

O•15 Mary Ann

INSTRUMENTATION													
SG/AG/SM/AM	<input type="checkbox"/>	<input type="checkbox"/>	E	F	G	A	<input type="checkbox"/>	C	<input type="checkbox"/>	<input type="checkbox"/>	G	<input type="checkbox"/>	claves, conga drum, cowbell, maracas
AX	C	D	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
BX	C	<input type="checkbox"/>	<input type="checkbox"/>	F	G	<input type="checkbox"/>	<input type="checkbox"/>	C	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

FORM

Introduction: All instruments, as written
 Song: Voices with *tutti* instruments, including improvisations

NOTEWORTHY

Pitch: F major
 Rhythm: whole notes, quarter notes and rests, eighth note pairs, syncopation
 Harmony: I-V

TEACHING THE ORCHESTRATION**1. Teach the soprano/alto glockenspiel and soprano/alto metallophone parts.**

Have students:

- Watch as you notate on the board the I and V chords in the key of F; then, listen as you play each chord on a piano or other chordal instrument with pitches separate, then together.
- Sing the song, with hands on legs when they hear the I chord and hands in the air when they hear the V chord.
- Identify the measure in every phrase on which the harmony changes. (measure 3)
- Transfer the body percussion to playing F-A-C and E-G-C on the instruments, playing any two pitches of their choice.

2. Teach the bass xylophone part.

Have students:

- Sing the song, mirroring you in patting the changing pitches in the BX part. They will pat with left hands only, patting left legs for the F in the I chord, and right legs for the G in the V chord. (You will do the opposite. Review that the change from one pitch to the other is always on measure 3 of every phrase.)
- Sing the song, mirroring you in patting the entire pattern, adding high and low C on beats 3 and 4 of each measure. Chant, or think the words *All day and all night and*. (This will help students remember to rest during beat 2 of each measure.)
- Transfer the pattern to low C, F, G, and high C on the BX.
- Sing the song with the BX accompaniment.
- Sing the song with the accompaniment learned so far.

3. Teach the alto xylophone part.

Have students:

- Sing the song, patting rhythm of the first measure L (rest) L-R L three times, followed by a syncopated pattern on C, starting L and alternating hands.
- Transfer the pattern to low C and D on the AX.
- Sing the song with the accompaniment learned so far.

4. Teach parts for claves, conga, cowbell, and maracas.

Have students:

- Form four groups, one for each of the parts. Use the following body percussion and chants for the ostinatos:
 Claves (clap normally)
Let us go now
 Conga Drum (Pat L and R)
To the Ba-ha-mas
 Cowbell (Clap with cupped hands)
Ja-mai-ca
 Maracas (Snap L and R)
Puer-to Ri-co, Puer-to Ri-co
- Echo and mirror you to learn the chant and body percussion for their assigned part.
- Sing the song with one group doing its pattern with body percussion (saying the chant; whispering the chant, and finally thinking the chant). Do this for each group.
- Combine the patterns without, then with, the song (first in combinations of only any two patterns, then three, finally with all patterns at once).
- Transfer the patterns to the instruments.
- Sing the song with the percussion parts.

5. Sing the song with the accompaniment.**OPPORTUNITY FOR CREATIVITY**

Encourage students who are playing the glockenspiels and metallophones to improvise different four-beat patterns on their assigned chord tones during measure 4 of each phrase (during the long notes in the melody). For example, instead of whole notes, a student could play quarter-eighth-eighth-eighth-eighth-quarter on the assigned chord tones during measure 4 of each phrase. (See Form above.)