

Tingalayo

West Indies
folksong
arr: LJ Clare

Key D, first note F#(mi)
a cappella count-in: 1,2,3,4,1,2,3,Tin-ga...

steel drums,



Tin - ga - lay - o, come, lit-tle don - key come. Tin - ga - lay - o,

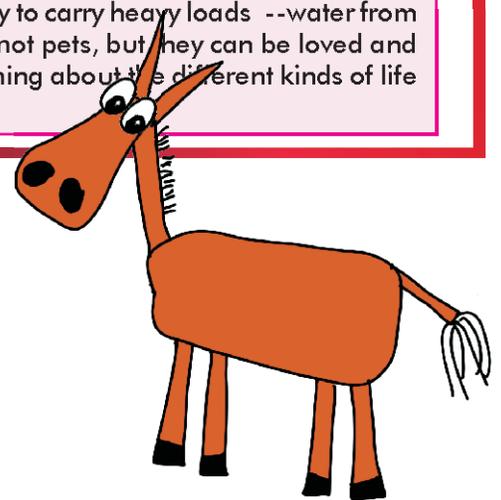


come, lit- tle don-key come. Me don - key fast, me don-key slow, Me don-key
Me don -key eat, me don-key sleep, Me don-key
Me don-key yes, me don-key no, Me don-key
Me don-key "hee", me don-key "haw", Me don-key



come and me don-key go, Me don-key fast, me don-key slow, Me don-key come and me don-key go.
kick with his two hind feet, Me don-key eat, me don-key sleep, Me donkey kick with his two hind feet.
stop when I tell him go, Me don-key yes, me don-key no, Me don-key stop when I tell him go.
sleep in a bed of straw, Me donkey "hee" me donkey "haw" Me donkey sleep in a bed of straw.

Tingalayo is a well known Jamaican folksong. Some versions anthropomorphize the donkey e.g. "Me donkey walk, me donkey talk, me donkey eat with a knife and fork." The version given here is probably closer to the original --making fun of donkey contrary stubbornness ---something anyone who has cared for a two year old child can relate to. Donkeys in many countries are the most affordable way to carry heavy loads --water from the river, wood for the fire, grain from the fields, etc. Work animals are not pets, but they can be loved and respected just the same. While students learn this song, they can be learning about the different kinds of life lived by children and their animals in other countries.



Donkeys around the world are featured in the mp4 of this folksong from the West Indies. Join in the syncopated beat!

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New Song: Tingalayo

1. "Some people share their lives with animals that live inside their houses --like dogs and fish. Some people share their lives with animals that live outside their houses. This song is about a boy who lives in a part of the world where it is hot all the time. He spends a lot of time with his donkey. Listen so you can tell me what the donkey does." (Play or sing the entire song.)
2. "What does the donkey in the song do? (eat, sleep, kicks, talks-hee/haw) Do you think the boy likes his donkey? Why? What is the donkey's name? (Tingalayo) This time while you are listening, move your hand up and down with the pitch/tune." (Sing or play the first verse.)
3. "Now be my echo." (Sing the first verse in short segments e.g. "Tingalayo" "Come little donkey come.")
4. "Ready to sing the first verse with me? Wait for the count-in."
5. Put the words to the verses on the pocket chart and read them with students. Then sing the whole song together.

- ① fast - slow
come - go
- ② eat - sleep
kick 2 hind feet
- ③ yes - no
stop - go
- ④ hee - haw
sleep in straw

New Repertoire



I Hear With My Little Ear
Tingalayo

Lesson Plan for IOA Ends Here

B Work Page for Reading/Playing

1. Sing "Tingalayo" with the CD/DVD.

2. Give out percussion instruments.

_____ 1st time: students play any way they choose

_____ 2nd time:
shakers play on the word "Tingalayo"
 ---tap shaker on "tin - ga"
 and jiggle shaker
 for the longer sounds e.g. "lay - o"
drum tapped on rhythm of
 "come little donkey come"

3. Ask:
 "The instruments were played differently each time we sang the song. Which way did you prefer, and why?"

4. Give out the songsheet.

5. Ask: Find the places where we sing the name "Tingalayo." How many "claps" does the word get? (What is the rhythm count for "Tingalayo"?) (4)
 How many little "ovals/circles" are above Tingalayo's name? (4)

6. Sing and play instruments for the chorus while looking at the music.

7. Go over instructions for completing the songsheet. Give working time.
 When students have finished the work page, they may quietly read other songs in their music book.

I can do music in Lesson 10. My name is _____

Tingalayo West Indies folksong
arr: LJ Clare

Key D, first note F#(mi)
a cappella count-in: 1,2,3,4,1,2,3,Tin-go...

What country does the donkey come from?

These are the verses for Tingalayo. The part of the song that is sung inbetween verses is called the chorus. Print the words.

verse _____
 chorus _____

Cross out the words for things the donkey **does not do** in the song.

| | | |
|-------|------|------|
| swim | eat | talk |
| stop | jump | come |
| sleep | go | read |
| fly | kick | skip |

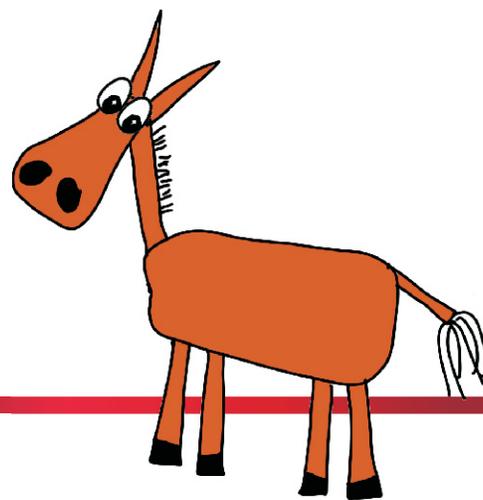
1 Me donkey fast, me donkey slow,
 Me donkey come and me donkey go.
 Me donkey fast, me donkey slow,
 Me donkey come and me donkey go.

2 Me donkey eat, me donkey sleep,
 Me donkey kick with his two hind feet.
 Me donkey eat, me donkey sleep,
 Me donkey kick with his two hind feet.

3 Me donkey yes, me donkey no,
 Me donkey stop when I tell him go.
 Me donkey yes, me donkey no,
 Me donkey stop when I tell him go.

4 Me donkey "hee," me donkey "haw,"
 Me donkey sleep in a bed of straw.
 Me donkey "hee," me donkey "haw,"
 Me donkey sleep in a bed of straw.

Ask me to explain my answers above!



C Drama and Improvisation

"Actors need to be able to take on many different kind of roles. One day they might be a mouse, the next day they might be a donkey like Tingalayo! Usually actors say words that someone else has written for them to say, but sometimes actors make up the words themselves. We know that Tingalayo says, "Hee" and "Haw," but imagine he was talking to you in English! Would he talk about polar bears?" (Let your voice make it a leading question towards "no.") "No, I don't think so either because there aren't a lot of polar bears where Tingalayo lives. What kind of things would Tingalayo talk about, and what would he say?"

As students give ideas, encourage them to talk in a "Tingalayo" voice. Keep track on chart paper or white board of the kinds of things Tingalayo is talking about, e.g. what he eats; where he lives; what he does; his complaints; his dreams ...

"You're going to make up a conversation between Tingalayo and Sam, his owner. You don't get to think it all out, you are going to improvise ---that's what actors call it when they make up things as they go along. Just pretend that you are Tingalayo, or that you are Sam, improvising is pretending.

1 Improvisation Intro

In the introduction to improvisation, focus with students on the difference between memorizing a script, and making up your own words

2 Model Improvisation

Teacher = owner
Student = Tingalayo

"Improvising usually starts with some things already decided. This time, Tingalayo is talking about food. What would be an interesting thing for Tingalayo to say to start the conversation?"

Take several examples, choose one, then ask for a volunteer to be Tingalayo (choose an outgoing child). How can the student show Tingalayo with his/her body?

**"I'm tired of eating hay."
"Let's have pizza for lunch!"**

Model the improvisation by having the child say Tingalayo's line, then you, as Sam, responds in a way that helps the conversation along. Keep the exchange short, e.g. three or four lines each. Then choose a different Tingalayo who begins with the same line. You, as Sam, respond differently this time and continue.

3 Analyze

After the two improvisations reflect.

Which improvisation was the correct one?
(neither, both are accepted)

Which time did you think Sam was most interesting?
(direct attention to your part) Why?

What could happen next in the first improvisation?

4 Set-Up a New Improv

Now it's time to set up improvisations for students to work on. Choose a topic different from food, e.g. home/house; bedtime; trip to the beach. Create an interesting first line for Tingalayo.

**"My house is bigger than your house."
"I don't want to go to bed."
"I'm going to the beach, do you want to come?"**

5 Students Pair with a Buddy and Improvise

Teacher acts as timekeeper. Students work in pairs. The shorter student is Tingalayo. Give 3-4 minutes for each pair to have a conversation. Call time. Students switch parts, e.g. the taller student is Tingalayo. Again give 3-4 minutes for a conversation. Now ask each pair to choose one of their conversations to do for the class.

6 Students Perform

Be sure to leave time for performances. Again, teacher acts as timekeeper/director. Remind students that the director is the boss in drama (well, one of the them). To make sure everyone gets to perform, the director will call "Stop" (after about 45 seconds, which sounds short but feel quite long). When the director says to stop, then all action stops. You may have to reel in some of the pairs from a long, convoluted or circular conversation.

If you have access to a video camera, record the performances. Use them on a later date as a "reward" activity, or for a rainy day recess option.

Tingalayo come little donkey come
Tingalayo come little donkey come

me donkey fast me donkey slow
me donkey come and me donkey go

Tingalayo come little donkey come
Tingalayo come little donkey come

me donkey eat me donkey sleep
me donkey kick with his two hind feet

Tingalayo come little donkey come
Tingalayo come little donkey come

me donkey yes me donkey no
me donkey stop when I tell him go

Tingalayo come little donkey come
Tingalayo come little donkey come

me donkey hee me donkey haw
me donkey sleep in a bed of straw

I know this song as "Dingo Lay", featured on the great (and cheap) "Kings of Calypso" compilation CD. This version was recorded in the UK, hence the references to London in the lyrics.

The lyrics go something like this:

Chorus:

Dingo Lay-o, carry me donkey down there
Dingo Lay-o, carry me donkey down there

I took my donkey to London town
My donkey fell on the underground
I took my donkey to Charing Cross
He went down there and got himself lost

Chorus

My donkey sing, my donkey dance
My donkey looking for romance
My donkey can't behave in the street
Especially when a young girl he does meet

This donkey of mine, he won't work at all
All he does is break the boards of his stall

Chorus

My donkey sit down and start to cry
An old man passing by asked him why
"I can't do what the big boys do"
The old man sat down and he cried too

When he can't get water (Hold Em Joe!)
My donkey want water (Hold Em Joe!)

There are many, many versions of "Hold Em Joe" including one by The Charmer (Louis Farrakhan).

Chorus

My donkey told me he was in love
He started to coo like a turtle dove
But when he went his new love to meet
She saw him coming and ran down the street

Chorus

This song is obviously based on the earlier "Hold Em Joe":

I took my donkey to Sande Grande [??]
He bit off the hand of an obeah man

Tingalayo, run my little donkey run
Tingalayo, run my little donkey run

My donkey hee, my donkey haw
My donkey sleep in a bed of straw
My donkey short, my donkey wide
Don't get too close to his backside

Tingalayo, run my little donkey run
Tingalayo, run my little donkey run

My donkey walk, my donkey talk
My donkey eat with a knife and fork
My donkey eat, my donkey sleep
Don't get too close to his hind feet

Tingalayo, run my little donkey run
Tingalayo, run my little donkey run

My donkey laugh, my donkey cry
My donkey loves peanut butter pie
My donkey low, my donkey high
My donkey loves peanut butter pie

Tingalayo, run my little donkey run
Tingalayo, run my little donkey run
Tingalayo, run my little donkey run
Tingalayo, run my little donkey run

Here's how it's rendered at <http://www.kididdles.com/>. No songwriter attribution at Kididdles on this one. ASCAP says "Tinga Layo" was copyrighted by songwriters Charity Bailey and Eunice Holsaert; and "Run Little Donkey" by Eugene Raskin and Louis E. Gottlieb (was it a Limelites recording?). BMI lists songs titled "Tingalayo" by Peter Allen Lurye & William James Cobin, by Peter & Doris Kaplan, and by Bob Singleton; and "Tinga Layo" by C. Barney Robertson. I think we can call it "Traditional" and let all these people fight about it.

The Fireside Book of Fun and Game Songs does not name the songwriter, but says it was copyrighted in 1943 by M. Baron Company. The Fireside book says it is a calypso song from the West Indies. I sing it "Tingalayo, run little donkey run." I don't sing the peanut butter verse. I have some self respect, you know....

-Joe Offer-