

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 use 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