

FC 7540S
STEREO

sound
rhythm
hy
& mime
e
for
CHILDREN

with **BILAL**
Abdurahman

Photo by Zenite



Photo by Bilal



ACC. BY
ABIKE JOTAYO
RAHKIAH ABDURAHMAN
NATHANIEL TARRANT
ZAINAB ABDURAHMAN

MT
6
A136
S724
1971
MUS LP

LKWAYS RECORDS FC 7540S

University of Alberta Library



0 1620 0032 4432

FOLKWAYS FC 7540S

sound
rhythm
h
y
& mime ^{with} **BILAL**
e
for
CHILDREN
Abdurahman

FC 7540S

STEREO

Side 1

- | | |
|---------|--------------------------------|
| Band 1 | Sounds Are All Around Us |
| Band 2 | Join The Funny Parade |
| Band 3 | The City Block |
| Band 4 | The Bus |
| Band 5 | The Subway Train |
| Band 6 | The Summer |
| Band 7 | The Journey Through The Forest |
| Band 8 | Saw-A-Rhythm |
| Band 9 | Hammer And Saw |
| Band 10 | Sawyer's March |
| Band 11 | Fan Rhythm |
| Band 12 | Fan, Clarinet, Tamborine |

Side 2

- | | |
|--------|--------------------------------------------------------|
| Band 1 | Pennywhistle, Woodblock Scrapes |
| Band 2 | Witty Ditty And Variations |
| Band 3 | Body Rhythms |
| Band 4 | Typewriter Rhythms |
| Band 5 | Typewriter With Woodblock |
| Band 6 | 8 String Harp (Ennanga) Uganda |
| Band 7 | 1 String Ethiopian Viol |
| Band 8 | Bells |
| Band 9 | Rhythm For Mime With East
Indian Harmonium Or Banjo |

Library of Congress Catalogue Card No. 79-752605

© 1971 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A.

Discriptive Notes Are Inside Pocket

FOLKWAYS FC 7540S

sound
rhythm
by
& mime
e

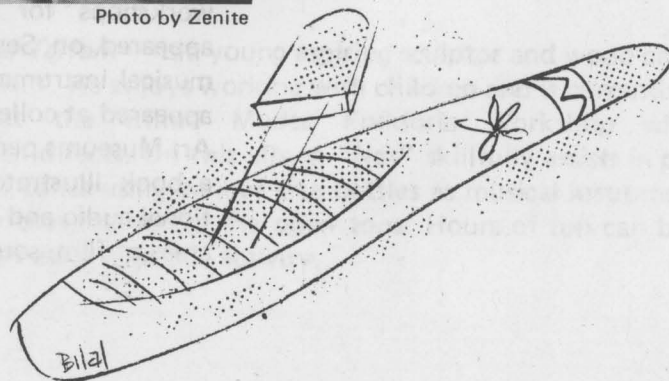
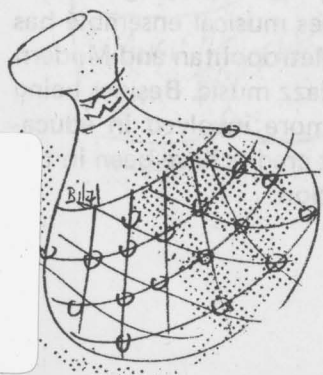
Album notes — Bilal Abdurahman

Group participation is the keynote in using this album. Children and teacher alike can improvise freely along with a given track on the recording adding rhythms, chants or creating their own dance movements. Experimentation is encouraged, tape sessions of your own can also be exciting.

for
CHILDREN with **BILAL**
Abdurahman



Photo by Zenite



MT
6
A136
S724
1971
MUS LP

AIMS OF ALBUM

1. To encourage children to think and respond more readily to creative play activities through music and body movements.
2. To help make children aware of the many interesting sounds in their daily environment.
3. To develop rhythmic coordination and better motor control.
4. To introduce unfamiliar sounds and musical instruments as a play and learning activity.

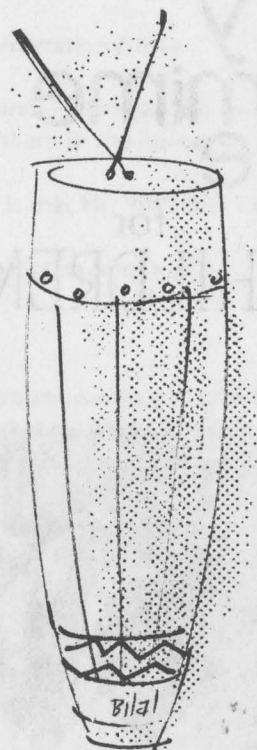
KEY WORDS TO DISCUSS

1. rhythm patterns
2. accents
3. improvisation
4. body rhythms
5. pantomime

BODY RHYTHMS

Body rhythms and slaps can present a unique learning experience for the young. Patting and slapping the chest, arms, knees and other parts of the body combined with rhythmic hand clapping are natural ways to introduce rhythm and coordination studies. Shuffling, stamping and scraping of the feet also lend other rhythmic variations. These effects combined with shouts or other sounds can excite the minds and imaginations of children.

There are no rules or formulas. However, we have hands and a mind. Let's not be afraid to innovate!



Bilal Abdurahman school teacher—recording musician and creator of this album has directed numerous rhythm and art workshops for the N.Y. City Board of Education. He appeared on Sesame Street January 1971 playing African musical instruments. His Ethno Modes musical ensemble has appeared at colleges, the Brooklyn, Metropolitan and Modern Art Museums performing ethnic and jazz music. Besides being a book illustrator he is becoming more involved in educational audio and visual medias, recent credits have been in the areas of film, sound tracks and television.

Abike Jotayo — a young multi-talented professional dance instructor — performer from Brooklyn, N.Y. was chosen as chief narrator on this album because of my knowledge of her wholehearted dedication, ability and willingness to work or perform under trying conditions. Abike has performed with modern and African dance companies throughout the United States. She is a teacher at a day care center and a performer-consultant at the Ethno Modes Folkloric Workshop of Brooklyn, N.Y. She skillfully relates stories and folktales to children both orally and through pantomime.



Photo by Bilal

Zainab and Rahkiah Abdurahman — both preparing for teacher education in college were trained in Dunham technique at the Katherine Dunham school of dance in New York City. They and their younger sister Huda performed at the New York State pavillion, N.Y. World's Fair 1965. Both skillfully assist on this album and are professional performers in a cultural enrichment workshop formed and directed by their mother. The workshop has performed at public schools, colleges, N.Y. Public Libraries and for foreign dignitaries.



Photo by Zenite



Nathaniel Tarrant — is a young aspiring sculptor and wood carver from Brooklyn, N.Y. He enjoys working with children and is currently actively involved at the Ethno Modes Folkloric Workshop which Mr. Abdurahman directs. On this album "Nat" skillfully assists in producing a variety of tones using various size bottles as musical instruments. This is done by blowing across the open tops. Hours of fun can be had by young or old alike with this activity.

Intro

Abike: "Hi Boys and Girls. Will you join us in our world of fun and learning? Did I hear someone say learning isn't fun? Just listen to this — sounds—sounds are all around us etc ..."

Bilal: "Join the Funny Parade!" (*marching drum beats*)

Abike (narrating)

The City Block — words written by Bilal

"Well here we are on a city block ... any block — perhaps it's your block."

The City Block — written by Bilal Abdurahman

In the city around my way sometimes there's no place to play

I don't even see a cuntry tree — I never even hear a bumble bee.

But of one thing I can be sure — it's hearing buses puff and roar — like lions playing in their den — won't they ever stop!

Oh when! when! when.

(note) Background sounds continue so children can join in pantomime.

The Bus— written by Bilal Abdurahman.

Abike — "Oh boy this heat is something else. Is there anything we can do to get cool? Hey do you know?"

"In the summer when it's hot and warm, someone turns the hydrant on and we all run under its cooling spray ... and play and splash and play."

Abike — Journey through land of fascinating sounds. Bilal playing flute and mbira.

Abike (narrating)

Bumpity! Bumpy thumps the bus as we ride and try to discuss the interesting things we'll see and do when we arrive at the zoo.

Lions will roar, monkeys will play, birds will go chirp, our teacher will say — "Children, children one and all let's join in and answer their call." (*children in class can make animal sounds at teacher's suggestions to rhythmic accompaniment*).

The Subway Train: written by Bilal/narration Abike.

The Subway train way underground —so many steps we must walk down and when we're down there in the crowd — noises sound so strange and loud.

Oh! here comes Mr. "A" train or is that Mr. "B". Well I think I want the CCC

A-B-CCC. Mr. train conductor which one is for me?

Train Song

There's a train that runs under ground and its got a big fat A on it, its got a big fat A on it - it takes me where I want to go - Sometimes fast and sometimes slow — it takes me where I want to go ...

Abike: "Hey is this my stop comin' up? I think I have to get off here ..."

The Summer — wirtten by Bilal Abdurahman

TRAIN SONG

WORDS BY ABIKE JOTAYO
MUSIC BY BILAL ABDURAHMAN
COPYRIGHT 1971

Musical score for "Train Song" in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (F major/D minor). The melody features eighth and quarter notes, with a triplet of eighth notes in the second measure. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with the instruction "FADE AWAY".

WITTY DITTY

BY BILAL ABDURAHMAN
COPYRIGHT 1971

Musical score for "Witty Ditty" in 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (F major/D minor). The melody is characterized by eighth and quarter notes, with a triplet of eighth notes in the second measure. Chord symbols "F" and "C7" are written above the notes. The second staff continues the melody with similar rhythmic patterns and chord symbols.