

We Sing

We Move

We Jam!

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Introducing Orff in the Urban Community

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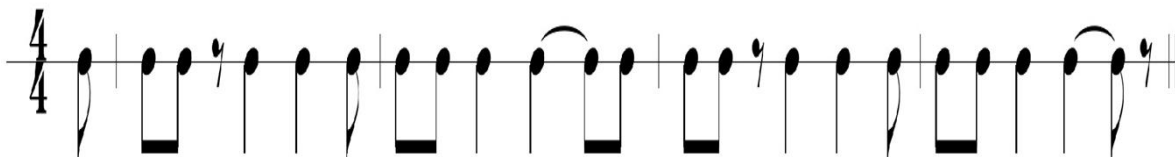
Opening: Teach the song by rote using the format of call and response.



Shabooya



Rene Boyer



Sha - boo-ya! Sha - sha - sha - boo-ya, roll call! _ Sha - boo-ya, Sha - sha - sha - boo-ya, roll call! _



My name is _____, I'm as happy as can be;
'Cause I've got my rhythm and my music with me.
I can sing it, I can clap it, I can move to it too,
Just come along with me and I will show you what to do.

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Source: Dr. Rene Boyer from Music Fundamentals and Methods for the Elementary Classroom Teacher, 5th Edition by Pearson and Walking in the Light of Freedom, Children's Songs, Rhymes etc., by Hal Leonard.

Warm-Up: Circle Song.

Process:

BINGO EYA

From the plains of Zambia arises this delightful play party game accompanied by body percussion and Orff instruments. What originally began as singing game, evolved into a marriage of two philosophies: Orff and Kodaly. These two pedagogies blended together create an exciting new arrangement that spans decades of rich, African heritage. The original composition uses So-Mi, So-Mi, So-Mi, So Mi. I used So- Mi, So-Mi, So-Mi, So-Fa. (See attached)

Mamalama

Ma - ma - lam - a cum - a - lam - a cum - a - la piz - za.

3 Oh, no, no, no no, la piz - za.

5 An - ie ma - nie dix - a - pa - nie Oh op a lum - ba le - ne

7 Av - a wat - chie Ot - chie kot - chie X - Y - Z.

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Say, Say, O Playmate
Singing and Literacy Games
Kids Love

by Amy Abbott 2017

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Actions:

Circle, all facing center. The leader sings the song the first time and the group sings the response (the repeat).

On the first two sections (measures 1-4) all clap own hands then put hands to sides to pat the hands of each neighbor.

On the long repeated section, a student is chosen to make up an action and as they do so they take four steps (to the half note) towards the center while doing their motion and then four steps back to their spot, still doing their motion. On the repeat, all do the action, including the 4 macro beat steps towards the center and back out.

Literacy idea: SpecDrums

Pathway to Literacy:

Good King Whole Note

This fun story takes the students to an imaginary kingdom where the king (whole note) tries desperately to find ways to control his somewhat dysfunctional family. This story is a major hit with my kiddos and it creates an exciting way for them to remember rhythms and their note values!

Story: Once upon a time, there was a very good king named Good King Whole Note. He had one problem, though. He had a very large head. But Good King Whole Note was very proud of his head. In fact, he was so proud that he had an entire castle built in the shape of it! Because Good King Whole Note's head was so large, he was always long-winded. Every single syllable lasted 4 beats long. (Demonstrate) His favorite word in the entire English language was "toe". (Demonstrate saying the word and cupping both hands together and carrying the beat). The Good king had four queens. Each one of them was called Queen Quarter Note. Each of them lasted one beat a piece. Every time you saw a queen you had to say "ta". (Demonstrate) Each queen had two children. These kids were very rambunctious. They all wanted to be named after their father, but he said they couldn't because their heads weren't big enough. Therefore, since they were all one-eighth of him, he called them the Eighth Notes. The Eighth Notes were naughty kids. They were so naughty that one day they all decided to jump from the palace walls. Landing on the ground, each of them broke an arm, leaving them in a cast. (Demonstrate) During the royal procession, as they walked down the aisle, people began to laugh. That's when the Eighth Notes began slapping the towns people with their casts, breaking their noses! This infuriated the king so much that took them all by their casts and tied them together two by two. (Demonstrate) He then nicknamed them "titi". This made the Eighths upset. To get revenge on their father, they got some explosives and blew up the castle. The king rebuilt the castle and decided to separate each of the queens and the eighths into groups of two. He put each of them into half-way houses that he built within the castle walls. He put really high doors so that no one could come in or out. (Demonstrate) These houses were called the half note houses. When you rang the doorbell it sounded "too".

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4 Corners- by Darva Campbell

After you've had a little fun with such a quirky story, let's put the characters into action through this exciting activity of dividing and conquering.

- Teach everyone a movement indicative of a clock that represents the following rhythms: Quarter Notes (Tick-Tock/walking), Half Notes (Ding-Dong/Slow steps with chopping arms) Eighth Notes (Tick-Tick-Tick-Tick/Tip-Toe) and Whole Note (DONG/Clap and spin to the count of 4)
- Divide the students into 4 groups, each representing one of the rhythms. Place them into 4 "corners" of the room.
- Use an instrument (Piano works really well) to play music that corresponds to each of the rhythms.
- When a certain rhythm is played, the corresponding group will move away from their corner out into the "danger zone" until the next rhythm is played.

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- When the next rhythm is played, the students must return to their corner before being “captured” by the other team. The opposing team must move the way their clock sounds.
Ex: No running to capture a member of the team going back to their corner.
- If any member of a team moves out into the “danger zone” at the wrong time, that member is out of the game. The team with the most people wins.

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Night Train

A Repeat 3 times C.Cook

Snap

Clap


Pat

5 B Repeat 3 times

S.

C.

P.

2nd time through repeat as is and go to coda 

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20 Night Train

S. C. P.

14 C Repeat 2 times Return to Section A

S. C. P.

20 Night Train

S. C. P.

3 3 3 3 3 3 3 3

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The image shows a musical score for a piece titled "Night Train". It consists of three staves labeled S., C., and P. The score is divided into two sections by a vertical bar line. The first section starts at measure 19 and ends at measure 3. The notation includes rhythmic symbols such as eighth notes, quarter notes, and rests. The title "Night Train" is written above the first staff. The page numbers 19 and 3 are indicated at the beginning and end of the first section, respectively.

**Children's Literature : Bimwili and the Zimwi by:
Verna Aardema (Author), Susan Meddaugh (Illustrator)
Picture Puffin Paperbacks**

- This lesson is intended for upper grades.
- Objectives: Layered ostinati, ensemble, dynamics, environmental sounds, form and complementary rhythms.
- Ask the students to show how small they can be. Use other verbs such as grow, glide, leap, twirl, etc.
- Read the book to the students focusing on The Song Of The Shell.

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- Movement: have the students pretend to be trapped inside of a drum and slowly climb out. They move freely and sing the song and return to their “drums” at the end. Extra: give each child a movement scarf and pretend that their shell has magically turned into this new object. Have the students to sing and dance with their “shells”.
- Divide group into each of the different ostinati and using BP (body percussion), perform simultaneously.
- When the students can do this confidently, then they are ready to move to the instruments.
- Transfer BP to the instruments. Add singing. (One group plays, the other sings).
- Be sure to rotate all of your students so that all will get an opportunity to do both.
- Reread the story and add the musical/movement presentation.
- This will be great for a PTA performance!

Exploring Hip-Hop

- Tell the students to identify three elements of Hip-hop in the video they are about to watch.
- Show “The Birth of Hip-Hop” on YouTube.
- Discuss the elements that the students learned.
- Identify three key stylistic traits of Hip-Hop: beat, rhyme and bass line and write the names on the board.
- Teach the following poem and discuss how it relates to Hip-Hop (rhyme)

Twenty-four Robbers

EXAMPLE: Twenty-four Robbers (DeLelles and Kriske)

Twenty-four Robbers Folk Rhyme

4

Not last night, but the night before, Twen - ty four rob - bers knocked at the door.

John-ny got up to let them in, and hit them on the head with a roll - ing pin!

Used with permission
(Orff Level 1 Charlie Tighe)

- Creating- Perform the song and explore different ways to arrange the piece using the elements of form.
- Students will learn the elements of writing a 4 line stanza which will equate to their own verses to the song:(rhyme, phrasing)

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- Students will get into groups of 4 and create their own verses. Students will perform for the class and will vote on their favorite verse to use for the song, or the order in which they want to put the verses.

Fun with Notation!

- Students will learn how to read the notes on the treble clef in a variety of ways using a life-sized staff (Bean bag toss, twister, etc.)
- Use the bean bags to spell different words using the musical alphabet, i.e. B-A-G, A-C-E, F-A-C-E, B-E-A-D, etc.
- Use the recorders to read the “notes” (bean bags) on the staff .Make sure each bean bag is a different color.
- Spell the melody for Hot Cross Buns and as you hop to each place, have the students to play the different pitches.
- Revisit Twenty-four Robbers.
- Utilize Hot Cross Buns as the hook/refrain for the piece Twenty-four robbers using varying elements of Hip-Hop: beat, rhyme and bass line.

B I N G O

S.S.P. = A
Range: D-B
= 92

Lively, energetic

Zambia, Africa
Greeting Singing Game
d r m f s l

2/**4**

**TRAN
SLAT
ION:**

Hellow, hellow, hellow, hellow! It's high time since I see you.

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(This is from the original hand written translation of a Zambian village translator)

FORMATION: This is a circle singing game with all standing and bending at waist level.

ACTION: Sing song while clapping the beat in a bent position. On “La cum wene” two players stand and face each other as a greeting, with another player between them who is still bending and clapping. Therefore, every other person raises from their bending position, in turn, as the game progresses around the circle. After greeting they return to the bent position. Continue singing “La cum wene” over and over until someone “misses”. *If a player does not stand from their bent position to greet the other, he is out. If a player faces the wrong person, he is also out.*

SOURCE: This game was learned while visiting the Zambians from the Luampa area after Sunday service in front of their little mud church. It was played by all ages, mostly adults and included some children. The singing was accompanied by a small drum and an elephant grass shaker. I collected it while visiting son, Jeff Vrieland, MD and daughter-in-law, Carol while they were medical missionaries in Luampa, 1998-2000. Written out in Kodaly Certification Level I. Dr. Jill Trinko, Instructor.

Sharon Vrieland Collection

Please sign in here!



Scan me!