

# Welcome Songs and Name Games



## Presented by Darla Meek

Darla.Meek@tamuc.edu  
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### Why begin rehearsal with a welcome song?

- To make the children feel welcome!
- To focus their minds to the task at hand.
- To warm up their voices.
- To manage their behavior.
- To frame the rehearsal.
- To prepare or reinforce other teachings.

### Why teach name games?

- To help the children learn their choirmates' names!
- To give the children opportunities to connect with others.
- To provide opportunities for individual response.
- To prepare or reinforce other teachings.

# “Welcome, Welcome!” by Avon Gillespie

**CONCEPTS and SKILLS:** singing in homophonic parts

The image shows a musical score for the song "Welcome, Welcome!" by Avon Gillespie. It consists of two systems of four staves each. The first system has lyrics: "Wel - come, wel - come, \_\_\_ ev - 'ry - bod - y wel - come!". The second system has lyrics: "Wel - come, wel - come \_\_\_ ev - 'ry - bod - y here!". The music is written in a 4/4 time signature with a key signature of one sharp (F#). The melody is simple and repetitive, with a consistent rhythm of quarter notes. The lyrics are placed below each staff, with some words underlined to indicate syllable placement. The first system ends with a double bar line, and the second system begins with a measure rest (marked with a '3') and continues with the same melody and lyrics.

## 1. Teach melody and lowest part.

- Sing song to gather children’s attention until they can sing alone.
- Sing the lowest part while children sing the melody.
- Teach lowest part, showing pitch levels or Curwin signs.
- Sing the melody while the children sing the lowest part.
- Divide children into two groups to sing both parts simultaneously. Switch.

## 2. Teach middle harmony parts.

- Divide into three parts and sing.
- Rotate parts until everyone has had a turn to sing each part.

SOURCE: Learned from Julie Scott, Orff Level I instructor, SMU, 1997.

# “Gilly, Gilly, Gilly, Good Morning!”

**CONCEPTS and SKILLS:** AB form; articulation; body percussion ostinato

Gil - ly gil - ly gil - ly good morn - ing! Good morn - ing, good morn - ing!

Gil - ly gil - ly gil - ly good morn - ing! Good morn - ing to you! Min - nie

mack, min - nie mack, min - nie min - nie min - nie mack, min - nie mack, min - nie mack, min - nie mo! Min - nie

mack, min - niemack, min - nie min - nie min - niemack, min - nie mack, min - niemack, min - nie mo!

## 1. Teach the A section to the children.

- Instruct the children to walk around freely and greet their friends with handshakes as they sing.
- At the end of the A section (on the words “to you”), each child should be facing a partner.

## 2. Add steady beat body percussion to the B section.

- Teach the B section of the song.
- Instruct children to pat the steady beat on their laps as they sing. Change to alternately pat and clap as they sing. Finally, change to a pat-clap-snap-clap ostinato.
- Have children face their partners and change the snap to clapping their partner’s hands (at head level). Perform this body percussion “hand jive” with their partners as they sing.

## 3. Repeat song, changing partners each time.

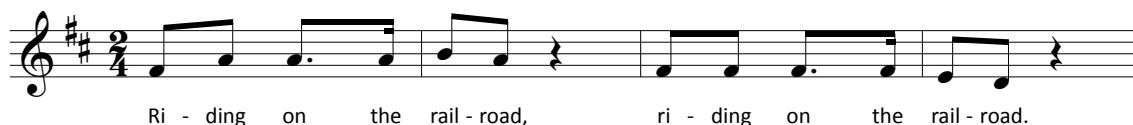
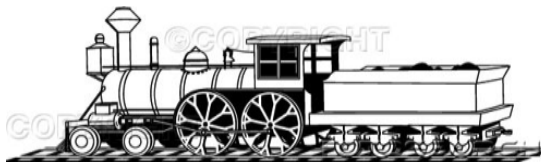
**Note:** Change text to “good afternoon” or “good evening” as needed.

Darla Meek Collection 2007. SOURCE: Spotlight on Music, Grade 1. Macmillan/McGraw Hill, 2005.

# “Riding on the Railroad”

by Loretta Mitchell, adapted by Darla Meek

CONCEPTS and SKILLS: independent singing,  
mi-re-do, stepping on the steady beat



## 1. Teach the song.

- Children are standing or seated, in any formation.
- Leader sings first eight measures of the song, then instructs children to respond with “I will go with you.” Practice.

## 2. Teach the game.

- Leader sings and walks around children on the steady beat, as if on a train track moving from station to station.
- On the words “Who will go with me?” the leader sings to one student.
- The student replies with “I will go with you,” and joins the train at the end as the class sings the name of the new passenger.
- The game continues until all children are part of the train.
- As a variant, the last student in the train (the caboose) can sing “Who will go with me?” alone.
- NOTE: To reduce the number of repetitions, have the children sit/stand in small clusters of two or three.

Darla Meek Collection, 2002 SOURCE: Mitchell, Loretta. *One, Two, Three... Echo Me!*

# Spider Web Name Game

Traditional Children's Song, adapted by Darla Meek

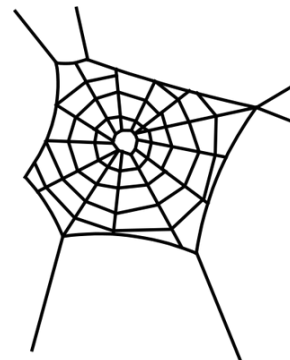
**CONCEPTS and SKILLS:** singing skills (leaps)

**MATERIALS:** one spool of white yarn



1. Children sit in a circle. Hold the spool of yarn and use it to bounce the steady beat on your lap while singing the song for the children. (Instead of singing “Melissa Martin” above, insert the name of one of the children seated in the circle.)
2. Toss the yarn to the student, but keep the end of it, so that it creates a long line of yarn between you and the student.
3. Student One sings the song, inserting the name of a second student, then tosses the yarn to him/her, while hanging onto his/her own piece of the yarn.
4. Continue in this manner until a spider web is formed. As the children continue singing and bouncing the beat on their laps, the spider web appears to be a trampoline!
5. Fun additional fun, toss a stuffed animal onto the “trampoline.”

SOURCE: “One Little Elephant Went Out to Play”



# “Good Morning!”



by Randy DeLelles & Jeff Kriske

**CONCEPTS and SKILLS:** AB form, instrument technique, syncopated rhythm

Good morn-ing! \_\_\_ I'm feel-ing good to-day, and when I feel this way, it makes me want to say Good

morn-ing! \_\_\_ I'm feel-ing good to-day, and when I feel this way, it makes me want to say "Hoo-ray!"

snap  
clap  
pat  
stamp

## 1. Teach the song.

- Perform the song (A) and body percussion (B) for the children...ABA.
- Repeat (both sections) several times until the children have the song learned.
- Travel through the room greeting friends as you sing the A section.

## 2. Transfer to unpitched percussion.


- Ask the children which instruments would be good choices for each body percussion level. (Examples: triangles/guiros/claves/hand drums)
- Place the chosen instruments in a large circle on the floor in groups, with enough of each so that every child will be able to play each instrument.
- On the A section, children travel around the outside of the circle to a new instrument as they sing the song. They then perform the B section with instruments.
- Repeat several times.

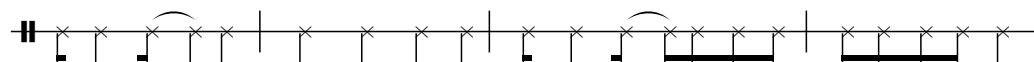
Darla Meek Collection 2007. SOURCE: GamePlan, grade 5, by Randy DeLelles and Jeff Kriske.

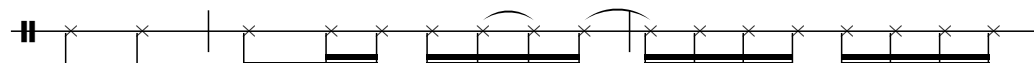
# “Chicka Chicka Name Game”

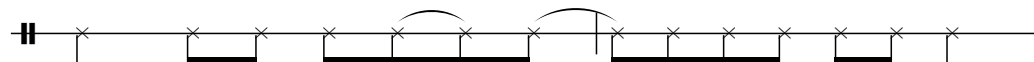
**CONCEPTS and SKILLS:** AB form, syncopation

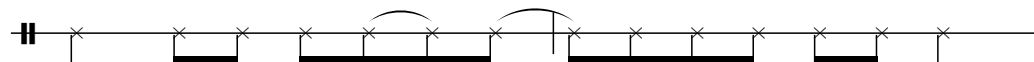
**MATERIALS:** strips with body parts typed, as described

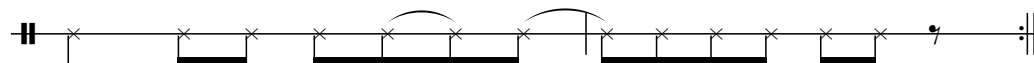

  
 HEY, LAU-RA, YOU'RE A REAL COOL CAT, YOU GOT A LOT OF THIS, YOU GOT A LOT OF THAT, AND


  
 WE ALL THINK THAT YOU'RE REAL NEAT, SO COME ON DOWN AND DO THE CHICK-A CHICK-A BEAT!


  
 TO... THE... LEFT! CHICK - A CHICK - A CHICK - A CHICK - A CHICK - A, TO THE


  
 RIGHT! CHICK - A CHICK - A CHICK - A CHICK - A CHICK - A CHICK - A, UP


  
 HIGH! CHICK - A CHICK - A CHICK - A CHICK - A CHICK - A, CHICK - A, DOWN


  
 LOW! CHICK - A CHICK - A CHICK - A CHICK - A CHICK - A CHICK - A!

1. Have the children come up with ways to “do the chicka-chicka beat,” such as:

- With one leg
- With the head
- With the knees
- With the feet
- With the hips



Write one body part on each strip and display them.

2. Instructor calls a child’s name (in part A of the chant). The child will choose four ways for the class to perform the dance (part B), using the strips.

SOURCE: I learned this chant from Lakesha Mullins, one of my Integrated Arts students at TAMU-Commerce. I added the game with the alternate movements. Darla Meek Collection 2010.