



Ensembles Aplenty: Make, Create, and Play!

**Anne Fennell
Summer Music Institute
Boone, North Carolina
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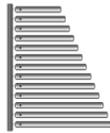
La víbora

(The Serpent)

Percussion

INTRODUCTION

Glissando



Musical notation for three percussion instruments in 2/4 time. The first staff (xylophone) shows a glissando across five notes. The second staff (maracas) shows a steady eighth-note rhythm. The third staff (bongo) shows a pattern of eighth notes with accents.

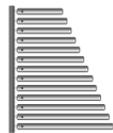


La víbora Percussion

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Glissando

The musical notation consists of three staves. The first staff begins with a treble clef and a single note on the first line, with a wavy line above it labeled 'Glissando'. The second staff begins with a treble clef and a single note on the first line, followed by a beamed eighth and sixteenth note pair, then a quarter note, and another beamed eighth and sixteenth note pair. The third staff begins with a treble clef and a single note on the first line, followed by a beamed eighth and sixteenth note pair, then a quarter note, and another beamed eighth and sixteenth note pair. Each staff ends with a double bar line.





Play-Along (Percussion)

La víbora (The Serpent)

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Meter: Patterns in Meter in 2

The children will read and perform rhythm patterns in $\frac{2}{4}$ meter on drums and nonpitched percussion instruments.

Review with the children how to sing the song “*La víbora*” (“The Serpent”) using the Song Notation (Interactive Performance), Song Notation (Animated), or Song Notation (Projectable) with the Song Vocal Track.

Display the Play-Along (Percussion) Notation (Projectable): *La víbora*. Invite the children to study the score and look for clues about the instruments they will play.

ASK **What instruments do you see pictured?** (chime tree, maracas, and hand drum)

Display the instruments for the children to view and touch. Invite the children to describe the instruments’ shapes and sounds, compare them, and explain similarities and differences. Discuss with the children how each instrument produces sound and what materials are used to construct each instrument.

Refer to the section below Performing on Instruments: Chime tree, maracas, and hand drum.

Encourage the children to use musical terms to describe sounds each instrument makes. For example, the pitch of the chime tree goes from low to high; maracas have no definite pitch and the timbre of their rattle is dry; and the timbre of the hand drum is hollow. Describe and demonstrate how using different playing techniques can affect an instrument’s dynamic levels.

Refer back to the notation of the Play-Along.

ASK **What else do you see in the music?** (three lines of notes and rests)

Point out that this is a musical score and that it shows all of the parts at the same time. Identify the bracket on the left side and explain how this notation symbol holds all of the parts together as one ensemble.

Point to the top number (2) in the time signature.

ASK **What does this number mean?** (There are two beats in each measure.)



When do the maracas begin playing? (on measure 5 or at the beginning of verse 1)

SAY Let's practice the maracas pattern.

Demonstrate the pattern with rhythm syllables and have the children echo you. Then pat the pattern and have the children echo you.

Show the children the conducting pattern for $\frac{2}{4}$ meter. Then conduct while the children pat four measures of the maraca part.

ASK **Which instrument comes in at measure 3?** (the hand drum)

How would you describe the pattern the hand drum plays? (beat-rest-beat-rest, or whichever counting system you use in your classroom)

SAY Let's practice the pattern.

Conduct while the children clap the hand drum pattern for four measures.

Divide the class into two groups, one to pat the hand drum part and the other to clap the maraca part.

SAY We will practice by patting and clapping the first eight measures. Hand drums need to wait for two measures before starting to play and maracas need to wait four measures. I will point to you just before you need to play. I will count off 1-2-1-2 and then begin conducting.

Count two lead-in measures and then conduct. Make sure the hand drum group waits two measures before patting their pattern and the maraca group waits for four measures before clapping their part. Observe how well the two groups maintain their own patterns. Repeat and rehearse as needed for success.

SAY Now let's look for the places where the chime tree plays.

Go back to Slide 1. Point to the chime tree notation in measure 1.

ASK **How many beats does this note receive?** (two)

SAY Look at this squiggly line with the word *glissando*.

ASK **What do you think this means?** (Lead the children to discover that this is the symbol for an upward *glissando* and that they would play it by drawing a finger starting at the longest chime bar and moving toward the shortest chime bar.)

Demonstrate playing the chime tree *glissando* for the whole duration of the half note. Play it while counting "one-two" out loud so that the children can observe how slowly they would need to move their finger to make the *glissando* last for two beats. Have the children air play the chime tree while you conduct.

Interactive Practice

Minimize the Play-Along (Percussion) Notation (Projectable) and launch the Play-Along (Percussion) Notation (Interactive Practice) in the Interactive Player. See below for a list of options.

Assign parts for the children to follow and air play. Click play and observe the children as they follow the notation tracking. You may mute any part or multiple parts in order to isolate patterns for practice.

Distribute instruments to a group of children to play with the Play-Along. Have the others perform on body percussion.



Review each part by turning off the other parts. Lower the volume of the accompaniment but let it play in order to provide a pulse. Play each part while the children follow the notation tracking and air play the part. Repeat this process until all three instruments have been reviewed.

When the children demonstrate independence in playing, turn the sound off all the percussion parts and play only the accompaniment while the children play instruments. Keep the tracking feature on to support the children in keeping their place in the music. Rotate the instruments to allow other children to play them.

Interactive Performance

Once the children are secure in their parts, launch Play-Along (Percussion) Notation (Interactive Performance) in the Interactive Player. This version presents the complete percussion Play-Along arrangement with the full-length Song Accompaniment Track. See below for details about the available interactive options.

Divide the class into groups for playing and singing. If there are not enough instruments, substitute instruments and use body percussion.

SAY First, let's listen and follow the score. Follow your part. If you are in the group for singing, sing the song in your mind while the Play-Along plays.

Play the Play-Along and observe the children to make sure they are actively listening.

Next, have the children play and sing with the Play-Along. Review sections as needed to achieve success.

Finally, when all are secure in their parts, turn off the percussion parts in the Play-Along and have the children play and sing with the accompaniment.

Rotate instruments and begin the Play-Along from the beginning. Invite small groups of children to play the ensemble while the class sings the song. Strive for independence with the ensemble as skills increase.

Performing on Instruments: Chime tree, maracas, and hand drum

The children will learn to play percussion instruments, using proper technique.

Demonstrate the playing technique for each instrument. Have the children imitate the technique by air playing. Invite the children one at a time to approach each instrument to play it. All children will not play every instrument, but each child should be given an opportunity to try at least one instrument.

Chime Tree The chime tree is also known as a "Mark tree" (named after its inventor Mark Stevens). It is a set of small, solid metal cylindrical chimes, usually about a quarter inch in diameter, in varying lengths. The chimes hang from a flat, wooden bar, which is commonly mounted on a stand.

- Gently draw a finger along the chimes.
- For upward glissandos, slowly draw the finger from the longest chime toward the shortest chime for the duration of the note.
- For downward glissandos, slowly draw the finger from the shortest chime toward the longest chime for the duration of the note.



Ambos a dos

(Go Two by Two)

Percussion

INTRODUCTION



Ambos a dos Percussion



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Play-Along (Percussion)

Ambos a dos (Go Two by Two)

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Performing on Instruments: Nonpitched Percussion

Read quarter notes, eighth notes, and quarter rests in duple meter.

Display Play-Along (Percussion) Notation (Interactive Practice): Ambos a dos. This is not the complete arrangement of the "Ambos a dos" Percussion Play-Along. The arrangement gradually adds the instruments and what is displayed on the Interactive Practice screen is where all the instruments play together which begins at the pickup to m34 and ends on beat 1 of m42. By teaching this first, students can learn their individual parts, playing alone, and then joining together before progressing to Play-Along (Percussion) Notation (Interactive Performance) or Play-Along (Percussion) Notation (Projectable) and the complete arrangement.

ASK Which instruments are used in this Percussion Play-Along? (maracas, castanets, cabasa, and conga drum)

Remind students that this is a vertical (up and down) score of all of the parts. Point out that the lines, or parts, of the score are played at the same time. Identify the brace on the left side of the score, and explain how this symbol of notation holds all of the parts together as one ensemble.

Mute the maracas, castanets, and cabasa parts so only the conga drum part can be heard. Remind students that the conga drum is on the bottom line of the system. Begin the Play-Along and invite students to read and clap the conga drum part as they follow the tracking. Transfer this part to a drum.

Introduce the castanets part. (See Teacher Tips for castanets information.)

Unmute the castanets part and invite students to clap or play the castanets part.

ASK How is the timbre of the castanets different from the conga drum? (The castanets are higher in sound and shorter in duration.)

Discuss the dynamics of each instrument.

Invite a student to play the drum part as the castanets part is practiced with body percussion, eventually transferring to the instrument.

ASK How are these two parts similar? (Both parts play quarter notes and eighth notes.)

How are these two parts different? (The rhythms they play are different. The conga drum plays two eighth notes on beat 1



and the castanets play a quarter note. Accept a variety of answers.)

Unmute the maracas part and invite students to clap or play it. (See Teacher Tips for the correct technique.) Transfer this part to the instrument and add this to the conga and castanets parts.

ASK How is the timbre of the maracas different from the conga drum and the castanets? (The maracas are higher in sound and they have many sounds that come together to produce one, etc.)

Discuss the dynamics of each instrument.

Unmute the cabasa part. Explain that in the complete score, the cabasa does not play through the entire arrangement.

ASK Which part does this look like? (the conga drum)

The cabasa part doubles the conga part and is played only during Verses 1 and 2 and the last eight measures of the interlude.

Invite students to clap and eventually play the cabasa part. (See Teacher Tips for technique.)

Layer all of the parts together and adjust the tempo of the Play-Along as needed to insure success. When students are confident with their parts, have them sing the song as they play.

Feel free to play 1, 2, 3, or all parts, depending on the time available and the ability of your students. Use the Interactive Player to adjust the volume of the parts and play the desired parts as needed.

When students are comfortable playing this segment of the score, introduce Play-Along (Percussion) Notation (Interactive Performance): Ambos a dos.

Invite students to

- Watch the tracking on the score.
- Listen to how the parts and the accompaniment interact.
- Sing through the song as they track the parts.
- Perform each part as a class for the entire arrangement while singing.
- Perform the conga drum and castanets parts together.
- Perform the conga drum, castanets and maracas parts together.
- Perform all parts together.

Divide the class and have some students play the parts as the others sing.

When students are confident with their parts, have them sing the song as they play.

Tips for Teachers: Teacher to Teacher

Discuss the timbre differences and similarities of the cabasa with the other percussion instruments.

Traditionally, **maracas** are paired with a male (low pitch) and female (high pitch). The female maraca should be held in the dominant hand and the male should be held in the weak hand. The maracas should be held vertically, allowing the shot



(the shake of the maraca) to be thrown forward with a short, light punching motion. This will limit the shot from sounding when the maraca returns to the starting position. The maraca's sound should be produced only when the maraca is lightly punched forward.

The **castanets** were originally played to accompany the flamenco dance. Traditionally, this instrument has a male (known as macho), or low pitch and a female (known as hembra), or high pitch. The lower, macho, castanet plays the beat or simple rhythm patterns while the higher, hembra, plays complicated rhythm patterns. Though the castanet part in this piece is notated with high and low parts, note that this pattern can be played without this pitch difference, depending on what instruments are available.

The **cabasa** is a scraping instrument held in the dominant hand. The weak hand creates a firm cup with the fingers and palm facing slightly upward. The cabasa head is placed in this cupped hand. The dominant hand grasps the handle of the cabasa, making a forward and backward motion with a wrist flick. The weak hand does not move and only gently cups the cabasa beads as they scrape against the metal center.

Play-Along (Percussion) Notation (Interactive Practice)

Play-Along (Percussion) Notation (Interactive Practice) offers an opportunity to provide an aural and notational model of mm34-42 of this arrangement. Use the Interactive Player to

- Display the notation.
- Use the Digital Mixer to turn the sound off for any part, or all but one part, by dragging the slider all the way to the left.
- Turn down the volume of any part in the Digital Mixer so students can hear their parts in isolation or in combination with another instrument.
- Change the tempo as needed to facilitate learning parts.
- Leave the notation Tracking On or turn it Off.

Play-Along (Percussion) Notation (Interactive Performance)

Use the Interactive Player to provide in-depth rehearsing of the percussion parts in the complete arrangement of the Play-Along for "*Ambos a dos.*"

- Use the Digital Mixer to turn the sound off for any part, or all but one part, by dragging the slider all the way to the left.
- Play the part students are learning.
- Adjust the tempo and start or stop the track as needed.
- Use the navigation tool to begin in different sections of the arrangement.
- Turn on and off other parts one by one until all parts are learned.
- Demonstrate the complementary patterns by playing paired parts together.
- Turn off the sound for all the percussion parts (they will continue to appear on the screen) and play only the song accompaniment while the ensemble plays along.