



# **Handout Resources**

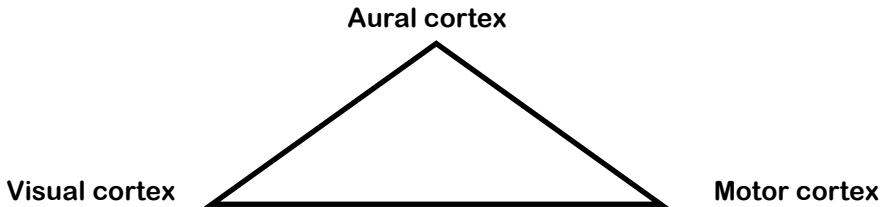
## **Workshop 2**

**with Helen Willberg, Lucy Ryan,  
Megan Ward and Susie Hardie.**

**30th Oct 2024, Dyer Street School**

# WHY MUSIC EDUCATION?

Music and rhythm activities aid learning by making connections in the brain between the Aural, Visual and Motor cortexes.



Music activities incorporate both Maths and Literacy which are consequently learned faster and more effectively.

The physical movement oxygenates the brain and the social connections stimulate endorphins that help create positive well-being.

The work of being human is to practise being *in time* and *in tune* with our fellow humans. This can include matching or copying each other, but also allows space for individual expression with group coherence.

## Intended Outcomes of TAMM workshop:

Participants will experience replicable models of classroom music to use within your daily schedule to support the curriculum and the wellbeing of both children and teachers.

Teachers and school leaders may feel empowered to build musical activities into their schedule.

# Sawubona



Sa-wu sa-wu bo bo, sa-wu sa-wu na na. Sa-wu bo, sa-wu na, sa-wu bo na.

Sawubona, Zulu greeting, literally meaning I see you, I respect you.

First time, actions in the air. Palms out on the Sa-wu beats. Palms facing you on bo beats. Fists on the na na beat.

Second time on the body.

Third time with a partner.

Can speed it up, slow it down, go up a key (step) for each repeat.

# BOOM CHICK-A BOOM *(anonymous)*

## Call-and-response-game

*(Set up a knees-clap pattern and maintain throughout)*

Caller: Boom chick-a boom *(group repeats)*

I said-a Boom chick-a boom *(group repeats)* I said-a Boom  
chick-a rock-a chick-a rock-a chick-a boom

*(group repeats)*

Uh-huh? *(group repeats)* Oh yeah! *(group repeats)*

One more time *OR* this time low/high slow/fast/loud/soft/  
silent/smooth/staccato...

...Sad/angry/happy/singing

## KI ANA AU PAKIA *(we are clapping)*

*Keri Kaa* wrote this version when she heard me teach Boom Chicka-Boom at WCE last century. The lines containing counting include some ancient words for some numbers.

Ki ana au pakia      kia ana au pakia

Ma te rawa                      ma te rawa

Ngihi ono                      ngihi ono

Whitu waru                      whitu waru

Haka                      haka

Ae ra?                      Ae ra?

Hi ha!                      Hi ha!

Ano ano                      ano ano

# Tina Singu

Translation: We are the burning fire, we burn, we burn. From Lesotho in South Africa, in the Xhosa language.

*Leader* *Whole group* *Leader*

Ti - na sin - gu le - lu - vu tae\_\_ o wat-sha, wat-sha, Ti - na

*Whole group*

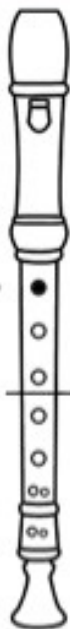
Ti - na sin - gu le - lu - vu tae\_\_ o wat-sha, wat-sha, wat-sha.

*Two groups*

*Wat-sha* *wat-sha* *wat-sha* *wat-sha* *wat-sha* *wat-sha*

Ti - na sin - gu le - lu - vu tae\_\_ o wat-sha, wat-sha, wat-sha.

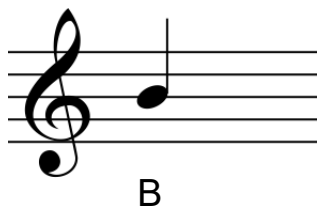
# RECORDER INTRODUCTION



Left hand at the top.

To play B:

use your thumb on the back hole and your first finger on the first hole.



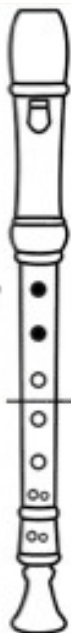
B

Separate the notes by touching your tongue against the mouthpiece, not by puffing. Breathe smoothly.

Any group needs to spend time copying various rhythms on B *before* they are ready to learn A.

Use a Beat Box and/or your imagination to creatively repeat B, then creatively repeat B and A, etc.

Repeat the review process each lesson. Each review becomes naturally shorter leaving more time to add new notes and new rhythms.



To play A:

use your thumb on the back hole and your first two fingers on the first two holes.



A

## BEAT BOX EXAMPLE

	1	2	3	4
Sticks			x	
Shakers				□
Shells				
Stones		□		

Constructing a beat box out of any set of sounds allows endless opportunities for creative repetition.

To use the beat box without equipment, choose body percussion sounds eg. clap, stamp, knee pat, click.

Lead the whole group through all the sounds, then divide into separate groups to hear the sounds fitting together. Repeat each iteration at least four times consecutively.

Rhythm notation can use standard rhythm symbols, simplified "stick notation" as shown here for "ta" and "ti-ti", or invent symbols that represent the various sounds.

# KOROMIKO - BY ANGELINE HAMIORA

D G  
 Ko-ro-mi - ko Ka-ra-ka, Ka-ra-ka,  
 Ta-ra-ta - , Ngai-o Ngai-o

5 D D A7  
 Ti kou-ka Ti kou-ka  
 To - ta - ra Nga ra-kau o te nga-he - re  
 A7 D G

9 G  
 Nga ra-kau o te nga-he - re  
 Nga ra-kau o te nga-he - re

13 G D G D  
 Ti-ti-ro ki nga pu-a - wai  
 He re-re-ke te - nei i te na -

17 A7 D A7 D  
 He re-re-ke he re-re - ke  
 He re-re-ke he re-re - ke

## BEGINNER RECORDER (A AND B)

**A A A A**\_\_      **A A A A**\_\_  
Ko-ro-mi-ko ,      ko-ro-mi-ko ,

**B**\_ **B B**\_      **B**\_ **B B**\_\_  
Ka---ra-ka ,      ka---ra-ka ,

**A**\_ **A**\_ **A**\_      **A**\_ **A**\_ **A**\_      (x)  
Ti kou-ka ,      ti kou-ka ,      Nga rakau o... etc.

## XYLOPHONE / GLOCKENSPIEL / BELLS PART I

**D**      **D**      **D**      **D**  
Koromiko ,      koromiko

**D**      **D**      **D**      **D**  
Ka-ra-ka ,      ka-ra-ka

**D D D**      **D D D**      (x)  
Ti kouka ,      ti kouka ,      Nga rakau o... etc.

## PART 2

**A**      **A**      **A**      **A**  
Koromiko ,      koromiko

**G**      **G**      **G**      **G**  
Ka-ra-ka ,      ka-ra-ka

**A A A**      **A A A**      (x)  
Ti kouka ,      ti kouka ,      Nga rakau o... etc.

# The Earth the Air the Fire the Water

Native American Indian

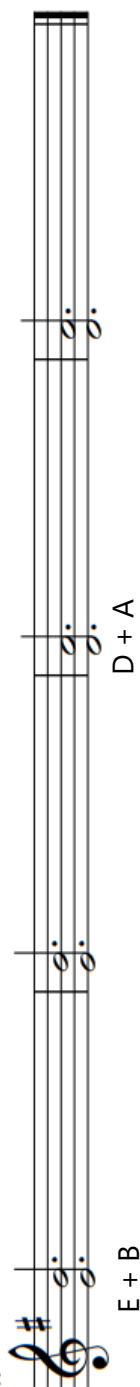
Em

D



The earth the air the fi - re the wa - ter re - turn re - turn The

This musical staff is in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4. The next measure contains a beamed eighth-note pair (C5, D5) followed by a quarter note E5. The following measure has a beamed eighth-note pair (F#5, G5) followed by a quarter note A5. The melody then descends through B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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## ACTIONS

Step with the right foot to the right, then step together with the left foot.

Repeat.

Step with the left foot to the left, then step together with the right foot.

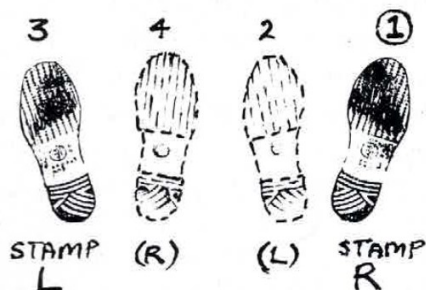
Repeat.

Raise arms out to the sides over four beats (option to add gestures on each beat). Hands can be held with neighbours in a circle, or each individually.

Lower arms over four beats.

Repeat raising and lowering arms.

The stepping action that begins this song is a doubled variant of the basic pattern from Phil Dadson's classic "From Scratch Rhythm Workbook". This pattern and variations make a great rhythmic accompaniment to many different songs, especially in a circle.



## LEARN MORE

For more resources, visit our website **[www.tamm.nz](http://www.tamm.nz)**.

We have lesson plans, demo videos and downloadable pdfs of this handout and similar resources.

Any feedback or questions? Contact Helen at [geoff.willberg@gmail.com](mailto:geoff.willberg@gmail.com) or the TAMM team at [tamusicmovement@gmail.com](mailto:tamusicmovement@gmail.com).

If you have a musical project underway and need advice or support, please get in touch! The purpose of our organisation is to assist teachers who may not be music specialists with bringing music education into the classroom.

Resources including teaching videos can also be found at

- Music Education New Zealand Aotearoa [www.menza.co.nz](http://www.menza.co.nz)
- Orff New Zealand Aotearoa [www.orff.nz](http://www.orff.nz)
- Choral Federation [www.nzcf.org.nz](http://www.nzcf.org.nz)

A book we recommend is *The Music Advantage* by Anita Collins.