

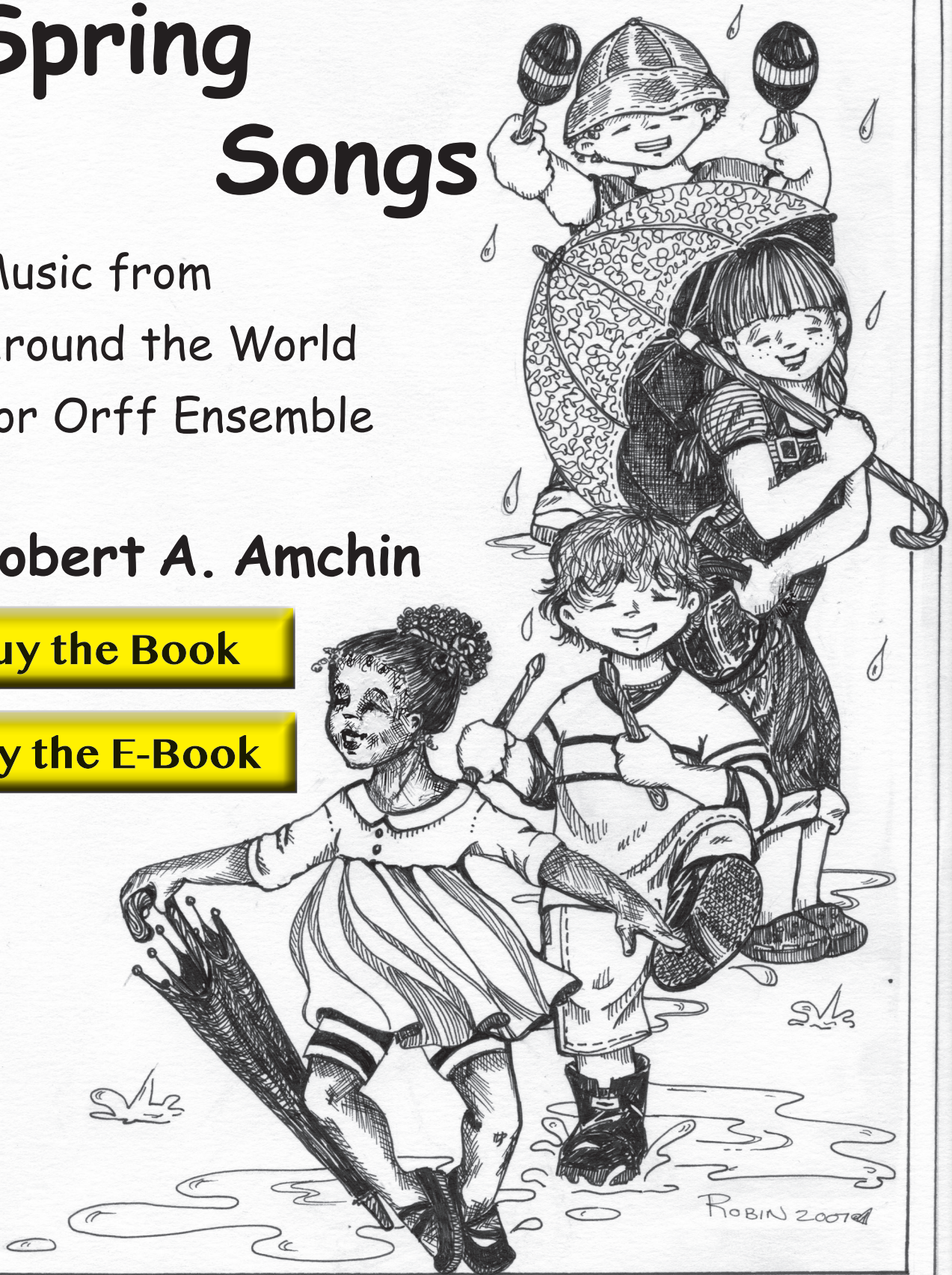
Spring Songs

Music from
Around the World
for Orff Ensemble

Robert A. Amchin

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Summary of Teaching Strategies

The following is a general outline for teaching using the Orff approach. Using speech, body percussion, echoing and simultaneous imitation can make learning these arrangements easier to teach.

Modeling Process for Teaching Accompaniments

- Once the class knows the song, model the accompaniment through body percussion or speech *while* the class sings.
- Share with the children what you did, with visuals or by performing. Invite the entire class to try the part while you sing the song.
- Switch roles.
- Invite some of the students to sing while others accompany.
- Transfer the speech or body percussion part to instruments. Invite everyone to perform each part before assigning a specific instrument player to an accompaniment pattern. Teach each part within the context of a given song.
- When students can perform one ostinato while others sing, introduce additional parts, vocally or with body percussion one at a time. Parts can be simplified or embellished, based on the skill level of the students.

Echo Teaching

- Many of the lessons in this collection suggest that students learn by echoing. Echo teaching maintains phrase, tonality, and tempo for children. Typically classes will learn four-beat phrases, but this can be extended to eight- and sixteen-beat phrases, helping with musical memory and continuity. Here is an example:

The image shows two staves of musical notation. The top staff is labeled "Teacher" and contains a melody in treble clef with lyrics "Ho, ho, ho - ta-ru koi." The bottom staff is labeled "Students" and contains the same melody, but it begins on the third measure of the teacher's staff, illustrating an echo. The lyrics for the students are "Ho, ho, ho - ta-ru koi."

- Typically, echo teaching of songs is done melodically. Exceptions of this might be when you are teaching a song in a foreign language (see “Learning Songs in Foreign Languages” below). Pulse, pitch, and tonality should remain constant through each echoed phrase. This teaching model can also be used when teaching instrumental pieces.

Teaching Without Echoing

- Some songs can be taught without echoing using *simultaneous imitation*. In this process, a song can be sung all the way through several times as the teacher invites the children to join in when they think they know the song.

Learning Songs in Foreign Languages

- Sing the song or play a recording of the song for the class.
- If you do not know how to pronounce a particular text, either seek out community members who can speak the language, find recordings of the given song, or search for web sites for mp3 files.
- Echo teach by syllable.
- Echo teach by syllable combinations.
- Echo teach by melodic phrase as described above.

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.

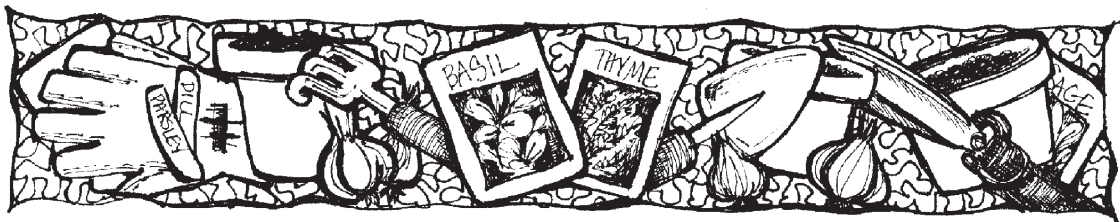
Do not dis - turb love - ly bean plants.
Nok - du but - te an - chi ma - ra.

A. Rec.

HD

BX

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Springtime Rap

Robert A. Amchin

4/4

Voice 1 Temple Blocks

Watch-ing all the flow-ers bloom.

Voice 2 Shaker

time. Spring time is the best

Voice 3 High Drum

Warm days the lit-tle birds take flight.

Voice 4 Low Drum

Spring time when the grass turns green.

3

V1

Watch-ing all the flow-ers bloom.

V2

time. Spring time is the best

V4

Warm days the lit-tle birds take flight.

V5

Spring time when the grass turns green.

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Springtime Rap

Background

“Springtime Rap” is an original composition using four speech ostinati. Each line suggests common themes of spring—blooming flowers, birds, and warmer weather. Enjoy as a speech and percussion piece or as inspiration using your children’s rhythmic play.

Concepts

Duple Meter / Quarter, Eighth, Sixteenth, Whole, and Half Notes / Divergent (dotted or syncopated)
Rhythms / Ostinato / Timbre / Improvisation

Suggested Process

- Speak each ostinato while exploring the rhythm of the words.
- Notate the first ostinato with children.
- Ask students to continue speaking the first ostinato while introducing the second ostinato.
- Notate the second ostinato with children.
- Invite the class to perform both ostinati at the same time.
- Introduce the third and fourth ostinati using the steps above.
- Invite children to notate the third and fourth ostinati.
- Identify which ostinati have convergent (on the strong beats) or divergent rhythms.
- Transfer each ostinato to body percussion and then unpitched percussion.

Explore the Accompaniment

- Transfer ostinati to a different instruments or timbral groups (drums and shakers are suggested in the score).
- Explore the sound of one, two, three, or more ostinati together using combinations of voices, body percussion, and instruments.

Further Explorations

- Add accents to key words of the ostinati.
- Play an elimination game by taking out words like *spring time* and *bloom*.
- Create new lyrics for each ostinato.
- Create new ostinati that complement those of “Springtime Rap.”
- Create melodies for each ostinato; play on barred percussion or recorders.
- Use “Springtime Rap” as an A Section to a larger performance of songs and poetry about spring.

Suggested Form

- A Begin Ostinato 1 using speech, adding subsequent ostinati one at a time.
- B Repeat the process in A with instruments.
- C Take ostinati out one at a time.

Teaching Canons and Rounds

Teach the melody in unison.

- Before the canon can be sung in two or more parts, students must be able to sing the melody in tune and without the teacher's help.
- Sing the entire round to the students.
- Echo by phrase.
- Give students the first note of each phrase as you echo, particularly when phrases begin a third above one another.
- Echo two phrases at a time. Include solfege pitches and starting notes of each phrase as needed. Sing longer phrases until the entire melody is learned.
- Sing the entire round with text in unison.
- Begin the round on a comfortable starting pitch by singing an introduction, such as "1-2-ready-sing." Drop out to allow students to demonstrate they can sing the song a cappella.
- Clarify the text and solfege motifs contained in the round to help children learn the material.

Introduce the first entry of the round.

- DO NOT divide the class in half immediately. As the class becomes more comfortable singing the melody (and text) accurately, musically, and in unison, introduce the second entrance yourself. Invite the class to sing the first entry while you begin the second entrance (without the class joining the second part).
- Ask the class "What happened?" This focuses the class to attend to the independent lines and listen to the entry of the second entrance. This also helps to keep students from shouting over one another when singing in two parts.
- Invite the class to listen and sing their part again while you sing the second part again. Invite them to tell you when the second part came in.
- Find the stronger singers to join you to sing the second part.
- Invite two or three others to join these stronger singers on the second entrance.
- Divide the class to sing the canon in two parts using the stronger singers as "teacher's helpers" for the two parts.
- Invite the class to sing the canon in two parts without the teacher.

Introduce entries of the round after two parts.

- The teacher may introduce the third part in a similar manner, first alone while the class sings the round in two parts. The teacher should model the new entrance while the students practice what they have already learned.
- Switch parts.
- Second and third parts of rounds are harder to sing, so let the stronger singers perform these parts before everyone is given a chance to come in second, third, etc.

Use accompaniments to support the singing.

- Accompany the round, as indicated, first with body percussion to outline the physical patterns of the instrumental parts. Then model the same motions on the actual instruments.
- Each child should have an opportunity to play the accompaniment with the round, when possible.
- Add instrument parts, one at a time, remembering to balance instrumental parts and voices. Singing is the central musical event in performing and enjoying rounds and canons.
- Enjoy singing the rounds with movement, instruments, and as many parts as the round allows.

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