythm patterns.

Project the Instructional Activity (Interactive), and call on a volunteer to read aloud the instructions for the activity. Explain to students that they will analyze single beats of rhythmic notation and then choose a corresponding rhythm that sounds the same, but is notated differently.

**ASK** **What are equivalent rhythms?** (rhythm patterns that look different but sound the same)

Have students

- Identify the different types of notes on example A. (eighth notes, sixteenth notes, dotted eighth notes, tied notes, etc.)
- Review the rhythm syllables for each of the various notes. (Answers may vary depending on the notation system used in the classroom: ta-di, ti-ti, takadimi, etc.)
- Tap and chant the rhythm syllables for all 3 rhythm patterns found on example A.
- Identify which rhythm pattern on the wheels matches the pattern on the top of the railroad car. (dotted eighth plus sixteenth note)
- Explain why their answer choice is correct. (Three tied sixteenth notes is equivalent to one dotted eighth note; therefore, four sixteenth notes is equivalent to one dotted eighth note plus one sixteenth note.)
- If students choose the wheel with two eighth notes as the correct answer, explain how it is *not* the correct answer choice. Share with students that two eighth notes would require ties to be applied to the first and second sixteenth notes and the third and fourth sixteenth notes in order to have equivalent rhythms.



**ASK** **In examples B, C, and D, which rhythm matches the sample on the top of each train car?** (B: both examples, C: left example, D: right example)



Have students

- Volunteer to match the equivalent rhythms on examples B, C and D. If the students provide incorrect answers, have the class tap and speak the rhythm patterns again.

To reinforce learning notational mathematical equivalents, it is important to explain the differences between the correct answer *and* the incorrect answer.

Apply rhythmic analysis skills from the interactive activity to the context of the song.

Have students

- Locate the rhythm patterns in the song “Wabash Cannon Ball.”
- Sing the phrases containing note patterns from the interactive activity.

*Note:* Special needs students may be confused by the intricate rhythm patterns. If applicable, have students tap/speak the subdivision (continuous sixteenth notes) while other students tap/speak the notated rhythms.

### Song Notation (Printable)

As a supplementary tool, print the song “Wabash Cannon Ball” and have students locate the rhythms learned while working with the interactive activity.

### Song Notation (Projectable)

The Song Notation (Projectable) provides further instruction on dotted-eighth/sixteenth-note patterns used in the song “Wabash Cannon Ball.”

### Music Reading Notation (Projectable)

For further study of dotted rhythm syllables, project the Music Reading Notation (Projectable) and use rhythm syllables to read and perform a counter-rhythm for “Wabash Cannon Ball.”

# Hava nagila

Percussion

## INTRODUCTION

Triangle

A

Musical notation for the introduction of Hava Nagila, featuring four staves: Triangle, Tambourine, Bongo Drums, and Conga Drums. The time signature is 4/4. The Triangle staff has a circled 'A' above it. The notation includes rests, eighth notes, and sixteenth notes.

Musical notation for the main body of Hava Nagila, featuring four staves: Tr (Triangle), Tam (Tambourine), BD (Bongo Drums), and CD (Conga Drums). The time signature is 4/4. The notation includes rests, eighth notes, and sixteenth notes.

## Hava nagila

23 Tr

Tam

BD

CD

25 Tr

Tam

BD

CD



# Play-Along (Percussion)

## Hava nagila

### Interactive Learning and Presentation Options:

- Play-Along (Percussion) Notation (Printable)
- Play-Along (Percussion) Notation (Interactive Performance)
- Play-Along (Percussion) Notation (Interactive Practice)
- Play-Along (Percussion) Notation (Projectable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Performing on Instruments: Nonpitched Percussion

Students will read and play a percussion ensemble while accompanying a song.

Display the Play-Along (Percussion) Notation (Projectable).

**ASK** **What instruments are in this score?** (triangle, tambourine, bongo drums, conga drums)

**SAY** This is a complete vertical musical score and all parts are played at the same time. Each part reads from left to right but we can see what every instrument plays at the same time, vertically.

Open the Play-Along (Percussion) Notation (Interactive Performance) and invite students to track the parts in the score. Help students identify when the parts enter during the song and how the percussion score changes.

This piece gradually accelerates. As each part is learned, practice the accelerando while enforcing the beat. Invite students to listen to one another to increase the tempo as an ensemble.

Have students

- Walk and clap the parts.
- Use body percussion, rhythm syllables, or vocal sounds prior to instrument use to practice any of the patterns.
- Add words to any of the patterns to reinforce the rhythm.
- Reinforce or teach percussion technique.

Invite students to look at the score and see where the parts enter.

**ASK** **What note and rest values do you see in this score?** (quarters, eighths, sixteenths)

Invite students to sight-read and practice the bongo drum part. Reinforce correct technique.

**ASK** **What instrument part plays during the silence of the bongo drum?** (triangle)

Practice the triangle part and the technique.

Layer the bongo and triangle parts together. Divide the class in half and invite students to play both parts. Switch parts. Play with the Play-Along and sing the song.

Invite students to read and clap the tambourine part. Practice this part while a beat is kept on a drum or cowbell to support the notes played on the offbeats. Layer this part with the triangle and bongo drums. Divide the class into three groups and practice each part. Layer the parts together and rotate parts. Have students perform the parts with the Play-Along (Percussion) Notation (Interactive Performance) and sing the song.

Invite students to read and practice the conga drum part. Note that the quarter notes fall on beats 2 and 3, and students can accidentally shift this to beats 1 and 2. Support this notated rhythm pattern by inviting students to see how and where the part fits with the other instruments.

**ASK** **Where do the quarter notes of the conga drum part fall within the other parts of the ensemble?** (The first quarter falls with the sixteenths of the bongo and the last quarter notes of each of those parts fall on beat 3). Divide the class into four groups and practice each part. Layer the parts together and rotate the parts. Have students perform the parts with the Play-Along (Percussion) Notation (Interactive Performance) and sing the song.

If the tambourine is falling off of the beat, find an appropriate instrument to play the beat and eventually play without an audible beat.

To conclude the lesson, have students perform the percussion accompaniment as other students sing "*Hava nagila*" with the Song Vocal Track or Song Accompaniment Track.

## Assessment

Discuss, as a class, specific criteria to evaluate group performances. Identify these areas and create a class rubric based on clear levels of achievement. Choose the elements as areas on which to focus (for example: beat, rhythm, and so on).

Have limited parts or smaller ensembles perform for the class, and invite students to write short self-assessments, evaluating their group's performance. Discuss their assessments and placement within their rubrics.

Include singing in a performance of the Play-Along by the entire class.

## Tips for Teachers: Differentiated Instruction

### Beginning Players

The conga drum parts are notated using low and high pitches below and above the line. If students are struggling with the parts, disregard the pitches and play each as a single pitched percussion rhythm. However, also note that the pitched parts might help teach and support playing and memory because the rhythm becomes both physical and audible.

Limit the ensemble to two parts, choosing the patterns that best create the feel of the ensemble, given students' abilities.

Simplify the tambourine part to play eighth notes on beats 2 and 3.

Sit students in like-instrument groups and similar pattern parts, reinforcing the steady beat with a louder instrument, such as cowbell, while learning.

Teach each part, with a cowbell playing a steady beat, until all students can play the parts.

### Intermediate Players

## Percussion

**INTRODUCTION    REFRAIN**

Shakers

Agogo Bells

Conga Drums 1

Conga Drums 2

Conga Drums 3

Conga Drums 4

6 S

AB

CD 1

CD 2

CD 3

7



# The Lion Sleeps Tonight

81 S

AB

CD 1

CD 2

CD 3

84 S *rit.*

AB

CD 1

CD 2

CD 3



# Play-Along (Percussion)

## The Lion Sleeps Tonight

### Interactive Learning and Presentation Options:

- Play-Along (Percussion) Notation (Projectable)
- Play-Along (Percussion) Notation (Printable)
- Play-Along (Percussion) Notation (Interactive Practice)
- Play-Along (Percussion) Notation (Interactive Performance)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Performing on Instruments: Nonpitched Percussion

Students will read and play a percussion ensemble while accompanying a song.

Display the Play-Along (Percussion) Notation (Projectable).

**ASK** **What instruments are in this score?** (shekere; agogo bells; low, medium, and high conga drums)

**SAY** This is a complete vertical musical score and all parts are played at the same time. Each part reads from left to right but we can see what every instrument plays at the same time, vertically.

Open the Play-Along (Percussion) Notation (Interactive Performance) and invite students to track the parts in the score. Help students identify when the parts enter during the song and how the percussion score changes.

This ensemble is a gradual building ensemble that adds instruments as the song progresses. Teach the notated parts to the ensemble. Have students

- Walk and clap the parts.
- Use body percussion, rhythm syllables, or vocal sounds prior to instrument use to practice any of the patterns.
- Add words to any of the patterns to reinforce the rhythm.
- Reinforce or teach percussion technique.

Invite students to look at the score and see where the parts enter.

**ASK** **What is the style marking found at the beginning of this piece?** ("Swing!")

Remind students that swing style does not use straight, or even, eighth notes, but a long-short feel to the eighth-note pairs. Practice playing straight eighth notes and then eighth notes that swing.

**SAY** The eighth notes in this ensemble will have a swing feel throughout.

**ASK** **What note values do you see in this score?** (quarters, eighths, sixteenths)

Invite students to sight-read and practice the shekere part. Reinforce correct technique (see below).

**ASK** **What drum part is similar to the shekere?** (the conga drum 1, or high drum, part)



Practice the shekere and the conga drum 1 parts. Divide the class in half and invite students to

- Play both parts.
- Switch parts.
- Play with the Play-Along and sing the song.
- Discuss how the parts fit together, rhythmically.

Invite students to read and play the conga drum 3 part. Add this part to the shekere and conga drum 1 parts. Divide the class into three groups and practice each part. Layer the parts together and rotate the parts. Play with the Play-Along and sing the song.

Invite students to read and practice the agogo part. (*Note: A gankogui or a cowbell, played on two different locations of the bell, can be substituted.*) Divide the class into four groups and practice each part. Layer the parts together and rotate the parts. Play with the Play-Along and sing the song.

Invite students to read and practice the conga drum 2, or medium drum, part. Discuss how it fits with the other parts and determine which hand should lead the two low/bass tones, and how the hands should alternate. Allow students to determine this (leading with the weak or dominant hand, alternating hands, and so on).

Discuss how the parts fit together, rhythmically.

Divide the class into five groups and practice each part. Layer the parts together and rotate the parts. Play with the Play-Along and sing the song.

## Assessment

Discuss, as a class, specific criteria to evaluate group performances. Identify these areas and create a class rubric based on clear levels of achievement. Choose the elements as areas on which to focus. (For example: beat, rhythm, and so on.)

Have limited parts or smaller ensembles perform for the class, and invite students to write short self-assessments, evaluating their group's performance. Discuss their assessments and placement within their rubrics.

Include singing in a performance of the Play-Along by the entire class.