

Christoph Maubach Banaha

Banaha was introduced to me as a children play song from the southern parts of the Congo in the Kiluba language. The video, which shows the song and the accompanying body percussion was created with the App *A Capella*. <https://www.youtube.com/watch?v=cB2GTHO36sw>

Introduction: The activities in this lesson are designed for children between 9 and 12 years of age. The current teaching situations vary considerably, and it is therefore necessary to vary, reduce or omit some of the teaching ideas proposed here. Online learning with Orff-Schulwerk can include the use of digital communication tools. In this case I used the App *A Capella* by Mixchord. Here is a video link to a tutorial for this App <https://www.youtube.com/watch?v=WX3imwWmgmc>

Some learning intentions:

- We learn to perform the song.
- We create new movement patterns to sections of the song.
- We create new body percussion patterns to the song.
- We explore the melody development of the song.

Children Play Song.
Kiluba language,
southern Congo,
Katanga province.

Banaha

Si, si, si, si do-la da, ya-ku si-na la do ba-na - ha. Si, si, si si

do-la-da, ya-ku si-na la do ba-na - ha Ba-na ha, ba-na - ha ya-ku

si-na la do ba-na - ha Ba-na - ha, ba-na - ha ya-ku si-na-la do ba-na - ha

Ha ba-na - ha ya-ku si-na la-do-ba na ha Ha ba na - ha, ya-ku

si-na la do ba-na - ha. Body Percussion Improvistiacion

1. Warm up and sensitisation

Everybody stands in a circle.

- Teacher sings the A section and steps in place: r tog, l tog, r tog, l, tog...to the steady beat.
- Still moving, the teacher sings A again with varying dynamics: *p*, *mf*, *f*, *pp*. All echo.
- All echo. We repeat the process until the activity is performed musically and securely.

2. Focus on listening and creating

- Still moving, the teacher sings the first line of the song in her head, miming the words and then sings 'Yaku sina lado banaha' out aloud.

- All echo. All perform the first line ‘silently’, teachers sings second line aloud. Change over.
- What other activities can we invent for different phrases? For instance:
- Still moving from side to side, sing the first line, clap the second line. Change over.
- Work in pairs: No.1 sings the first line, No. 2 claps the rhythm of the second line. Change over.
- Come back as a whole group and learn the remainder of the song (B and C) by imitation.
- Teacher: ‘*Can somebody suggest some new locomotor movements for the **B** section of the song?*’
- Different creative solutions are being practiced and performed.

3. Focus on creating body percussion ostinato.

- Work in small groups and create a new body percussion ostinato for C.
- All practice the existing model example:

The musical notation shows a 4/4 time signature and an 8-bar piece. Player 1 (Cl) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Player 2 (Fist on table) plays a steady quarter-note ostinato: C4, C4, C4, C4. The Tap table part is indicated by a bracket on the left and contains a sequence of rhythmic marks: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

- In small groups participants explore a body percussion ostinato designed for section C.
- Every group performs their ostinato to section C of the song.
- Within the whole group all perform the song: A= Tutti sing plus the original side-together movements, B= Tutti sing plus the newly created locomotor movements, C= Tutti sing plus the body percussion ostinato created by one group.

4. Extension activity: Focus on creating a body percussion improvisation

- To an existing body percussion ostinato participants create a body percussion improvisation.
- Participants work in small groups (2, 3 5 participants) to create a body percussion improvisation to an existing ostinato (see example above) .
- The duration of the improvisation is 8 bars in 4/4 time (2 times 4 bars) Participants are asked to arrange their rhythmical improvisation so that some *motifs* created within the first four bars return in the second four bars.

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