



Teacher Resource Booklet

Teaching ideas designed around the Caribbean folk song

TINGALAYO

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BACKGROUND INFORMATION

Tingalayo is a children's song which originated in the Caribbean but has many versions in both Spanish and English, across the Spanish-speaking and English-speaking world. It's about a donkey, called *Tingalayo*; the words are mostly 'nonsense', used for the rhyme scheme which is more important than any accurate portrayal of the donkey's undoubted talents.

Lyrics

The lyrics used in this version are as follows:

Tingalayo! Come little donkey come!
Tingalayo! Come little donkey come!

My donkey walk, my donkey talk,
My donkey eat with a knife and folk.
My donkey walk, my donkey talk,
My donkey eat with a knife and folk.

Tingalayo! Ven, mi burrito ven!
Tingalayo! Ven, mi burrito ven!

Burrito si, burrito no.
Burrito come con tenedor!
Burrito si, burrito no.
Burrito come con tenedor!

Tingalayo! Come little donkey come!
Tingalayo! Come little donkey come!

Tingalayo! Come little donkey come!
Tingalayo! Come little donkey come!

My donkey hee, my donkey haw,
My donkey sleeps in a bed of straw.

Tingalayo! Come little donkey come!
Tingalayo! Come little donkey come!

Tingalayo! Come little donkey come!
Tingalayo! Come little donkey come!

Other versions, from various parts of the world, have lots of different verses. For example:

Dance / sing: wearing a diamond ring;
Dance / play: sing with me every day;
Eat / sleep: kick with his two hind feet.

It would be possible to develop a literacy activity in which students invent their own verses, taking account of both the rhyme scheme and the rhythm.

I LEARN THE SONG

TSO resources needed: Vocal score

Learning Intentions

- 1: To learn the words and understand the meaning and story behind the words.
- 2: To learn the melody and melodic contour of the phrases in the song.
- 3: To understand the style of the song.

Task 1: WHAT'S IT ABOUT?

Learn the words and understand the meaning and story behind the words

1: To learn the words of *Tingalayo*, begin by speaking the words in rhythm two phrases at a time and have students echo these while tapping a steady beat.

For example:

Teacher: Tin-ga-la-yo! Come, li-ttle don-key come!

Students echo: Tin-ga-la-yo! Come, li-ttle don-key come!

2: Once the words of the chorus have been learnt, continue by teaching the first verse in the same way.

The image shows a musical score for the song 'Tingalayo' in 2/4 time. It consists of four staves of music with lyrics written below each staff. The lyrics are: 'Tin - ga - la - yo! Come, lit - tle don - key come! Tin - ga - la - yo! Come, lit - tle, don - key, come! My don - key walk, my don - key talk, my don - key eat with a knife and for. My don - key walk, my don - key talk, my don - key eat with a knife and fork.'

Tin-ga - la - yo! Ven, mi bu - rri - to ven! Tin-ga - la - yo! Ven, mi bu - rri - to
Tin-gah-lah - yo! Ven, me ber-rree-toe ven! Tin-gah-lah - yo! Ven, me ber-rree-toe

ven! Bu - rri - to si, bu - rri - to no. Bu - rri - to co - me con te - ne -
ven. Ber-rree - toe see, ber-rree - toe noe. Ber-rree - toe comm-mah con teh - neh -

dor! Bu - rri - to si, bu - rri - to no. Bu - rri - to co - me con te - ne - dor!
door! Ber-rree toe see, ber-rree toe noe. Ber-rree toe comm-mah con teh-neh- door!

NB: The time taken to learn the words of the chorus and verses will vary according to the age of the children. To help learn the Spanish words, please refer to the words written in italics indicating the pronunciation. When learning the word “Burrito”, it is desirable to roll the “r” like the sound of a cat purring.

To assist younger students in learning the words, add actions that represent the words while teaching the lyrics.

Older students could invent their own actions to assist in learning the words.

3: Once the words and rhythm have been learnt discuss the meaning of the words by asking the class questions.

- What is the song about?
- What do you think Tingalayo is?
- What things does the donkey do?
- Who might be telling the story of the donkey Tingalayo?

4: Discuss where the song might come from. Refer to the notes on the Background Information of *Tingalayo*.

Possible Questions

- Are all the words we have learnt in English?
- What language do you think we have been learning when we say “Ven, mi burrito ven”?
- What do you think these words could mean?
- What country do you think this song comes from?
- What could be the reasons for writing this song?
- Who is the song written for?

After discussions about the origin of the song, find the Dominican Republic on a map.

Discuss where it is in relation to Australia.

Discuss the role of the donkey in the lifestyle of the Dominican Republic.

Think of a similar type of children’s song Australian children sing.

Curriculum Outcome for Activity 1, Task 1:

Learn the words and understand the meaning and story behind the words.

(ACAMUM 080, 084, 088; ACAMUR 083, 087, 091)

Task 2: HOW DOES IT GO?

Learn the melody and melodic contour of the phrases in the song

TSO Resources needed: Vocal score, plus graphics from Task 1.

1: Once the words and rhythm of the words have been learnt, begin teaching the melody.

Teach the melody by singing a phrase at a time with students echoing the phrase after you.

For example

Teacher: *Tin-ga-la-yo!*

Students: *Tin-ga-la-yo!*

Teach the chorus one phrase at a time. When the rhythm, pitch and words are secure continue by teaching the melody of the verses.

Ways to enhance teaching the melody

1. Use visual representation of pitch by raising and lowering hands to indicate the movement of the pitch up and down while singing the notes in a phrase.
2. Use Kodaly hand signs for the pitch if teacher and students are familiar with learning melody in this way.
3. Use the whole body as a pitch ladder. Touch different parts of the body for the different notes in the melody.
For example: Middle C = Toes, D = shins, E = knees, F = thighs, G = hips, A = chest, B = shoulders, high C = head.
4. Use a "Rainbow Ring" (large elastic ring). Form the class into a circle and have them hold the elastic ring. Move the ring up and down to match the contour of the melody.
5. Use movement scarves to "draw" the melodic contour of the phrases in the air.

NB: Older students may be able to work out the melodic contour for themselves. Give students time to work on their own, in a pair or small group to work out the pitch contour of one or more phrases of the melody. This activity can then be shared with the class.

2: Once the melody is secure play a game of "Finish my phrase"

Teacher begins singing a line of the song while pointing to herself/himself. The teacher then points to the class to finish each line of the song.

With older students, pointing to a single child or a small group of children to finish the phrase can develop this.

NB: Pointing to a single child allows the teacher to assess the child's ability to match the correct pitch with the song.

3: Learn to play the chorus and verse melodies on tuned percussion.

1. To enhance the learning of the melody and the melodic contour of the phrases, teach students the melodies on tuned percussion. This activity would suit middle to

upper primary students with previous experience playing melodies on instruments such as xylophones and marimbas.

2. Teach the melody of the chorus phrase by phrase. Play the 'Tingalayo' 4 note phrase on a xylophone while students watch. Repeat this phrase singing the note names instead of the words (E, G, A___, G___). Ask students to echo this on their own xylophone.
3. After learning the chorus phrase by phrase on the xylophone, put the whole chorus melody together.
4. Learn the verse melody in the same way.

NB: To simplify this activity

With younger children, or children with limited tuned percussion experience, teach only the chorus or just the *Tin-ga-la-yo!* phrase. The *Tin-ga-la-yo* phrase only requires learning a 4 note pattern. (E, G, A__ G__).

To expand this activity

Capable children who can play the entire chorus and verse melody can play along with the orchestral recording. (See the resources package for the orchestral recording.)

The melody in C major can accompany the recording from bar 8 until the instrumental section at bar 49. (See the vocal score.)

This activity could be used as an assessment task for playing a tuned percussion piece.

Curriculum Outcome for Activity 1, Task 2:

Learn the melody and melodic contour of the phrases in the song.

(ACAMUM 080, 084, 088; ACAMUM 081, 085, 089)

Task 3: WHAT'S IT LIKE?

Understand the style of the song

TSO Resources needed: Vocal score and orchestral recording of *Tingalayo*.

I: Listen to the orchestral and vocal recordings of the song.

Ask students to comment on the way in which the words of the song are sung. Older students may be able to brainstorm ideas with little assistance but younger children may require some scaffolding with questions.

- Is the singing smooth or bouncy?
- Is the singing light or heavy?
- Are there lots of long sounds and words or short sounds and short words?
- Is the melody slow, moderate or fast in tempo?
- Is the instrumental music smooth or bouncy?
- Is the instrumental music light or heavy?
- Are there a lot of long notes or short and detached notes?

2: Refer back to the words of the song and discussion of the song meaning in task 1.

- What is the song about?
- Who might be telling the story of the donkey Tingalayo?
- How would you describe the mood in the song? Is it fun, happy or serious?

Sing the song in the style to match the meaning and mood of the song.

Sing the song with the orchestral accompaniment.

NB: This activity can be extended by having a small group of children, a pair or individual sing a phrase, verse or chorus by themselves. This allows for assessment of required style of singing of this song.

Curriculum Outcomes for Activity 1, Task 3:

Understand the style of the song.

(ACAMUM 080, 084, 088; ACAMUM 081, 085, 089; ACAMUR 083, 087, 091)

2 EXPLORE THE STRUCTURE

Learning Intentions:

- 1: To understand the overall structure of the orchestral arrangement of *Tingalayo*.
- 2: To hear and discriminate between the different sections of the vocal lyrics in *Tingalayo*.
- 2: To hear and discriminate between the different orchestral timbres in the musical structure of *Tingalayo*.

TSO Resources needed: Vocal score, orchestral and vocal recordings; pictures of instruments from the ‘What is a Symphony Orchestra?’ resource.

Task 1: CHART THE SONG

Focus on vocal lyrics

- 1: Prepare students to listen to the orchestral recording of *Tingalayo* with the vocal part.
- 2: Prior to listening to the vocal arrangement, students should learn the song and have an understanding about which words and melody make up the chorus and verses.
- 3: Discuss with students that the song and orchestral arrangement by Lisa Chesney is made up of eleven parts or short sections. These are comprised of several chorus, verses and instrumental sections.
- 4: Remind students to listen out for the “order” of the song words and instrumental sections throughout the piece.

NB The table below, showing the structure of the vocal recording of *Tingalayo*, is provided for teacher reference.

Section Number	Structure	Vocal lyrics or Instrumental music
1	Introduction	Orchestra only
2	Chorus melody	<i>Tingalayo! Come, little donkey, come!</i>
3	Verse 1 melody	<i>My donkey walk, my donkey talk...</i>
4	Chorus melody	<i>Tingalayo! Ven, mi burrito ven!</i>
5	Verse 2 melody	<i>Burrito si, burrito no...</i>
6	Chorus melody	<i>Tingalayo! Come, little donkey, come!</i>
7	Instrumental section	Orchestra only
8	Chorus melody	<i>Tingalayo! Come, little donkey, come!</i>
9	Verse 3 melody	<i>My donkey hee, my donkey haw...</i>
10	Chorus melody	<i>Tingalayo! Come, little donkey, come!</i>
11	Chorus melody	<i>Tingalayo! Come, little donkey, come!</i>

Listening Activity: The structure of the *Tingalayo* folk song

Listen to the orchestral arrangement of the *Tingalayo* folk song arranged by Lisa Cheney and then fill in the table below.

Section Number	Structure	Vocal lyrics or instrumental music
1	Introduction	
2	Chorus melody	
3	Verse 1 melody	
4	Chorus melody	
5	Verse 2 melody	
6	Chorus melody	
7	Instrumental break	
8	Chorus melody	
9	Verse 3 melody	
10	Chorus melody	
11	Chorus melody	

Choose from the list below to match the correct song lyrics or instrumental break for each section of the piece. Write each answer in the “Vocal lyrics or instrumental music” column.

Tingalayo! Come, little donkey, come!

My donkey walk, my donkey talk...

My donkey hee, my donkey haw...

Tingalayo! Ven, mi burrito ven!

Burrito si, burrito no...

Orchestra only

Tingalayo! Come, little donkey, come!

Orchestra only

Variations in Task 1

F - 2

1: This activity can be done as a whole class activity by listening to each small section and pausing the music at the end of each one. Please refer to the table above.

2: Ask students what song words or instruments they could hear in each section. Prompt where necessary with guiding questions.

3: Use the teacher reference table above as a template to make individual cards with the musical sections and song words. Place all the cards in the middle of a class circle. Section by section ask the children to find the appropriate card for the section and song words just heard in the music and build the structure of the piece with the cards. The class will see a large visual representation of the structure.

NB: The activity above could be used for 3 – 4 students also.

3 – 4

1: The structure column above could either be shown on the board or also worked out by the class after listening to the piece.

2: Listen as a whole class to each small section and pause the music at the end of each one.

3: Ask students what song words or instruments they could hear in each section.

Write these on the board.

NB: This activity could be used for 5 – 6 students also.

5 – 6

1: This activity can be done as an individual listening activity by using the worksheet on the following page.

2: The music should be played in the same way as for younger children, listening to each small section and pausing the music at the end of each one.

3: Students will then choose from the list of song lyrics or instrumental sections and place the correct answer in the table.

NB: This activity could also be used as a listening assessment.

NB: This activity could also be used with capable 3 – 4 students.

Curriculum Outcomes for Activity 2, Task 1

1: To understand the overall structure of the orchestral arrangement of *Tingalayo*.

2: To hear and discriminate between the different sections of the vocal lyrics in the folk song *Tingalayo*.

(ACAMUM 080, 084, 088)

Task 2: WHAT'S THAT INSTRUMENT?

Focus on instrumental timbre

The following chart is for teacher reference.

Time in seconds	Structure	Instruments
0 - 13	Introduction	Most of the orchestra
14 - 25	Chorus melody	Solo: clarinet
26 - 38	Verse 1 melody	Duet: flute and violin
39 - 49	Chorus melody	Solo: oboe
50 – 1:01	Verse 2 melody	Ensemble: flutes, oboe, clarinet, trumpet, violin
1:02 – 1:13	Chorus melody	Solo: flute
1:14 – 1:38	Instrumental section	Full orchestra
1:39 – 1:50	Chorus melody	Solo: flute
1:51 – 2:02	Verse 3 melody	Trio: clarinet and bass clarinet then trumpet added
2:03 – 2:14	Chorus melody	Solo: flute
2:15 – 2:28	Chorus melody	Quartet: flute, piccolo and violins

1: Prepare students to listen to the orchestral recording of *Tingalayo*. (It would be helpful to sing the song along with the instrumental recording prior to beginning this listening activity.)

2: Prior to listening, students should have some knowledge of the instruments of the orchestra, the instrument families and their individual timbre and characteristics.

3: Discuss with students that the orchestral arrangement by Lisa Cheney is made up of eleven parts or short sections. These are comprised of instrumental sections and several melodic chorus and verses, which can be sung along to.

4: Remind students to listen out for the different instrument solos, duets, and other combinations throughout the piece.

Listening Activity: The timbre of orchestral instruments

Listen to the orchestral arrangement of *Tingalayo* arranged by Lisa Cheney and then fill in the table below.

Section Number	Structure	Instruments
1	Introduction	
2	Chorus melody	
3	Verse 1 melody	
4	Chorus melody	
5	Verse 2 melody	
6	Chorus melody	
7	Instrumental section	
8	Chorus melody	
9	Verse 3 melody	
10	Chorus melody	
11	Chorus melody	

Choose from the list below to match the correct instrument(s) for each section of the piece. Write each answer in the “Instruments” column.

Full Orchestra

Most of the Orchestra

Ensemble: flutes, oboe, clarinet, trumpet, violin

Quartet: flute, piccolo and violin 1+2

Trio: clarinet and bass clarinet then trumpet added

Duet: flute and violin

Solo: flute

Solo: flute

Solo: flute

Solo: oboe

Solo: clarinet

Variations in Task 2

F - 2

1: This activity can be done as a whole class activity by listening to each small section and pausing the music at the end of each one.

2: Ask students what instrument(s) they could hear in that section. Prompt where necessary with photos of instruments or guiding questions. Look at a picture of the instrument and discuss why it sounds the way it does.

3: Use the teacher reference table above as a template to make individual cards with the musical sections and instruments. Place all the cards in the middle of a class circle. Section by section, ask the children to find the appropriate card for the section and instrument(s) just heard in the music and build the structure of the piece with the cards. The class will see a large visual representation of the structure.

NB: The activity above could be used for 3 – 4 students also.

3 – 4

1: The structure column above could either be shown on the board or also worked out by the class after listening to the piece.

2: Listen as a whole class to each small section and pause the music at the end of each one.

3: Ask students what instrument(s) they could hear in that section.

Write these on the board or use a picture of that instrument instead for visual learners.

4: This activity could be extended by discussing why the composer might have chosen the particular instruments to play the melodic solos.

5 – 6

1: This activity can be done as an individual listening activity by using the worksheet on the following page.

2: The music should be played in the same way as for younger children, listening to each small section and pausing the music at the end of each one.

3: Students will then choose from the list of instruments and place the correct one in the table.

4: This activity could be extended by discussing why the composer might have chosen the particular instruments to play the melody line and why some of the instruments combine as a duet, trio or quartet to play the melody line.

NB: This activity could also be done to assess listening skills for timbre of orchestral instruments.

NB: This activity could also be used with capable 3 – 4 students.

Curriculum Outcomes for Activity 2, Task 2

1: To understand the overall structure of the orchestral arrangement of *Tingalayo*.

2: To hear and discriminate between the different orchestral timbres in the different sections of *Tingalayo*.

(ACAMUM 080, 084, 088)

3 EXPLORE *TINGALAYO* RHYTHMS

Learning Intentions:

- 1: To discriminate aurally between the timbres of orchestral percussion instruments featured in *Tingalayo*.
- 2: To learn some of rhythm patterns played by instruments in percussion section.
- 3: To perform the percussion rhythms on the orchestral percussion instruments
- 4: To accompany the orchestral recording with the featured percussion.

TSO resources needed: Orchestral recording of *Tingalayo* without vocals.

Task 1: PERCUSSION DETECTIVE

Listen to the orchestral recording of *Tingalayo* and identify featured percussion instruments

Preparation activity

To assist younger students or students with little percussion experience, prepare for this activity by first exploring the percussion instruments featured in the piece: woodblock, cabasa and guiro. The two-toned Chinese woodblock works well for the two-tone rhythm pattern played in the orchestral music. Also include other classroom percussion instruments in this activity.

- 1: Sit the class in a circle and put a variety of percussion instruments in the centre of the circle. Have enough instruments so each child has one.
- 2: Ask individual students to collect an instrument from the middle. When all children have chosen an instrument, have the class explore the sounds on their instrument.
- 3: As a class, look at the instruments one variety at a time, listening to the sounds they make. Discuss how to play them, what they are made from and find out which children have the same one. Continue this process until all instruments have been explored.

Prepare to listen to the orchestral arrangement (no vocals) of *Tingalayo*.

- 1: Explain to students that they need to listen out for five featured rhythms patterns played by percussion instruments.
 - 2: Place the featured instruments, woodblock, cabasa and guiro and two or three others at the front of the class. Show the instruments to the class, and ask some students to demonstrate their sound and name them. Tell students that some of these instruments will be featured in the music and they need to be a listening detective to work out which ones.
- NB: Three different instruments are used to play these patterns. One instrument is played three times in the orchestral music.
- 3: Play the instrumental recording. To help students focus their listening, the music can be paused prior to each featured instrument. This allows the teacher to point out that a featured instrument is about to play. Some are challenging to hear, particularly the guiro.

NB: Pause the music at the following points:

Featured instrument	Time
Woodblock	39 seconds
Cabasa (1)	51 seconds
Cabasa (2)	1 minute 15 seconds
Guiro	1 minute 27 seconds
Cabasa (3)	2 minutes 9 seconds

4: After each instrument has played, pause the music again and ask the class what instrument was featured. List these on the board. Then ask the class whether they think any of the instruments were representing something in particular in the folk song. For example, the woodblock rhythm sounds like the trotting hooves of the donkey.

Extension activity for assessment

This activity can be used as an individual listening activity for older students with experience in listening to percussion and orchestral music.

Sit students separately around the room with paper and pen. Ask students to write down the featured instruments they hear in a sequential list.

1: Woodblock, 2: Cabasa, 3: Cabasa, 4: Guiro, 5: Cabasa. The piece should be played more than once to allow students to check their answers.

Curriculum Outcome for Activity 3, Task 1

1: Discriminate aurally between the timbre of orchestral percussion instruments featured in *Tingalayo*.

(ACAMUM 080, 084, 088)

Task 2: JOIN THE ORCHESTRA **Perform as an Orchestral Percussionist**

This activity is suited to capable middle and upper primary school students with considerable rhythm reading and playing experience.

1: Introduce each percussion rhythm pattern one at a time.

2: Show the written rhythm pattern on the board for the class to see.

See the next page for rhythm patterns.

3: Teach the rhythm by rote in two bar phrases. The teacher should say and clap the phrase and then the students echo this. Each two bar pattern may need to be repeated multiple times. Use rhythm time names to assist learning the rhythms.

4: When the rhythms are secure, take the rhythm time names away.

5: Add the specific percussion instruments to play each pattern as it appears in the recording. Try to divide the patterns as evenly as possible amongst the class. Use alternative instruments if necessary. Ask student what alternative instrument has a similar timbre to the orchestral one. For example, maracas have a similar sound to the cabasa.

6: When the patterns are very secure on the instruments, try to perform the rhythm patterns in time with the orchestral music. The teacher may need to direct each instrument to be ready to play and perhaps play their rhythm with them.

Percussion rhythm patterns from *Tingalayo*

Woodblock: bars 25-30 (39 seconds)



Cabasa: bars 33-39 (51 seconds)



Cabasa: bars 50-55 (1:15)



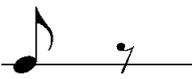
Guiro: bars 57-63 (1:27)



Cabasa: bars 85-96 (2:09)



Rhythm time names

Notation	Time Names
	Tim-ka, tim-ka, tim-ka, tim-ka
	Ti - tika
	Ti-ti
	Zah,ah,ah,ah
	Tika tika
	ti
	Tika-ti
	Ka-tim-ka
	ta
	zah

Extension activity

This could be used as an assessment task for reading and playing rhythm patterns in time with recording.

Each part would be played by one student at a time, or by dividing a pattern evenly between two children. This task would require the piece to be played through several times. Students would also need some individual practice time on their part before performing it along with the recording.

A simplified version for 3-4 and 5-6 children:

1: All instruments could simply play a 6 bar pattern using the first 6 bars of the rhythms provided from the score of *Tingalayo*. The woodblock part is only 6 bars long in the score and recording. The cabasa would only need one rhythm pattern, not three different ones as in the recording.

2: If playing with the recording is too difficult, the simplified rhythms could be given a structure by the class and practiced and performed as whole class rhythmic ensemble piece.

3: This could be developed further by dividing the class into small groups to practice and perform the class rhythmic piece or by allowing each group to change the structure of the rhythm order to create a new arrangement.

A simplified version for F-2 children:

1: This task could be simplified for young children by directing them to just keep a steady beat on the selected instruments in time with the recording.

2: Alternatively, use the first two bars only of each instrument rhythm pattern and repeat these as an ostinato.

Curriculum Outcomes for Activity 3, Task 2:

2: Learn some of rhythm patterns played by instruments in percussion section.

3: Perform the percussion rhythms on the orchestral percussion instruments

4: Accompany the orchestral recording with the featured percussion.

(ACAMUM 080, 084, 088; ACAMUM 081, 085, 089)

4 BE INSPIRED!

Learning intentions:

1: Children will use the words of the song to create actions and movements to accompany the song.

2: Children will use “junk percussion” to create movements and to rhythmically accompany the song *Tingalayo*.

TSO resources needed: Song word sheet and TSO recording with singing.

Task 1: MOVE TO THE MUSIC

Create movements to accompany the song

1. Teach students the song words to *Tingalayo*.
2. When the song is learnt, sing it with the vocal recording.
3. Discuss what the Spanish words mean. NB For singing purposes, the translation is “tweaked” to match the rhythm.

Ven, mi burrito ven translates to *Come, little donkey, come.*

Burrito si, burrito no translates to *Little donkey yes, little donkey no.*

Burrito come con tenedor! translates to *Little donkey eats with a fork.*

4. Beginning with the chorus, discuss what actions could be created to match the singing words.
5. Continue this process with the verses. Young children may need support with ideas.
6. When actions are decided, practice all the way through until the class can perform them with the recording.

Extension activities for middle and upper primary students

1. The class could create movements for the chorus only. Then divide the class into small groups. Each group could be responsible for creating actions for one verse only. Once rehearsed, the song should be performed as a whole with all students performing the chorus actions and each small group performing their group actions in their verse of the song.
2. Children could work in small group to create their own actions for the whole song and perform these to the class.
3. The class could be divided into pairs with one student taking on the role of the donkey “Tingalayo” and the other being Tingalayo’s owner. The student playing the donkey would create the actions to match the words about Tingalayo and the other student would create actions to match the words about the donkey’s owner.

When this has been well rehearsed, each pair should share their actions with the class.

Curriculum Outcome for Activity 4, Task 1:

1: Children will use the words of the song to inspire actions and movements to reinforce the meaning of the words.

(ACAMUM 082, 086, 090)

Task 2: CREATIVE CUTLERY

Use “junk percussion” to create movements and accompany the song *Tingalayo*

Resources required: Song word sheet and TSO recording with singing and enough plastic cutlery for each student to have a knife and fork.

1. Teach students the song words to *Tingalayo*.
2. When the song is learnt, sing it with the vocal recording.
3. Discuss what the Spanish words mean. NB For singing purposes, the translation is “tweaked” to match the rhythm.

Ven, mi burrito ven translates to *Come, little donkey come*.

Burrito si, burrito no translates to *Little donkey yes, little donkey no*.

Burrito come con tenedor! translates to *Little donkey eats with a fork*.

4. Explain the creative task. Using only a plastic knife and fork, students will invent actions to suit the words of the song or create percussive sound effects.
5. A good place to start creating the actions is with the words “My donkey walk, my donkey talk. My donkey eat with a knife and fork”.

Examples:

My donkey walk: while sitting in a circle, students could “walk” their knife and fork forward and back.

My donkey talk: students could hold their fork up near their mouth mimicking a microphone.

My donkey eat with a knife and fork: students could pretend to cut up and eat some food with their knife and fork.

NB (i): Use the rhythm of some of the chorus, particularly the minims in *Tinga-la-yo*, to create long sounds by scraping the blade of the plastic knife over the side of the fork for the 2 beat minims.

NB (ii): The beat of the song could simply be played in some parts of the song by tapping the knife and fork together or scraping the knife blade on the fork.

6. When actions and/or beat and rhythm patterns have been created with the knives and forks, practice putting all the parts of the song together sequentially.
7. When the actions are secure perform the knife and fork actions with the vocal recording while the students also sing the song.

Extension activities for middle and upper primary students

1. The class could create movements for the chorus only. Then divide the class into small groups. Each group could be responsible for creating actions for one verse only. Once rehearsed the song would be performed as a whole with all students performing the chorus actions and each small group performing their group actions in their verse of the song.
2. Children could work in small group to create their own actions for the whole song and perform these to the class.

Curriculum Outcome for Activity 4, Task 2:

2: Use “junk percussion” to create movements and to rhythmically accompany the song *Tingalayo*.

(ACAMUM 082,086,090)

Task 3: ACCOMPANY WITH CUPS

Use plastic cups to create rhythm and beat patterns to accompany the song *Tingalayo*

Resources required: Song word sheet, TSO recording with singing and enough strong plastic cups for one per student.

1. Teach students the song words to *Tingalayo*.
2. When the song is learnt, sing it with the vocal recording.
3. Discuss what the Spanish words mean. NB For singing purposes, the translation is “tweaked” to match the rhythm.

Ven, mi burrito ven translates to *Come little donkey come*.

Burrito si, burrito no translates to *Little donkey yes, little donkey no*.

Burrito come con tenedor! translates to *Little donkey eats with a fork*.

4. Teach the cup rhythm pattern for the chorus. Follow the instructions below.

Chorus Cup Actions



++ ____ ^ <>< ++ ^ ++ ____ ^ <>< ++ ^

Actions Key

The plastic cup should be placed open side up for the chorus actions.

Begin with the cup in the floor in front of the player’s left hand

The students should sit with crossed legs on the floor to perform this activity.

- ++ Tap hand over the rim of the cup twice
- ____ Slide cup across the floor from the players left to right
- ^ Lift cup up from the right and tap loudly back onto the floor
- <>< Hold cup on one side with one hand and tap with the other hand on the opposite side of the cup.

5. When students can do all the different rhythm patterns on their cup, practice doing these actions while singing the chorus.

6. When the chorus cup actions are secure, sit students in a circle and explain and demonstrate that each person’s cup will move to the person on their right twice during each chorus.

7. In the circle, practice the progressive cup movements.

NB: During the verses each student could either tap the beat with their cup or pass the cup around the circle to the beat of the song. (Like pass the parcel).

8. Explain creative task: students will create a percussive pattern with their cup to fit the length of one verse of the song, (16 beats).

NB: The percussive pattern on the cup could match the rhythm of the verse or be unique.

Extension activities for middle and upper primary students

1. Divide the class into small groups. Each group could be responsible for creating the cup percussion for one verse. Once the group has created and rehearsed their percussive verse the song would be performed as a whole with all students performing the chorus actions and each small group performing their verse actions in their verse of the song.
2. Children could work in small group to create their own actions for the whole song and perform these to the class.

Curriculum Outcome for Activity 4, Task 3:

2: Use plastic cups to create rhythm and beat patterns to accompany the song Tingalayo.

(ACAMUM 082,086,090)

ASSESSMENT

Successful completion of any of the activities in this pack will offer evidence against one or more of these outcomes, at the appropriate level for your students:

AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC, Version 8.1 (sourced 25/01/2017)		
F-2	3-4	5-6
<p>ACAMUM080</p> <p>Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084</p> <p>Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088</p> <p>Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
<p>ACAMUM081</p> <p>Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085</p> <p>Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089</p> <p>Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
<p>ACAMUM082</p> <p>Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086</p> <p>Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090</p> <p>Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>
<p>ACAMUR083</p> <p>Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR087</p> <p>Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR091</p> <p>Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>