

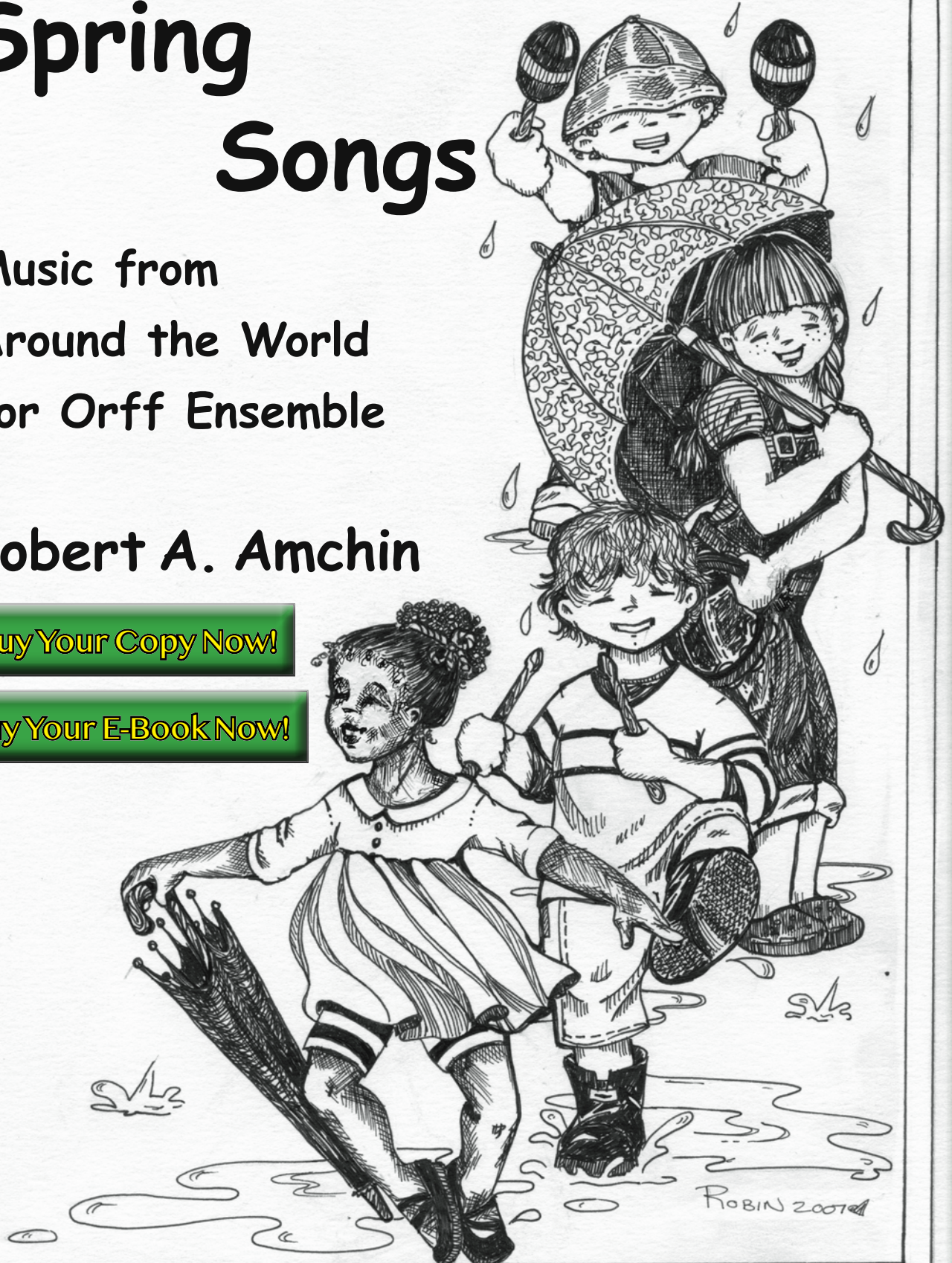
Spring Songs

Music from
Around the World
for Orff Ensemble

Robert A. Amchin

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Spring arrives: birds begin to nest; flowers bloom; warmer breezes blow through our homes. Spring colors and leaves mark the greening earth for planting and renewed life after winter. This musical journey of songs, poems, and activities offers a tapestry of images for classes to move from “winter revels” to “summer celebrations.”

I thank my friends and colleagues from around the world who shared some of their musical traditions and songs of spring with me.

This musical journey can lead children to explore how the world portrays springtime. “Mr. Rabbit,” “Old Molly Hare,” “The Clever Bird,” “Alle Meine Entchen,” “Hotaru Koi,” and “Parangsai” remind us of the animals of the season. “Atzey Zetim Omdin” and “Oats, Peas, Beans” highlight the planting in the spring. “Crawdada Hole” and “Chairs to Mend” give perspectives of our daily pastimes following the winter. Original rhythmic and non-rhythmic poetry lead students to explorations of their relationship to spring through chanting, percussion, and expressive speech.

Spring Songs includes lesson plans, objectives, and a CD-ROM with full color visuals in .jpg and .tif 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 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.

Robert A. Anchin

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Oats, Peas, Beans

Traditional American
arr. Robert A. Amchin

Score for the first system of "Oats, Peas, Beans".

Voice: Oats, peas, beans, and bar - ley grow. Oats, peas, beans, and bar - ley grow.
First the farm - er plants the seeds. First the farm - er plants his seeds.

Soprano Glockenspiel: (Musical notation)

Alto Xylophone: (Musical notation)

Hand Drum: (Musical notation)

Bass Xylophone: (Musical notation)

Score for the second system of "Oats, Peas, Beans", starting at measure 5.

V: 5
You or I or an - y - one knows how oats, peas, beans, and bar - ley grow.
Stamps his foot and claps — his hand and turns a - round to see the land.

SG: (Musical notation)

AX: (Musical notation)

HD: (Musical notation)

BX: (Musical notation)

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Oats, Peas, Beans (Southern USA)

Background

The origins of this traditional American planting song can be traced to the 1400's in many languages. Having been heard through the ages and with several versions, the song is clearly related to May festivals and the planting season.

Concepts

Compound Meter / Quarter and Eighth Note Patterns / Mi - Re - Do / Fa - Mi - Re / I - IV - V / Strophic Form

Suggested Process

- Sing the song for the children first indicating the three types of grains described in the song.
- Identify the melodic patterns of each phrase.
- Notate these phrases first as melodic contours and then on a staff.
- Encourage the class to sing the phrases while moving to the contour of the melody.
- Teach the class to sing the phrases using hand signs.
- Sing the entire song while pantomiming motions that illustrate the text of the song.

Explore the Accompaniment

- Introduce the Bass Xylophone part vocally using solfege (Do, Fa, and Sol).
- Transfer to bass xylophone.
- Invite students to play the Bass Xylophone part while introducing the Alto Xylophone part by singing, using a visual.

Spring, plant in the spring. Spring, plant in the spring.

5 Spring, plant in the spring. Spring, plant in the spring.

- Introduce the following rhythm using body percussion.

Chant (Patschen)

Oats, beans, let's plant the beans. Let's plant the peas.

5 Oats, beans, let's plant the beans. Let's plant the beans.

- Invite students to choose an instrument that fits this text (hand drum is suggested in the score).
- Perform the song with the Bass, Alto, and Hand Drum parts.
- Add the Glockenspiel part.
- Perform the entire arrangement as suggested below.

Performance Suggestions

- A Sing Verse 1.
- B Sing Verse 2.
- Coda Perform the accompaniment while pantomiming the actions suggested in the song.

Parangsai

Bluebird

Traditional Korean
arr. Robert A. Amchin

Voice
Soprano
Recorder

Blue bird, blue bird, Love - ly blue bird,
Sae ya, sae ya, pa rang sae ya,

Alto
Recorder

Hand
Drum

Bass
Xylophone

5

V
S. Rec.

Do not dis - turb love - ly bean plants.
Nok - du but - te an - chi ma - ra.

A. Rec.

HD

BX

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Ideas for Exploring Non-rhythmic Poetry

Background

Using non-rhythmic poetry is an excellent way to present expressive elements to your children. In contrast to the songs presented in this collection, haiku give added dimensions to classroom experiences. The following offers a general outline for using haiku in the music room and two detailed models applied to specific selections.

Concepts

Expressive Elements / Chanting with Expression / Non-traditional Notation / Legato and Staccato / Timbre / Movement Accompaniment

Process for Using Haiku

- Read a poem expressively to students.
- Encourage children to talk about the theme and mood of the haiku.
- Decide if the poem would be best accompanied with instruments, with movement, or a combination of both.
- Explore the poem using the accompaniment chosen by the class.
- Write using traditional or non-traditional notation how you will perform the haiku.
- With your class, decide if you will recite each line of the haiku followed by musical accompaniments, recite the poem simultaneously while accompanying the text, or perform the music after the entire poem is recited.

Further Explorations

- Incorporate non-rhythmic poetry to contrast songs and activities about the season in a performance.
- Invite children to create their own haiku, following the syllabic patterns of haiku (five syllables, seven syllables, five syllables).

Performance Suggestion

- A Haiku about flowers
- B “El Floron” (Mexico)
- A’ Haiku about birds
- C “Alle Meine Entchen” (Germany)
- A’ Haiku about Spring

Teaching Examples Using Haiku

Exploring movement accompaniment

- Read the haiku to the class. Identify the poem’s two themes, flowers and butterflies.
- Identify two types of movement to represent the flowers and butterflies (non-locomotor movement in place for the flowers and locomotor movement away from a single spot in the room for the butterflies).
- Explore each type of movement, imitating motions of flowers and butterflies.
- Incorporate locomotor and non-locomotor movements to the poem as outlined below.

Flowers grow blossoms,
Butterflies filling the air,
Green is all around.



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