



Ensembles Aplenty: Make, Create, and Play!

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Drill, Ye Tarriers

Percussion

VERSE (play 4 times)

Cowbell

Tambourine

Wood Block

Claves

REFRAIN (play 5 times)

Cb

Tam

WB

Cl

Play-Along (Percussion)

Drill, Ye Tarriers

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm: Complementary Rhythms

Students will read and play complementary rhythms using small percussion instruments to accompany a song.

Display Play-Along (Percussion) Notation (Interactive Performance): Drill, Ye Tarriers.

ASK **What instruments are in this score?** (cowbell, tambourine, wood block, claves)

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

Invite students to track the parts with their fingers as the notation moves forward.

Teach the ensemble.

Cowbell

Read and clap the cowbell beat pattern. Invite students to add words to the beat pattern and to walk and clap the pattern. Practice the pattern with the Song Vocal Track or Song Accompaniment Track.

Claves

Say, clap, and play the claves pattern with correct technique. (See below.) Practice the pattern with body percussion, then add instruments and play with the song recording. Layer in the cowbell.

Tambourine

Say, clap, and play the tambourine part on the weak beats. Remind students to show the rest with their hands to avoid playing on the downbeats. Walk and play with body percussion to teach the part. Layer in the claves and cowbell parts with the song.

Wood Block

Say, clap, and play the low wood block part. Identify the eighth/sixteenth-note pattern and practice. Add rhythm syllables or special words to assist with the pattern. Practice the part with body percussion, replace with instruments, and layer with the other instruments.

After learning the separate parts, have students divide into four groups. Then

- Assign each group a different instrument in the ensemble. (cowbell, claves, tambourine, wood block)
- Invite students to play their parts with body percussion and/or rhythm syllables.
- Add instruments and play with the recording and practice.
- Rotate parts or groups.

Have students form small groups and play the instruments with the Song Vocal Track or Song Accompaniment Track, while other students say and play the parts with body percussion to support the ensemble. Students can sing while the ensemble plays. Rotate parts.

Layer the parts as necessary to achieve success.

Performing on Instruments: Nonpitched Percussion

Tips for Teachers

Playing the cowbell: The cowbell is held flat in the palm of the weak hand with the bell or opening facing away from the body. The thumb and fingers gently hold the sides of the bell. The dominant hand strikes the open bell perpendicular to the outside edge with a drumstick.

Playing the claves: A pair of claves has a low (male) and a high (female) sound. Using the non-dominant hand, the instrument rests slightly lifted above the palm, held between the curved fingers and fingertips and gently pressed into the side of the palm and thumb. Traditionally, the low clave strikes the center of the high clave.

Playing the tambourine: The tambourine should be held by the non-dominant hand at the midline of the body, with its head facing the strong side of the body. The non-dominant hand's thumb is up on the outside edge and the fingers are placed on the inside of the rim where there are no jingles. The dominant hand strikes the edge of the tambourine with fingers and bounces off of the head.

Playing the wood block: This part can be played comfortably with two mallets or one.

Tips for Teachers: Care & Storage of Instruments

All instruments should have a special storage or display space—ideally on a table with the instrument shapes traced. The main reasons for this are:

1. Instruments will have a longer life if they have a designated, safe storage area (rather than piled in boxes or baskets).
2. Students will know that these are real instruments and not toys.
3. Instruments become an attractive visual feature of the music room.
4. Instruments are available to use in the moment.
5. Students will know where to put away the instruments at the end of an activity.

Remind students, from the beginning, how to play, hold, and rest the instruments when not playing. If a student mistreats an instrument, quietly take it away from the student without stopping the entire class. Remind the student in a whisper that when he or she chooses to treat the instrument with respect, it will be returned.

Percussion Play-Along

Funwa alafia

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm: Reading Quarter Note and Eighth-Note Rhythm Patterns

Students will read and play rhythm patterns that include quarter notes and quarter rests in order to perform a five-part percussion ensemble to accompany the song "Funwa alafia." Instruments needed are listed below.

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

ASK Which instruments are used in the percussion Play-Along? (Guide students to identify the musical instruments indicated in the score.)

- *Gankogui* (agogo bells)
- *Shekere* (shaker with loose beads on the outside of the gourd)
- *Conga Drums 1, 2, and 3* (high, middle, and low conga or hand drums)

Remind students that this is a vertical (up and down) score containing all of the parts. Point out that the staves, or parts, of the score are played at the same time but the instruments enter the ensemble at different times.

Invite students to read and clap the *gankogui* part. Mime playing the *gankogui* by holding the weak hand out with fingers spread and thumb facing up. While pretending to hold a stick or mallet, the dominant hand mimes playing the low notes (on the pinkie) then the high notes (on the thumb) of the weak hand. Instruct students to say, *low, low, low, high-high*, using the correct rhythm while performing the mime.

Invite a student to play the *gankogui* part on the instrument. If no *gankogui* or *agogo* bell is available, use a cowbell. To achieve two pitches, play the rim of the cowbell near, then away from, the edge.

Invite students to play the low conga drum on their laps while the *gankogui* part is played. The low pitches will be further away from the body and the higher pitches will be closer to the body. Begin with the dominant hand and alternate hands. Say and practice the part, *low, low, high-high, high*.

Invite students to play both parts together.

ASK How are these two parts similar and different? (Answers will vary.)

Invite students to play the *shekere* part while teaching the correct technique (see Teacher Tips). Add this part to the conga drum 3 and *gankogui* parts. Play all three parts together.

Teach the syncopated pattern of conga drum 2 (medium drum) by using body percussion or movement. The part can also be taught on the lap while students are sitting, similar to how conga drum 3 was taught. Add the instruments when ready. Conga drum 2 can also be practiced while saying, *low, high-high* ____, *high-high* ____, in rhythm and time to the part.)

Layer the four parts together. Share with students that each part enters separately and as each part enters, the layers create a thicker texture.

Conga drum 1 (high drum) doubles the conga drum 2 (medium drum) part and only plays during the instrumental interludes between verses.

Once students are familiar with their individual parts use the Interactive Practice and Interactive Performance options to further support students learning to perform with the song.

Teacher Tips

The *gankogui* is a forged metal double bell. The bell is held in the weak hand and the dominant hand strikes the edge of the bell, parallel to the outside edge, to produce the sound.

The *shekere* or shaker is held in the dominant hand and played on the upper thigh of the opposite or weak leg. Notes below the line are played with a downward motion striking the thigh. For the high note, place the weak hand above the thigh and shaker, palm facing down. Keep the weak hand stiff like a board and lift the shaker to hit the palm of the weak hand with the shaker.

Play-Along (Percussion) Notation (Interactive Practice)

Using the Play-Along (Percussion) Notation (Interactive Practice) with the tracking feature on, choose an appropriate tempo and play the arrangement to give students an overall experience of the five parts.

- Invite students to track the music as it scrolls. Increase the tempo each time you watch and listen until you reach the tempo of the Song Vocal Track.
- Repeat tracking practice with different leaders pointing to the notation as it scrolls.
- Isolate and practice the different percussion parts by playing a phrase, pausing the track, and having students echo-clap the phrase.
- Transfer the parts to instruments and play through with the Interactive Practice Song Notation as students follow the score.
- Invite students to sing the song while a single percussion part plays so they can discover how the song fits with the *gankogui*, *shekere*, and conga drums.



Funwa alafia

Percussion

The musical notation is organized into five rows, each corresponding to a different percussion instrument. Each row begins with a 4/4 time signature. The first row, for maracas, contains a sequence of notes: a quarter note on the first line, followed by eighth notes on the first and second lines, and quarter notes on the first and second lines. The second row, for bongo, consists of a single quarter note on the first line. The third row, for conga, consists of a single quarter note on the first line. The fourth row, for conga, consists of a single quarter note on the first line. The fifth row, for conga, contains a sequence of notes: a quarter note on the first line, followed by eighth notes on the first and second lines, and quarter notes on the first and second lines.



Funwa alafia Percussion

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Simple Gifts

Shaker Song
Arranged by Charles Tighe

Voice

'Tis the gift to be sim - ple, 'Tis the gift to be free, 'Tis the gift to come down

Soprano Glockenspiel/Alto Glockenspiel

Alto Xylophone/Alto Metallophone

Hand Drum

Bass Xylophone/Bass Metallophone

V

where we ought to be, And when we find our - selves_ in the place just_ right, 'Twill_

SG/AG

AX/AM

HD

BX/BM