



Hook, Line and Sinker

The Power of Rhythm and Rhyme



Dr. Rene Boyer
Sponsored by Peripole

Beat 2--Guiro
Beat 4- Triangle

Stand By Me Orff

Soprano Recorder

Soprano Xylophone

Alto Xylophone

Bass Xylophone

Percussion

S. Rec.

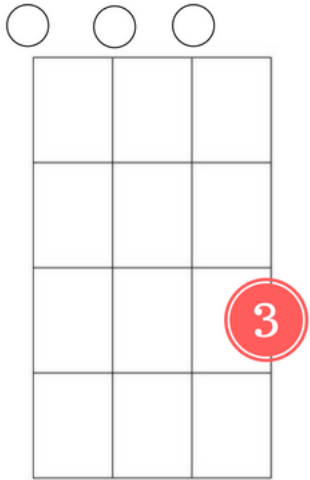
SX

AX

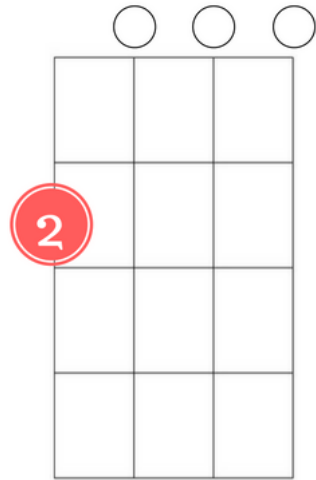
BX

Stand By Me

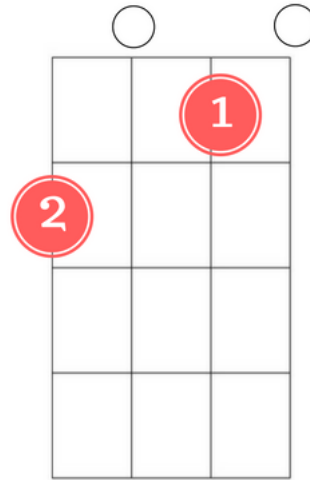
C



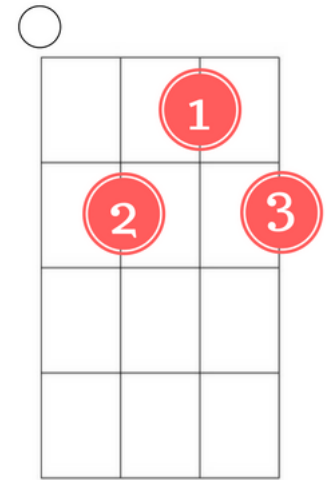
Am



F



G7



Stand By Me Lyrics

When the night has come
And the land is dark
And the moon is the only light we'll see
No I won't be afraid, no I won't be afraid
Just as long as you stand, stand by me
So darlin', darlin', stand by me, oh stand by me
Oh stand by me, stand by me

If the sky that we look upon
Should tumble and fall
Or the mountains should crumble to the sea
I won't cry, I won't cry, no I won't shed a tear
Just as long as you stand, stand by me
Whenever you're in trouble won't you stand by me
Oh stand by me, won't you stand by



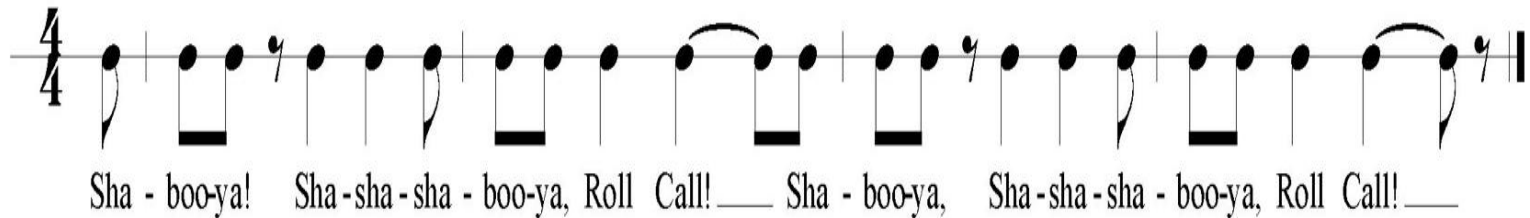
Ukeleles
Guitars
Recorders
Boomwhackers



Rhyme and Rhythmic Instruments

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.

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

RHYTHM INSTRUMENTS

- RHYTHM STICKS
 - CLAVES
 - WOODBLOCKS
 - CABASA
 - MARACAS
 - GUIRO
 - COWBELL
 - AGOGO BELL
- A VARIETY OF DRUMS
- RAINSTICKS
- TRIANGLES
- FINGER CYMBALS
- GONG
- ATCHET



ORFF BARRED INSTRUMENTS

- XYLOPHONES
- METALLOPHONES
- GLOCKENSPIELS



- BASS BARS

- ALSO CONSIDER A TRAP SET



Love Alive Orchestra

Barry White

Rhythms in Four #1

A collection of musical notation examples for rhythms in 4/4 time, arranged in three columns and five rows. The notation includes various note values, rests, and articulation marks.

- Column 1:** Row 1: Quarter, Quarter, Quarter, Quarter. Row 2: Quarter, Quarter, Quarter, Quarter. Row 3: Quarter, Quarter. Row 4: Quarter, Quarter. Row 5: Quarter, Quarter, Quarter, Quarter.
- Column 2:** Row 1: Quarter, Quarter, Quarter, Quarter. Row 2: Quarter, Quarter, Quarter, Quarter. Row 3: Quarter, Quarter, Quarter, Quarter. Row 4: Quarter, Quarter, Quarter, Quarter. Row 5: Quarter, Quarter, Quarter, Quarter.
- Column 3:** Row 1: Quarter, Quarter, Quarter, Quarter. Row 2: Quarter, Quarter, Quarter, Quarter. Row 3: Quarter, Quarter, Quarter, Quarter. Row 4: Quarter, Quarter, Quarter, Quarter. Row 5: Quarter, Quarter, Quarter, Quarter.



Superstition by Stevie Wonder

Rhythms in Four #2



Billie Jean By Michael Jackson

Rhythms in Four #1

The image displays musical notation for the song 'Billie Jean' in 4/4 time, organized into a grid of 5 rows and 3 columns. The notation is minimalist, focusing on rhythm and pitch through stems and note heads.

- Row 1:** Column 1: Four quarter notes. Column 2: Three quarter notes followed by a quarter rest. Column 3: Two quarter notes, a pair of eighth notes, and a quarter note.
- Row 2:** Column 1: Quarter note, quarter rest, quarter note, quarter rest. Column 2: Quarter note, eighth note, eighth note, quarter note, quarter note. Column 3: Quarter note, quarter note, quarter note.
- Row 3:** Column 1: Quarter note, quarter note. Column 2: Four eighth notes followed by a quarter note. Column 3: A pair of eighth notes, a quarter note, and a quarter note, all enclosed in a rectangular box.
- Row 4:** Column 1: Quarter note, quarter note. Column 2: Quarter note, eighth note, eighth note, quarter note, quarter note. Column 3: Quarter note, quarter rest, quarter note, quarter note.
- Row 5:** Column 1: Quarter note, quarter note, eighth note, eighth note, quarter note. Column 2: Quarter note, quarter note, eighth note, eighth note, quarter note. Column 3: Eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, quarter note, quarter note.

Quarter-Eighth-Rest



Flower Pot #2



Musette in D by Bach



Fine

Wood Blocks

Jingle Bells

Frame Drum

Musical score for Guiro, Wood Blocks, Jingle Bells, and Frame Drum. The score is in 4/4 time and consists of four measures. The Guiro part has a rhythmic pattern of eighth notes with accents. The Wood Blocks part has a rhythmic pattern of quarter notes. The Jingle Bells part has a rhythmic pattern of quarter notes. The Frame Drum part has a rhythmic pattern of quarter notes. The score ends with a double bar line and a repeat sign, followed by a final measure.

D.C. al Fine

Gro.

W. Bl.

JB

Musical score for Gro., W. Bl., JB, and an unlabeled part. The score is in 4/4 time and consists of five measures. The Gro. part has a rhythmic pattern of quarter notes. The W. Bl. part has a rhythmic pattern of quarter notes. The JB part has a rhythmic pattern of eighth notes. The unlabeled part has a rhythmic pattern of quarter notes. The score ends with a double bar line.

Add jingle bells, timpani and triangles

Hiyah

Orff

to Glockenspiel

Musical score for Glockenspiel, Soprano Xylophone, Alto Xylophone, and Wood Blocks. The score is in 4/4 time and consists of three measures. The Glockenspiel part is written in treble clef with a 4/4 time signature, featuring a melody of eighth notes. The Soprano Xylophone part is also in treble clef with a 4/4 time signature, playing a rhythmic accompaniment of eighth notes. The Alto Xylophone part is in treble clef with a 4/4 time signature, playing a rhythmic accompaniment of eighth notes. The Wood Blocks part is in a double bar line with a 4/4 time signature, playing a rhythmic accompaniment of eighth notes.

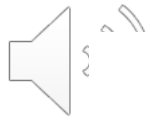
AG

SX

AX

W. Bl.

Musical score for AG, SX, AX, and W. Bl. The score is in 4/4 time and consists of three measures. The AG part is written in treble clef with a 4/4 time signature, featuring a melody of eighth notes. The SX part is in treble clef with a 4/4 time signature, playing a rhythmic accompaniment of eighth notes. The AX part is in treble clef with a 4/4 time signature, playing a rhythmic accompaniment of eighth notes. The W. Bl. part is in a double bar line with a 4/4 time signature, playing a rhythmic accompaniment of eighth notes.



Temporal

Puerto Rico

Wind and rain, Wind and rain, On its way this hur-ri - cane.

Claves

Congas

Maracas

5

5

5

5

What will be my Puer - to Ri-co, When its hit by wind and rain?

Cl.

Cgas.

Mar.



La Murga de Panama



The Salsa originated in the Carribean.

It has a strong African influence.

If you visit any Latina country,
this is the style of music that you
will hear.



Cooley's Reel

Irish Dance



- Students from all races and background will have fun creating steps and dances to this famous Irish tune.
- They will clearly be guided to feel the basic pulse as it is driven by the folk sounds of Ireland.

Chan Mali Chan Malay Folk Song



Chan Mali Chan Malay Folk Song

Di ma-na di-a, a - nak kam-bing-sa-ya, A nak-kam-bing sa-ya, Ket-ti pun— pa-ya,
Chan Ma-li Chan! Chan Ma-li Chan! Chan Ma-li Chan, Ket-ti pun— pa-ya.

Chan Drumming

Musical notation for Chan Drumming, showing a 4/4 time signature and a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a half note, a quarter note, and a quarter note, followed by a double bar line.



Ballad of the Underground Railroad

Rene Boyer

- The Underground Railroad,
 - The Underground Railroad.
 - Everybody get on board,
 - So come on children we're bound for freedom
 - We'll make it by the help of the Lord.
-
- Published by Hal Leonard



United We Stand

Boyer

Chorus

U - ni - ted we stand. Through - out this great land.

You're my bro - ther and my sis - ter — so take me by the hand.

We are proud of this great na - tion, we'll walk hand in hand. — Mat - ters

To - geth - er we will work, We'll work as one. There's no

not our race or creed. — To -

foe that can de - feat us. — We're

ge - ther We'll suc - ceed. U - ni - ted we stand. — Oh, yes we can. —

walk - ing side by side. U - ni - ted we stand. — Oh, yes we can. —