

CANYA CONGA?

Conga Drum Activities for Grades 4 - 8

Chris Judah-Lauder

Layout and Editing - Brent M. Holl

Editor - Karen Holl

Editing Assistance - Michael R. Nichols

Cover Design - Paul Lauder

© 2007 Chris Judah-Lauder. All rights reserved including public performance for profit.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

Permission is granted for the purchaser to make one copy of the disc included in this resource for archival purposes only.

Photos courtesy of Meinl USA and West Music Company.
www.meinlpercussion.com - www.westmusic.com

Printed and distributed by
Beatin' Path Publications, Ltd.
302 East College Street
Bridgewater, VA 22812

ISBN 978-0-9795470-0-3

CANYA CONGA? includes conga songs with activities, lessons plans, objectives, and a CD with full color visuals in *.bmp*, *.jpg*, and *.tiff* formats for your interactive whiteboard or for making transparencies. Two versions of each visual are included, one with rich color for your whiteboard, the other lighter in color for transparencies. Full scores are included in *.tif*, *.eps*, and *.pdf* formats. Each full score can be imported into your presentation software or printed using one of these formats if you wish to emphasize note reading.

Many of these songs extend from writing lessons which were incorporated within the classroom. “Theme Project” on page 28 explains this creative and engaging process.

All of the songs in this book are played by unpitched percussion (UPP) and drums in the Conga family: Quinto (High), Conga (Medium), and Tumbadora (Low). Small, medium and large Tubanos® are excellent substitutes. If you don’t have enough drums, use other options. Use body percussion (stomp, patsch, clap, pat shoulder). Other timbres (UPP) will also work (metals, woods, skins). Another option is to set your barred instrument in a pentatonic scale and transfer parts. Typically, the Low Drum part would transfer to the Bass Xylophone or Bass bars. Transfer High Drum to Soprano Xylophone and Medium Drum to Alto Xylophones. Actually, this would be a great extensions project for your ambitious class!

If you are limited with drums and unpitched percussion, then go to found objects. Big trash cans, empty five-gallon blue water jugs played upside down, pots and pans (played with a drum stick), and 3-foot-length 2” x 4” sections of wood are also fun! Another easy transfer is simply using the classroom chair. Turn the chair around, kneel on floor and transfer “Open Tone” and “Bass Tone” sounds to the chair seat. (See page 33 for more about Bass Tone and Open Tone.) Hits closest to body are the Open Tones and hits closest to the back of the chair are the Bass Tones. Using chairs is also a great way of reviewing a drum piece without getting out all of the drums. Additionally, you can use an old classroom set of books for individual “lap drums.”

Use the Cowbell to keep the group together or to emphasize the parts during the teaching lesson. Lay the Cowbell on the palm with the mouth facing out. Use a drumstick to play across the mouth (wide end) or on the heel (narrow end) of the bell, notated as M=Mouth and H=Heel. For a muted sound, leave the hand and fingers in contact with the bell. For a more open sound, hold the bell in the palm, but lift the fingertips off the surface of the bell.

When teaching a drum piece, I strongly suggest the following order:

- Teach all the parts to everyone. Teach orally, or use a visual. (See *.bmp* or *.tif* files on the CD.)
- Speak the text. Make sure this is solid, before going on to the next step.
- Patsch the rhythm of the text. Hits on top of the leg are the Open Tones and hits near the knee are the Bass Tones.
 - Transfer to drums. Bass Tones are indicated in the score with a “B” and Open Tones are indicated with a “T.”
 - Rotate students through the drum parts often.
- Once the piece is mastered, decide on final form. Final forms are suggested for each piece. Adapt as needed.
- Add an extension.

And last but not least, have a blast! Drumming is exhilarating, engaging, mesmerizing, and addictive; it builds discipline, community respect, and trust; it provides a wonderful outlet for musical expression! Go for it!

Chris Judah-Lauder

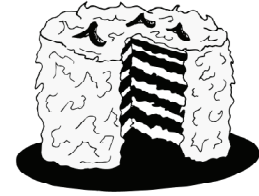
Contents

Title	Page
Dessert	6
Flavors	8
Hiccups	10
Ice Cream	12
Jelly on the Plate	14
Peas	16
Procrastination	18
Solos Ahead	20
That's So	22
The Birds Ate My Nerds®	24
Toad in the Road	26
Theme Writing Project	28
Class Management Tips	29
Game On	30
Glossary	33
Classroom Set-up Design	33
Objectives and Focus	34

Dessert

Equipment needed

- Visual: CCV_1 or CCV_2
- Low and High Drums
- Shakers, Cowbell, Woodblock



Teaching Process

- Teach the drum parts first using a visual.
 - Teacher speaks all non-underlined words while students speak the underlined words. Switch parts.
 - Transfer to patschen.
 - Transfer to drums. Play underlined words on Low Drum using Bass Tones, others on High or Medium Drum using Open Tones.
 - Add steady beat on Shaker.
- Sight-read the Woodblock and Cowbell part from the visual using rhythm syllables, then with body percussion (Woodblock = patsch, Cowbell = clap).
- Transfer to Woodblock and Cowbell.
- Combine Woodblock and Cowbell with drums and Shaker.

Final Form

- Rondo:
- Introduction: Shakers, Woodblock, Cowbell
 - A
 - B
 - A
 - Break: unpitched percussion
 - A
 - B
 - A

A

Des-sert, yes! Des-sert, yes!
 What's your fav-'rite dessert? Who knows?

B

Blueberry pie, Choc'late cake,
Both sound good! What'll you take?

Extensions

- Arrange students into small groups of four to six.
- Create simple contrasting movements in self-space to accompany the A and B Sections. These movements may include body percussion and/or a variety of levels and body-facings.
- Practice and share.
- Combine with song.

Cowbell

Wood Block

Dessert

Chris Judah-Lauder

A

Maracas $\frac{2}{4}$ ()

Cowbell $\frac{2}{4}$.

Wood Block $\frac{2}{4}$.

High Drum $\frac{2}{4}$ T

Low Drum $\frac{2}{4}$.

Des - sert, des - sert, what's your fav - rite des - sert? Des -

B Yes! B Yes! B B Who knows?

Fine

5

Mrcs.

C. Bl.

W. Bl.

H. Dr. T

L. Dr. B

sert, des - sert, what's your fav - rite des - sert? B B Who knows?

D.C. al Fine

B

9

Mrcs.

H. Dr. T T T T T T T T

L. Dr. B B B

Blue - ber - ry pie, Choc' - late cake, What'll you take? What'll you take?

Both sound good!

1. 2.

Objectives and Focus

Dessert, page 6

- Perform at least one instrument accurately and independently, in small and large ensemble.
- Read quarter notes, eighth notes, quarter rest in 2/4.
- Perform easy rhythmic patterns.
- Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- Perform in groups, blending instrumental timbres.
- Perform independent instrumental parts while other students play contrasting parts. Identify simple music forms when presented aurally (ABA).

FOCUS: Rondo • Student-created body percussion

Flavors, page 8

- Perform at least one instrument accurately and independently, in small and large ensemble.
- Perform easy rhythmic patterns.
- Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- Perform in groups, blending instrumental timbres.
- Perform independent instrumental parts while other students play contrasting parts.

FOCUS: Rondo • Shakers and movement

Hiccup, page 10

- Perform at least one instrument accurately and independently, in small and large ensemble.
- Perform easy rhythmic patterns.
- Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- Perform in groups, blending instrumental timbres.
- Perform independent instrumental parts while other students play contrasting parts.

FOCUS: Rondo • Syn-co-pa

Ice Cream, page 12

- Read quarter notes, eighth notes, syn-co-pa, quarter rest in 2/4.
- Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- Perform in groups, blending instrumental timbres.
- Perform independent instrumental parts while other students play contrasting parts.

FOCUS: Rondo • 2/4 Meter • Syn-co-pa • Creating word chains

Jelly on the Plate, page 14

- Read quarter notes, eighth notes and rest, syn-co-pa, quarter rest in 4/4.
- Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- Perform in groups, blending instrumental timbres.
- Perform independent instrumental parts while other students play contrasting parts.
- Create short section within specified guidelines.

FOCUS: Call and response • Combined eighth and sixteenth note patterns • Coda • Student-created B section. Complementary ostinatos.

Peas, page 16

- Perform with expression and technical accuracy on percussion.
- Perform at least one instrument accurately and independently, in small and large ensemble.
- Perform easy rhythmic patterns.
- Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- Perform in groups, blending instrumental timbres.
- Perform independent instrumental parts while other students play contrasting parts.

FOCUS: Rondo • Syn-co-pa • Call and response • Sixteenth notes.