

Playing with Possibility: The Power of Choice in the Elementary Music Room

Oregon MEA District 4

October 8, 2021

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A Round My Heart

Roger Sams

1 A round my heart, this sim-ple song I sing.

2 Sings a__round, Sweet sim-ple sound. Heart song is ring - ing.

3 My heart sings of the sim - ple things that bring me joy, I sing.

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Cobbler, Cobbler

from Purposeful Pathways, Book 1
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PATHWAY to RHYTHM: Prepare 4-beat rhythm patterns

- Lead 4-beat echo patterns containing ♪ and ♪♪
- Students lead echo patterns. (If they have been sufficiently prepared! In other words, if you've led 4-beat echo patterns a lot already.)
- If students are struggling with the 4-beat length, show the four beats with a gesture:



Use fingers or arm to count the 4-beat pattern.

- Students practice with a partner, taking turns being the leader and the echo. Be aware this assumes that they've had quite a lot of practice with this skill in large group settings.

PATHWAY to LITERACY: Decoding ♪ and ♪♪

- Tap the shoe icons on the beat, while speaking the rhyme.
- Repeat with the class patting the beat and speaking the rhyme
- Add dynamic changes, *piano* on the first two phrases, *mezzo forte* on the last two.
- Half the class pats the beat, while the other half claps and speaks the rhyme.
- Students trade jobs.



- Students discover which shoes have only one sound and label as ♪
- Students discover which shoes have two sounds and label as ♪♪
- Have the class add the bar lines, with the help of the shoe icons to find the beat.

2
4

Cob-bler cob-bler mend my shoe. Get it done by half past two.

Half past two is much too late! Get it done by half past eight!

- Students read the rhythm with syllables.
- Students clap the rhythm.

PATHWAY to LITERACY: so mi

- Students read the melody in solfa from electronic visual using hand signs.
- Add text.

Cobbler, Cobbler

Traditional arr. by Sams

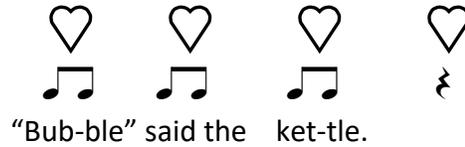
Cob- bler, cob- bler, mend my shoe. Get it done by half past two.

Half past two is much too late! Get it done by half past eight!

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PATHWAY to ENSEMBLE: Steady beat chord bordun

- Students sing song and pat steady beat. Transfer to **chord bordun** on **BX/BM**.



- Students read the rhythm of the rhyme using rhythm syllables.
- Add a time signature. Students add the bar lines.

PATHWAY to PARTWORK: Rhyme with ostinato

- Begin a pat/pat/clap/clap **ostinato** and asks students to join in when they've figured out the pattern. (simultaneous imitation)
- Chant the rhyme and perform the ostinato.
- Transfer two levels of **BP** to **UTP**.

Possibilities for Percussion:

- *Rhythm sticks*: Play the floor for the pat and click the sticks for the clap.
- *Hand Drums*: You may wish to consider this lesson when beginning to teach the up stroke and the down stroke on the hand drum.
- *Drums and shakers (using two different students)*: Drums for the pat and shakers for the clap.

Bubble, Bubble, Bubble!

Annon.

arr. Sams

clap pat

"Bub - ble," said the ket - tle. "Bub - ble," said the pot.

clap pat

"Bub - ble, bub - ble, bub - ble, we are get - ting ver - y hot."

clap pat

"Shall I take you off the fire?" "No, you need not troub - le.

clap pat

This is just the way we talk, Bub - ble, bub - ble, bub - ble!"

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PATHWAY to IMPROVISATION: 4-beat patterns

- Review poem with *ostinato*.
- Teach text for B Section with measures of rest.

clap pat

Come on ket-tle have your say. Lis-ten to the pot.

clap pat

Im-pro-vis-ing all the day. Now we're get ting hot!

- Instruct students to fill in the rests with four ♩ (clapping).
- Instruct students to fill in the rests with four ♪♪
- Model 4-beat improvisation using ♩ ♪♪ ♪
- Lead a discussion about improvisation.
 - Improvisation is music that is created on the spot.
 - Four beats for each improvisation.
 - You can use ♩, ♪♪ or ♪ for each beat.
- Students take over the improvisation. Have all of the students improvise at the same time when you begin this activity, creating security in large group practice.
- Perform in ABA form. Extend to various rondo forms to allow for small group or solo improvisation.

PATHWAY to COMPOSITION: *Composing with icons*

- Start with just one sound on the beat with the “pots,” then add a “kettle”.
- Individuals create their own 4-beat rhythm using “pot” and “kettle.”
- Groups of two create a 4-phrase form using their two rhythms.
- Give the students choice the following options:
a b a a b b a a b a b
- Create a final form with poem as A Section.

				
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Jelly in the Bowl

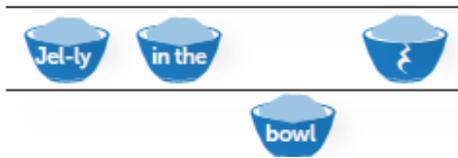
from Purposeful Pathways, Book 1
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PATHWAY to PITCH: so mi la

- Lead **solfa echo patterns** using the **solfa tone ladder**.
- Teach the song through **echo imitation**.
- Sing:



- Using visual icons, ask the students to identify which bowls move down into the *mi* space.



- Repeat process for each phrase

PATHWAY to FORM: a a b a form

- Students identify which 4-beat pattern is different.
- Label the motivic form.

PATHWAY to LITERACY: ♩ ♪ ♫ ♬ so mi la

- Transfer jelly bowl icons to ♩ ♪ ♫ ♬ on the staff. Students sing rhythm using **solfa** syllables.
- Students read rhythms one measure at a time, using rhythm syllables.
- Students sing melody using rhythm syllables
- Sing melody with text.

Jelly in the Bowl

Traditional/arr. Sams

The musical score is written in 4/4 time and consists of five staves. The first staff is the vocal line with lyrics: "Jel - ly in the bowl. Jel - ly in the bowl." The second staff is labeled "GL" and contains a melodic line with a dotted line indicating a glide. The third staff is labeled "BX/BM" and contains a bass line with a triplet of eighth notes. The fourth staff is labeled "GL" and contains a melodic line with a dotted line indicating a glide. The fifth staff is labeled "BX/BM" and contains a bass line with a triplet of eighth notes. The lyrics for the second system are: "Wig - gle, wag - gle, wig - gle, wag - gle. Jel - ly in the bowl."

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PATHWAY to ENSEMBLE: Utilizing word cues to create timbre & texture

- Students pat the steady beat while singing song.
- Transfer the steady beat to **chord bordun**.
- Prepare **GL** part with pat-clap on the word "bowl." Transfer.
- Prepare maracas by clapping on the words "wiggle, waggle." Transfer.
- Put all parts together with singers.
- Rotate parts as time permits.

PATHWAY to COMPOSITION: a a b a form from 4-beat patterns

- Class creates two different 4-beat patterns using "jelly" and "bowl" icons.
- Class experiments with creating *a a b a* pieces by rearranging our patterns.
- Students notate the rhythm of the patterns, if developmentally appropriate and time permits.
- Transfer one pattern to woodblock and the other to hand drum.

- Perform in ABA form with the song.
- Small groups create their own rhythm compositions following this model.
- Perform a **Grand Rondo**, giving each group an opportunity to share their composition as a contrasting section in the rondo. NOTE: This is a perfect opportunity for assessment.

PATHWAY to CREATIVE MOVEMENT: High, middle and low levels

- Teacher leads exploration of shapes in high, middle and low **levels**.
- Students “strike a pose” in high, middle and **low levels** at the beginning of each a phrase on the word, “jelly.”
- Students explore different ways to **locomote** during the b phrase on “wiggle, waggle.” Teacher leads discussion about what kind of movement qualities might work best for this phrase.
- Put together dance in *a a b a* form.
- Small groups work together to set their dance, based on our exploration.
 - What do you want your group formation to be?
 - Do you want the levels to all match or to be varied on the *a* phrases?
 - What do you want the **locomotor movement** to look like?
- Small groups show their dances to each other.
- Put two groups together. One group plays their rhythm composition while the other performs their dance.

Go to www.MusicIsElementary.com

to download replacement lessons that are based on songs we now know have a harmful history.

“Sing and Dance Together” replaces “Johnny on the Woodpile.”

Garden Gate

from Purposeful Pathways: Book 1

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- Students walk to the beat while the teacher chants the rhyme and plays the steady beat.



- Students clap rhythm of text while traveling and keeping the steady beat in their feet.

- To make a connection toward kinesthetic awareness, ask the students, “When do your feet and hands match? When are your hands faster than your feet?”

PATHWAY to COMPOSITION: Melodic composition using do pentatonic

- Transfer the rhythmic speech to pats on their laps, alternating hands for each syllable of the rhyme.
- Play the entire rhyme on *do*. Encourage alternating mallets.
- Students play only the numbers on *Do* and chant the other words.
- Repeat, this time the teacher models how to improvise using the pentatonic tone set during measures 2-3, using the rhythm of the text.
- Repeat the process again, with the teacher playing the numbers on *do*, and the students improvising to the rhythm of the words. Add a steady beat **chord bordun** on **BX**.
- Bring to awareness that the melody starts and ends on *do* with the numbers, and they can create a melody with the other words.
- Allow time for the students to compose their melodies and share over a **chord bordun**.

Garden Gate

Traditional/arr. Sams

The musical score for "Garden Gate" is written in 4/4 time. It consists of two systems of music. The first system has a vocal line with lyrics "Meet me at the gar - den gate." and two accompaniment parts: SX/AX and BX/BM. The second system has a vocal line with lyrics "If I'm late, please wait." and two accompaniment parts: SX/AX and BX/BM. The lyrics are placed below the notes in the vocal lines. The accompaniment parts use chords and single notes to provide a harmonic and rhythmic foundation.

PATHWAY to ENSEMBLE: Steady beat chord bordun with pentatonic tone clusters

- Select one of the compositions to work with as a class. Everyone learns that version of the melody. You may choose to take the time to notate it. You may choose to take the time for all the students to learn to play it. Your call.
- Sing while patting the steady beat. Transfer to **chord bordun** on **BX/BM**.
- Clap four claps gradually moving higher on the numbers.
- Transfer to ascending **pentatonic tone clusters** on the numbers on **SX/BX**.
- Consider creating a **Grand Rondo** with student compositions as the contrasting sections.

Christopher Crump

from Purposeful Pathways, Book 2

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PATHWAY TO RHYTHM: 4-beat echo patterns in compound meter

- Lead **4-beat echo patterns** (using , , and ) saying the rhythm syllables. Students echo-clap and say the rhythm syllables.
- Lead **4-beat echo patterns**, but this time without saying the syllables. The students answer, clapping and speaking the syllables aloud.
- End with the following two patterns. Repeat them multiple times:



PATHWAY TO Literacy: and .

- Students read the two (above) rhythm patterns, as shown on the white board.
- With text displayed on the white board, you speak the rhyme. The students listen for the focus rhythms (above).
- Notate the focus rhythms where they belong above the text. (You'll end up with notation for motives 1, 2 and 4. There will be no notation for motive 3, as the students do not yet know all of the rhythms.)
- Students speak the rhyme with you. Refer back to the previous vocal warm-up and encourage good diction.
- Students speak the rhyme by themselves.

Christopher Crump

Traditional/arr. Sams

Chris-to-pher Crump, All in a lump, Sits like a toad on the top of a stump. He
Crump, all in a lump. Crump, all is a lump.

stretch-es and sighs and blinks with his eyes, Bats at the bee-tles and fights off the flies.
Crump, all in a lump. Crump, all is a lump.

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PATHWAY TO Partwork: Rhyme plus rhythmic ostinato

- Speak the **ostinato** and have the students join in when they are ready (**simultaneous imitation**).
- Notate the rhythm of the **ostinato**. Pay special attention to the rest. It is very likely that this is the first time the students have encountered a rest in **compound meter** (other than during the warm-up). Instruct the students that we add a dot to the rest to make a full beat in **compound meter**.
- Students speak the **ostinato** as you speak the rhyme.
- Divide the class in half and have them perform in two parts. Trade jobs.
- Transfer the **ostinato** to **BP**. Perform in two parts with the rhyme. Trade jobs.

pat *clap* *clap* *clap* *pat*

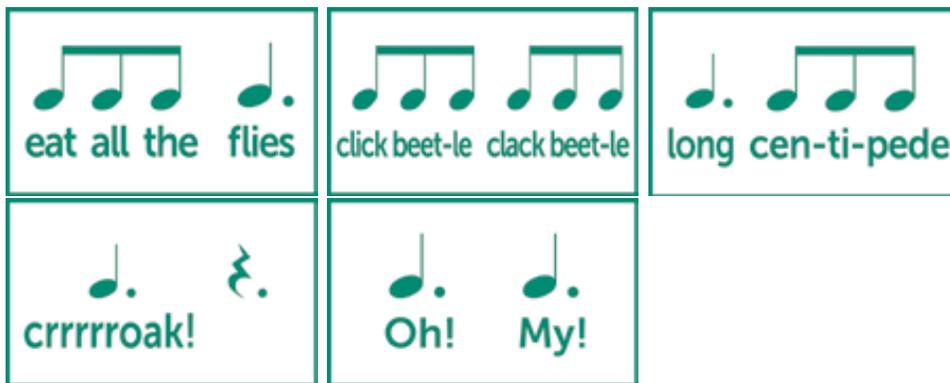
- Transfer **BP** to **UTP**. Combine with the spoken rhyme. If time permits, give students the opportunity to experience each part.

TEACHER TALK: You've got some choices here. You might choose an instrument that offers you two pitches, such as agogo bells or bongos. Or you might choose to break this **ostinato** between two voices such as drums on the pats and guiros on the claps. If this lesson is being used with students in Grade 3 or higher, you may wish to have them practice down and up strokes on **HD**.

- Continue with the **UTP ostinato** (however you chose to do it) and combine with the rhythm of the rhyme played on wooden clicking sounds (rhythm sticks, claves, **WB**, etc.), forming a percussion ensemble.
- Consider **4-beat echo patterns** in **compound meter** as contrasting sections in a **Grand Rondo**.

PATHWAY TO Composition: Composing using rhythmic building blocks

- Small groups (2-3 students) compose 8-beat phrases, by arranging four **rhythmic building block** cards. In one of the following motivic forms: a b a c, a b a b, or a b b a.



- When students are performing their rhythms successfully, transfer to **UTP**. More than one timbre may be used, e.g., woodblocks on “click beetle, clack beetle” and guiro on “Oh! My!” Advise the students to pay attention to the sound of the words and select **UTP** instruments that fit reflect those sounds.
- Perform a **Grand Rondo** using the rhyme “Christopher Crump” as the A section and student compositions as the contrasting sections.

Let Us Chase the Squirrel

from Purposeful Pathways, Book 2

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PATHWAY TO Rhythm: Eurhythmics quick reaction exercise

“Squirrel in the Trees” exploring 

- Divide the class in half: the “trees” and the “squirrels.”
- The “trees” scatter around the room, allowing room for the “squirrels” to travel in and about the “trees.” “What interesting shapes do different types of trees make?” Weeping willows, strong oaks, etc.
- The “trees” stay frozen in their shapes until they hear half notes, then they sway in time, showing the sustained sound with their bodies.

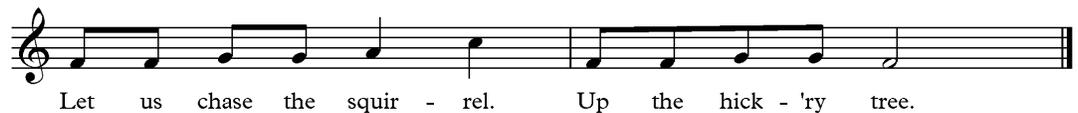


(sway, sway, sway, sway)

- The “squirrels” move in and about the “trees.”
 - Start by establishing a steady beat. (♩ ♩ ♩ ♩)
 - Explore the subdivision. (♪♪ ♪♪ ♪♪ ♪♪)
 - Play rhythmic patterns and ask the students to put the patterns in their feet as they move. Remember to include patterns from the song.
- Alternate the “trees swaying (“squirrels” are frozen) and the “squirrels” moving (“trees” are still). Mix the patterns to create a quick reaction game.
- Students change roles.

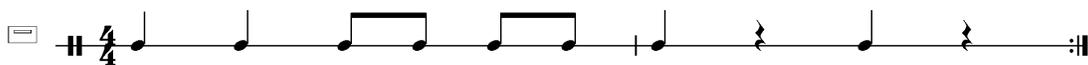
PATHWAY TO Literacy: do re mi so

- Students read the rhythm using rhythm syllables.
- Students read the melody from stick notation using **solfa**. We encourage the use of hand signs.
- Place this **do tetratonic** melody on the staff. (F = do) You may wish to tie in with the math curriculum and talk about **tetratonic**.
- Students read the melody from the staff using **solfa**.
- Students sing the song with text.



PATHWAY TO Ensemble: Moving bordun with WB ostinato and two color parts

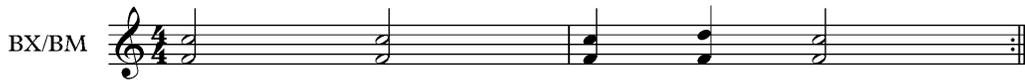
- Students read the rhythm of the **WB ostinato** using rhythm syllables.



- Divide the class in half. Half sings the song. Half claps the **WB ostinato**. Trade parts.
- Move a small number of students to the **WB** to perform with the singers.
- Prepare the **BX/BM** part with patting. Because this is the first time the students have experienced a **moving bordun**, you will need to point out that the upper

hand (right hand for the students, left hand for the teacher who is mirroring) moves from the front of the leg to the outside of the leg. This represents the moving fifth in the **moving bordun**.

- Divide the class in half. Half sings the song. Half pats the **BX/BM** part. Trade parts.
- Demonstrate and explain the **moving bordun** before assigning students to play it with the singers. Give as many students the opportunity to try this part as time will allow.



- Put singers and these two instrumental parts together.
- Sing the song and clap on “hick’ry.” Transfer to **pentatonic tone clusters** on **SX/AX**.
- Put together all the parts learned up to this point.
- Prepare the **GL** glissandos with the body. You may wish to do a sweep from pat to clap and back down. Or you may wish to sweep across the lap as if it is a barred instrument. Either way works. The first makes a more pleasing sound. The second is more kinesthetically accurate. Once you have prepared with the body, transfer to **GL**.
- Put all the parts together with singing.

Let Us Chase the Squirrel

Traditional/arr. Hepburn

Musical score for the first system of the song. It features five staves: a vocal line with lyrics, a guitar line (GL), a string/axe line (SX/AX), a bass line (BX/BM), and a percussion line (represented by a double bar line). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Let us chase the squir - rel. Up the hick - 'ry, down the hick - 'ry."

Musical score for the second system of the song. It features five staves: a vocal line with lyrics, a guitar line (GL), a string/axe line (SX/AX), a bass line (BX/BM), and a percussion line (represented by a double bar line). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Let us chase the squir - rel. Up the hick - 'ry tree."

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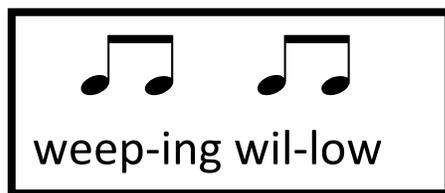
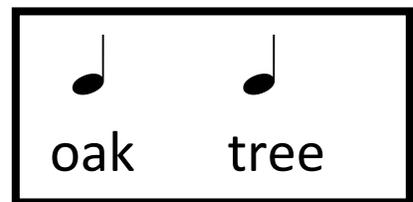
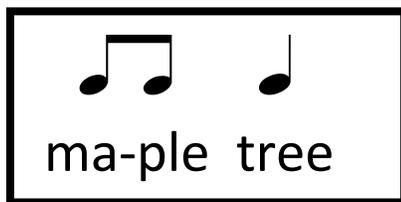
PATHWAY TO Instrumental Technique: Playing the melody

- Set up the barred instruments in F=*do* **tetratonic** (F-G-A-C). Remove B, D, and E.
- Prepare the students mentally and kinesthetically by leading singing and playing **solfa echo patterns**.
- Echo the **motives** (4 beats) in the song, using **solfa**. Demonstrate alternating hands. Remind the students to alternate hands throughout the process.
- When they can play the **motives** well, echo the **phrases** (8 beats).

- Refer to the notation throughout the process. Some students need the visual support. Others will learn best by ear and won't pay much attention to the visual.
- Play the entire piece on "air xylophones" together.
- Give the students time for individual fingertip practice.
- Play the melody together.

PATHWAY TO Composition: Composing with 2-beat building blocks

- The class creates an 8-beat rhythmic **ostinato** by arranging four rhythmic building blocks.
- Perform the **ostinato** on **UTP** of choice.



- Most of the class sings the song, while a small group performs the **rhythmic ostinato** that the class composed.
- Individuals, or small groups, compose their own **rhythmic ostinati**.

TEACHER TALK: Cadence

Reinforce the concept of **cadence**. Your pattern is going to have a sense of a final ending (a **cadence**) if you end with  or . At this developmental stage, ending with  is unsettling and not very musical. Call these patterns **connectors** because the eighth notes connect two patterns together.

- There are many possibilities for using these **ostinati**. You could use them as rhythmic accompaniment to the song. You could layer 2-4 of them and use as a contrasting section. Decide the best way to use these **ostinati** to create works of art that will be meaningful to your students.
- You might choose to take these rhythmic **ostinati** to barred instruments and create melodic **ostinati** using the **tetratonic** tone set. This would be a perfect opportunity to work on creating a sense of **tonic**.

PATHWAY TO Partwork: Two-part singing

- Sing the song, sustaining the top note for an extra four beats, omitting the “Up the hick’ry, Down the hick’ry” text.
- Sing this **descant** with the melody.

Let us chase the squir - rel. _____

Let us chase the squir - rel. Up the hick - 'ry, down the hick - 'ry.

Let us chase the squir - rel. _____

Let us chase the squir - rel. Up the hick - 'ry tree.

The image shows a musical score in 4/4 time. It consists of two systems of two-part singing. Each system has a vocal line and a descant line. The first system has lyrics: 'Let us chase the squir - rel. _____' and 'Let us chase the squir - rel. Up the hick - 'ry, down the hick - 'ry.' The second system has lyrics: 'Let us chase the squir - rel. _____' and 'Let us chase the squir - rel. Up the hick - 'ry tree.'

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Old Blue

from Purposeful Pathways, Book 2

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PATHWAY TO Literacy: Reviewing whole note

- “What’s the name of the new rhythm note we learned? The one that last four beats?” Whole note!
- Call your dog, singing two whole notes:

Here, Blue.

The image shows a musical staff in 4/4 time with a treble clef. It contains two whole notes: the first is on the G line (G4) and the second is on the C line (C4). The lyrics 'Here, Blue.' are written below the notes.

- Add the following spoken text. The students join in when they are ready (**simultaneous imitation**).

Here, Blue. Come here, boy. Come and get your dog-gy bone.

- Add clapping on m. 3 and patting on m. 4. (First perform the **BP** with text and then take the text away.)
- Perform this **ostinato** together several times, until the students are secure.
- Students perform the **ostinato**. You sing the song.
- Students read the rhythm of the first four phrases of the melody from stick notation.

mi mi mi mi do do mi mi so mi mi mi mi do do re re do
I had a dog and his name was Blue. I had a dog and his name was Blue.

mi mi mi mi do do mi mi so mi mi mi mi mi do do re re do
I had a dog and his name was Blue. Bet-ch five dol-lars he's a good dog, too!

- Students read the melody from stick notation, singing **solfa** with hand signs.
- Conduct a phrase form analysis: a b a b'
- Add text.
- Students read the melody from the staff.

PATHWAY TO Partwork: Melody with ostinato

- Once the melody is secure, review the **melodic ostinato** (learned first).
- Divide the class in half and sing in two parts. (It will be helpful to have the ostinato begin and then bring in the melody once the **ostinato** is solid.) Trade jobs.
- Introduce the fifth phrase (by rote) as a **coda**, a special ending.

Here Blue, you good dog, you.

- The two parts come together in unison for the **coda**.
- Perform the entire song in two-parts: a b a b', with unison **coda**.

Old Blue

Traditional/arr. Sams

Here Blue.

I had a dog and his name was Blue.

The first system of music consists of two staves. The top staff is a vocal line in 4/4 time, starting with a whole note 'Here' followed by a whole note 'Blue.'. The bottom staff is a piano accompaniment line, starting with a quarter note 'I', followed by eighth notes 'had a dog', and ending with a quarter note 'Blue.'.

Come here, boy. Come and get your dog - gy bone.

I had a dog and his name was Blue.

The second system of music consists of two staves. The top staff is a vocal line with lyrics 'Come here, boy. Come and get your dog - gy bone.' The bottom staff is a piano accompaniment line with lyrics 'I had a dog and his name was Blue.'.

Here Blue.

I had a dog and his name was Blue.

The third system of music consists of two staves. The top staff is a vocal line with lyrics 'Here Blue.'. The bottom staff is a piano accompaniment line with lyrics 'I had a dog and his name was Blue.'.

Come here, boy. Come and get your dog - gy bone.

Betch - a five dol - lars he's a good dog, too.

The fourth system of music consists of two staves. The top staff is a vocal line with lyrics 'Come here, boy. Come and get your dog - gy bone.'. The bottom staff is a piano accompaniment line with lyrics 'Betch - a five dol - lars he's a good dog, too.'.

Here Blue, you

good dog, you.

PATHWAY TO Improvisation: 8-Beat Rhythmic Improvisations

- Review the “dog call” vocally, and add counting to 8 in time.

1 2 3 4 5 6 7 8

Here, Blue.

- Students sing the call and count to eight. You improvise an 8-beat body percussion pattern while the students are counting to eight. Repeat to model several examples.
- Focus the students’ listening to bring awareness to the rhythmic cadence. On which beat does the rhythm stop? (Eight) Does it sound finished, like using a period at the end of a sentence?

Teacher Sings:

Students Improvise an 8-beat rhythm:

Here, Blue.

- Place the students in pairs, each person takes a turn being the singer and the improviser.
- Combine with the song in **ABA form** or a **Grand Rondo**.

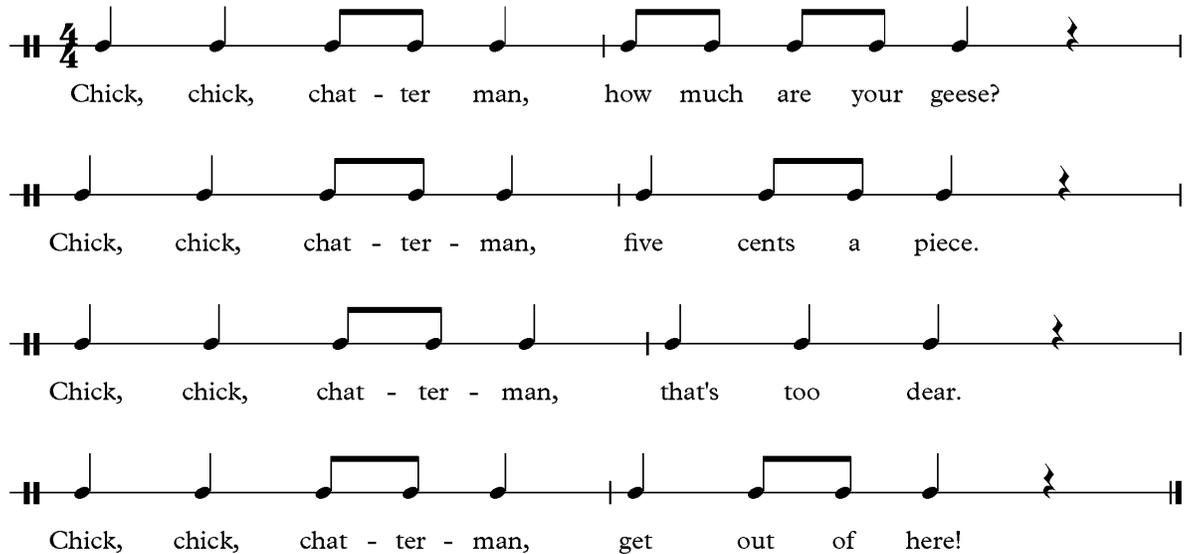
Chick, Chick, Chatterman

from Purposeful Pathways, Book 2

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PATHWAY TO Literacy:

- Students read the rhythm of the rhyme, saying rhythm syllables.



Chick, chick, chat - ter man, how much are your geese?

Chick, chick, chat - ter - man, five cents a piece.

Chick, chick, chat - ter - man, that's too dear.

Chick, chick, chat - ter - man, get out of here!

- Add text.
- Study the text and notice that there is a conversation happening between a buyer and a seller at the market.

BUYER: Chick, chick, chatterman. How much are your geese?

SELLER: Chick, chick, chatterman. Five cents a piece.

BUYER: Chick, chick, chatterman. That's too dear.

SELLER: Chick, chick, chatterman. Get out of here!

- Divide the class in half. Half speaks the buyer's words. The other half speaks the seller's words. Trade parts.

PATHWAY TO Partwork: Rhyme over body percussion ostinato

- Perform the **BP ostinato**. Once you have established the **ostinato**, bring the students in, speaking the rhyme in two groups.

- Ask the students to join you on the **BP ostinato (simultaneous imitation)** and then you drop out once they have it. Perform the rhyme over top of their **BP ostinato**.
- Divide the class in half. Half performs the **BP ostinato**. The other half speaks the rhyme (both roles). Trade parts.
- Divide the class into thirds. The middle of the three groups begins the **BP ostinato**. The other two groups perform the rhyme in two parts. Rotate the students through all three groups.
- For an advanced challenge ask the students to perform the **BP ostinato** and the rhyme simultaneously.

Chick, Chick, Chatterman

Traditional/arr. Sams

clap

Chick, chick, chat - ter man, how much are your geese?

snap
pat
stamp

clap

Chick, chick, chat - ter - man, five cents a piece.

snap
pat
stamp

clap

Chick, chick, chat - ter - man, that's too dear.

snap
pat
stamp

clap

Chick, chick, chat - ter - man, get out of here!

snap
pat
stamp

PATHWAY TO Improvisation: Question and Answer

- Speak the following chart (say “Question” for the Q and “Answer” for the A), while pointing the steady beat.

Q 2 3 4 5 6 7 8
A 2 3 4 5 6 7 8
Q 2 3 4 5 6 7 8
A 2 3 4 5 6 7 8

- Repeat. This time you speak the questions and ask the students to speak the answers. Continue pointing to the steady beat.
- Say to the students, “I just got out of my rocket ship on your planet. I do not speak your planet’s language. You do not speak my planet’s language. We’re going to have a conversation. I ask you questions and you give me your answers. Each of us speaking our planet’s language.” Then model very silly rhythmic “space talk” as you do the first question. The students will follow your lead. WARNNG: There will be laughter!
- Divide the class in half and experiment with different characters having rhythmic conversations such as farm animals, dogs and cats, baby talk, etc. Ask for student ideas. Trade which group gets to go first.
- Once the students have explored this rhythmic improvisation through vocal play, explain that this is called **Question and Answer Improvisation** and it can be performed in different media.
- Improvise clapping questions. The students improvise clapping answers.
- Divide the class in half for clapping improvisation. Trade parts.
- When the students have become comfortable with **Question and Answer Improvisation** in a large group (and this will likely be on a subsequent day working with this material), have them work on improvisation with a partner. Spread the pairs out around the room so they have their own little space for this practice. There will be lots of sound and it will appear a bit chaotic. That’s part of the process. You can almost count on this failing the first time. Don’t give up!
- Use the rhyme as a recurring A Section, giving students a lot of opportunity to practice **Question and Answer Improvisation** in contrasting sections of a **Grande Rondo**.
- Add the **BP ostinato** to your final performance.

What Makes a Wildcat Wild?

Traditional/arr. Sams

clap
pat
stamp

What makes a wild cat wild, boys? What makes a wild cat wild?

clap
pat
stamp

What makes a wild cat wild, boys? What makes a wild cat wild? I

clap
pat
stamp

ask you a-gain as a per-son-al friend, What makes a wild cat wild?

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PATHWAY TO Ensemble: Split moving bordun

- Prepare the **BX/BM ostinato** by singing *solfa* and patting the rhythm.

BX/BM

do la, so, la,

- Divide the class in half. Half sings and pats the **BX/BM ostinato** while the other half sings the song. Trade parts.
- Transfer to **BX/BM**.
- Prepare the **AX ostinato**, patting and singing *solfa*.

AX

so, so, so, la, so, la, so, so, so, la, so, la, so, so, so, la, so, la, so, la, do re do

- Transfer to **AX**.
- Put the two barred **ostinati** together (**AX** and **BX/BM**) with the singers.

- Add the **BP ostinato** or select one of the student group's **UTP ostinati** to add to the **split moving bordun** and singers.

What Makes a Wildcat Wild?

Traditional/arr. Sams

What makes a wild cat wild, boys?

SR

AX

clap
pat
stamp

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line in 4/4 time with lyrics 'What makes a wild cat wild, boys?'. The second staff, labeled 'SR', is a soprano line with a simple harmonic accompaniment. The third staff, labeled 'AX', is an alto line with a more active melodic line. The fourth staff, labeled 'clap pat stamp', is a percussion line with a rhythmic pattern of eighth notes and rests. The fifth staff, labeled 'BX/BM', is a bass line with a simple harmonic accompaniment.

What makes a wild cat wild?

SR

AX

clap
pat
stamp

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line in 4/4 time with lyrics 'What makes a wild cat wild?'. The second staff, labeled 'SR', is a soprano line with a simple harmonic accompaniment. The third staff, labeled 'AX', is an alto line with a more active melodic line. The fourth staff, labeled 'clap pat stamp', is a percussion line with a rhythmic pattern of eighth notes and rests. The fifth staff, labeled 'BX/BM', is a bass line with a simple harmonic accompaniment.

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What makes a wild cat wild, boys?

SR

AX

clap
pat
stamp

BX/BM

What makes a wild cat wild? I

SR

AX

clap
pat
stamp

BX/BM

ask you a - gain as a per - son - al friend,

SR

AX

clap
pat
stamp

BX/BM

What makes a wild cat wild?

SR

AX

clap
pat
stamp

BX/BM

PATHWAY TO Recorder: B A G

TEACHER TALK: Beginning recorder instruction through literacy or by rote?

Many music educators prefer to introduce beginning recorder technique through rote processes, rather than emphasizing reading from the staff. This allows the students to focus on the physical skills of playing recorder. If your students are already proficient at reading from a staff, this will be a less of a challenge. If your students lack proficiency at staff reading, you may choose to deliver initial recorder instruction free from staff notation and then go back later and introduce staff notation. Our lesson will give steps

for teaching using literacy. As with all of our lessons, feel free to pick and choose the portions that work for you. Omit pathways or steps within pathways that are not appropriate for your students at a particular time.

- Lead **4-beat echo patterns** on recorder using B A G. Consider student leaders.
- Students read rhythm.
- Students sing letter names and practice fingerings.

- Students play the recorder while reading from rhythmic notation with letter names.
- Now have the students read from staff, singing letter names and practicing fingerings, with recorders resting on their chins in “fingering position.”

- Put the singers and the recorder **descant** together.
- Add the recorder **descant** to the percussion arrangement.

PATHWAY TO Improvisation: B A G on soprano recorder

- Model singing the improvisational structure with eight beats of rest.

- Students sing the improvisational structure. You answer them with **BP** improvisation. You may wish to keep it simple by clapping only, since this activity is an intermediary step into recorder improvisation. Or, you may wish to fully enjoy the delights of **BP** improvisation (snapping, clapping, patting, and stamping) before moving to the recorder. Your call!
- Students sing and improvise eight-beat **BP** patterns.
- Students sing the questions. You improvise the answers on the soprano recorder using only the pitch G.
- You sing the questions. Students improvise the answers on soprano recorder using only the pitch G.

- Model improvising using B A G.
- Students improvise using B A G.
- Heighten student awareness of **tonic** and encourage them to end their improvisations on G.
- STRETCH: Some students may be ready to learn to play low D and low E, so that they can play the set pattern and then answer themselves with B A G improvisation.

Can You Plant Your Cabbage So?

from Purposeful Pathways, Book 3

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PATHWAY TO Literacy: Reading rhythmic notation with anacrusis

- Remind the students about the concept of **anacrusis**. With the rhythmic score on the whiteboard, ask the following questions:
 - How many beats per measure in this song?
 - How many beats are in the first measure?
 - What is it called when there is an incomplete measure at the beginning of a song or phrase? (**anacrusis** or **pick up**)
 - On what beat does this song begin? (Beat 2)
- Students read the rhythm of the song. You may wish to count off, “1, 2, 1,” before the students enter on the **anacrusis**.



PATHWAY TO Singing: Rote teaching of song

- Sing the song to the students in French or English. Ask them to notice patterns that are repeated in the text and in the melody.



Sa - vez vous plan - ter des choux, À la mo - de, à la mo - de, Sa - vez
Can you plant your cab - bage so, Just like we do, just like we do, Can you



vous plan - ter des choux, À la mo - de de chez nous?
plant your cab - bage so, Just like we do when we're home?

- | | |
|--|---|
| <p>2. <i>On les plante avec les pieds;</i>
 <i>À la mode, à la mode,</i>
 <i>On les plante avec les pieds;</i>
 <i>À la mode de chez nous.</i></p> | <p>2. Can you plant it with your feet?
 Just like we do, just like we do,
 Can you plant it with your feet?
 Just like we do when we're home.</p> |
| <p>3. <i>On les plante avec les g'nous, -- etc.</i></p> | <p>3. Can you plant it with your knees? – etc.</p> |
| <p>4. <i>On les plante avec les mains, -- etc.</i></p> | <p>4. Can you plant it with your hands? – etc.</p> |
| <p>5. <i>On les plante avec le nez, -- etc.</i></p> | <p>5. Can you plant it with your nose? – etc.</p> |
| <p>6. <i>On les plante avec le coude, -- etc.</i></p> | <p>6. Can you plant it with your elbow? – etc.</p> |

Create additional planting verses with other body parts, if you'd like!

- Students sing the song with you.

PATHWAY TO Pitch: Discovering *fa*

- Lead **4-beat solfa echo patterns** in F=*do* pentatonic.
- Acclimate the students to the staff: F=*do* G=*re* A=*mi* G=*so*
- Sing the last phrase of the song, "Just like we do when we're home."
- Sing *mi re do* and ask the students which words fall on those pitches, "when we're home." Students write *mi re do* under the notation at the appropriate place.
- On what pitch does the last phrase begin? (*so*) Have students write it on the staff.
- There is an unknown pitch in between *so* and *mi*: label as *fa*.
- Sing the phrase with **solfa** syllables.
- Students find and circle another place in the song where *fa* occurs.
- Sing the song with **solfa** and then with the text.

TEACHER TALK: *do* pentachord

The common **do pentachord** is *do re mi fa so*. Remember that chord, in this context, is a stepwise scale with no gaps. So; **do pentachord** is *do re mi fa so*, while **do pentatonic** is *do re mi so la*.

PATHWAY TO Ensemble: Level bordun with two melodic ostinati and one UTP ostinato

- Model the **level bordun** through **BP**. Ask the students to join you when they have figured out the pattern. (**simultaneous imitation**)

Savez-Vous Planter Des Choux? (Can You Plant Your Cabbage So?)

French Canadian/arr. Sams

The first system of the musical score includes a vocal line and five instrumental parts. The vocal line is in 2/4 time with a key signature of one flat (Bb). The lyrics are: "Sa-vez vous plan-ter des choux, A la mo-de, à la mo-de, Sa-vez Can you plant your cab-bage so, Just like we do, just like we do, Can you". The instrumental parts are: GL/SR (Guitar/Saxophone), SX (Saxophone), AX/AM (Alto Saxophone/Alto Clarinet), UTP (Upright Trumpet), and BX/BM (Bass/Bassoon).

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The second system of the musical score continues the vocal line and instrumental parts. The lyrics are: "vous plan-ter des choux, A la mo-de de chez nous? plant your cab-bage so, Just like we do when we'rehome?". The instrumental parts are: GL/SR (Guitar/Saxophone), SX (Saxophone), AX (Alto Saxophone), UTP (Upright Trumpet), and BX/BM (Bass/Bassoon).

PATHWAY TO Creative Movement: Cabbage planting dances

- Divide the students into small groups of four to six. Each group is a cabbage planting village. Each village has their own cabbage planting tradition. One village plants cabbages with their feet, another with their knees, etc.
- Each village group creates an 8-beat cabbage planting movement **ostinato**. Their **ostinato** should emphasize the body part that they plant with. Encourage them to include some of the following characteristics of interesting dances:
 - **Level** change.
 - **Body facing** change.
 - Mixture of **locomotor** and **non-locomotor movement**.
 - Interesting **pathways**.
- Small groups share their dances with the class. You might have them perform their dance when their verse is sung, or you might use the dances as a contrasting section between verses which are accompanied by the compositions created in the next pathway.

PATHWAY TO Composition: 8-beat UTP ostinati

- Students read the following **rhythmic building blocks**.



- Small groups of students create 8-beat **rhythmic ostinati** by arranging four building block cards.
- When the groups are pleased with their **ostinati**, they may transfer the rhythms to **UTP** of their choice.
- Consider using these **UTP** compositions as accompaniments for the cabbage planting dances in a **rondo**, with the song as the A Section.

I Got a Letter This Morning

from Purposeful Pathways, Book 3

Used with Permission

PATHWAY TO Pitch: *la, do re mi*

- Lead 4-beat **solfa echo patterns** using *la, do re mi*. Be sure to include patterns ending on *la*, and *do*.
- Use the **solfa tone ladder** to teach the song. Students sing the pitches you point out.
- Teach the text by rote.

I Got a Letter This Morning

Spiritual/arr. Sams

The image shows two systems of musical notation for the song 'I Got a Letter This Morning'. Each system consists of a vocal line in 4/4 time and a rhythmic accompaniment line. The vocal line is written in treble clef and contains the lyrics: 'I got a let-ter this morn - ing. Oh, yes.' The rhythmic accompaniment line is labeled 'clap step' and shows a steady 4/4 rhythm of quarter notes. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

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- Add step-clap accompaniment.

TEACHER TALK: Sing and swing!

This song comes from the African American spiritual tradition. When the students are familiar with the song and are performing the stepping and clapping rhythm well, you will find that the song has a natural swing to it. Don't resist, as it is stylistically appropriate. Swing it!

PATHWAY TO Improvisation: Body percussion

- Model the improvisation structure, singing for eight beats and then performing a clapping improvisation for eight beats.

The image shows a musical notation for an improvisation section. It is written in 4/4 time and consists of a single line of music. The lyrics are: 'What does your let - ter say? _'. The melody starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The rest of the line is a whole note rest, indicating an improvisation section.

- Students perform the improvisation section, singing and clapping.
- Incrementally add levels of **BP** until you are using all four **BP** voices. (stamping, patting, clapping and snapping)
- Perform in a **Grand Rondo** (the song is the A Section), to give students an opportunity to improvise alone and provide you with an opportunity to perform a formative assessment.

PATHWAY TO Improvisation: Barred percussion

- Set up the instruments in E=*la* **tetratonic**. Have a discussion about *la* as **tonic**.
- Model the improvisation section, singing and then improvising on E only.
- Students perform the improvisation section, singing and then improvising on E only.
- Model the improvisation section, singing first and then improvising using E, G, A, and B (*la* **tetratonic**).
- Consider adding a **broken bordun** on **BX/BM** during the A Sections.

I Got a Letter This Morning

Spiritual/arr. Sams

The image shows two systems of musical notation for the song 'I Got a Letter This Morning'. Each system consists of a vocal line and a barred percussion line. The vocal line is in 4/4 time and contains the lyrics: 'I got a let-ter this morn - ing. Oh, yes.' The barred percussion line is also in 4/4 time and features a steady eighth-note accompaniment. The first system is labeled 'BX/BM' on the left, and the second system is also labeled 'BX/BM' on the left.

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TEACHER TALK: Working improvisation structures in different media

Once you have established this improvisation structure you can easily use exactly the same structure to improvise on recorder, vocally using **solfa**, or vocally with text.

Old House

from Purposeful Pathways, Book 4

Used with Permission

PATHWAY TO Singing: Learning the melody aurally

TEACHER TALK: Feeling the rhythm

This song has a jazzy feel, with lots of syncopated rhythms. The dotted rhythms in the score are actually swung and should not be performed as they are notated. Students will feel this lazier swing naturally and easily. The focus of the lesson is on aural melodic proficiency in *la* centered **pentatonic** using the **solfa tone** ladder.

- Model a vocal ride cymbal and ask the students to join you when they've figured out the pattern. Remember to swing it, rather than executing accurate dotted rhythms.

chh chh

- Students perform the vocal ride cymbal while you sing the melody.

Old house, tear it down!_ Who's gon-na help me tear it down?
 Bring me a ham mer, tear it down!_ Bring me a saw,___ tear it down!
 Next thing you bring me,___ tear it down! Is a wreck-ing ma-chine
 tear it down! Is a wreck-ing ma chine, tear it down!_

- Using the **solfa tone ladder**, prepare the students for the pitch vocabulary in this song (*so, la, do re mi; E=la*).
- Sing the song again. Students listen to all occurrences of the “tear it down” text and identify if the melody is the same each time it appears. (No)
- Through **echo imitation**, teach them the two **solfa motives** for “tear it down!”

Motive one:

la, la, do_

Motive two:

la, la, la,

- Sing the song on “loo.” Students listen and determine when you are singing which **motive** by signaling with one or two fingers.
- Repeat. This time ask the students to sing the **solfa motive** every time you sing it on “loo.”
- Through strategic questioning help the students to realize that the two **motives** alternate until the end of the song.
- Echo the entire song, using **solfa, phrase by phrase**.
- Students sing the entire song in **solfa** as you point out the pitches on the **solfa tone ladder**.
- Show the text on the whiteboard. Students sing the entire song with you using text.
- Now have the class sing the song without your support.
- Divide the class in half. One half sings the song as the other half performs the vocal ride cymbal part. Trade parts.

PATHWAY TO Ensemble: BX melodic ostinato with ride cymbal

- Sing and pat the **BX melodic ostinato**. Use either **solfa** or letter names. Ask the students to join you when they have figured out the pattern.



- Divide the class in half. One half sings and pats the **BX melodic ostinato** while the other half sings the song. Trade parts.
- Transfer to the **BX** and add to singers. Rotate students through the **BX** part as time permits.
- Prepare the **AX** part with clapping and transfer to the **AX**. This part is optional. The arrangement works just fine without it.
- Add the ride cymbal part, either vocally or on cymbal, and put the entire arrangement together.

Old House

Traditional/arr. Sams

Old house, tear it down!_

AX

BX

This system contains the first two staves of music. The top staff is a vocal line in 4/4 time, with lyrics "Old house, tear it down!_" and a final note with a fermata. The middle staff is an acoustic guitar (AX) accompaniment in 4/4 time, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is a bass guitar (BX) accompaniment in 4/4 time, featuring a rhythmic pattern of eighth notes.

Who's gon - na help me tear it down?_

AX

BX

This system contains the next two staves of music. The top staff is a vocal line in 4/4 time, with lyrics "Who's gon - na help me tear it down?_" and a final note with a fermata. The middle staff is an acoustic guitar (AX) accompaniment in 4/4 time, continuing the rhythmic pattern from the first system. The bottom staff is a bass guitar (BX) accompaniment in 4/4 time, continuing the rhythmic pattern from the first system.

Bring me a ham-mer, tear it down!

AX

BX

Bring me a saw, tear it down!

AX

BX

Next thing you bring me, tear it down! Is a

AX

BX

wreck - ing ma - chine tear it down!_ Is a

wreck - ing ma - chine, _ tear it down!_ _

PATHWAY TO Melodic Improvisation: Melody to be completed

- Sing the improvisation structure for the students.

Old house, tear it down!

- Ask the students to sing the improvisation structure with you.
- Students sing the improvisation structure without support.
- Students sing the improvisation structure and improvise on **BP** during the measures of rest.
- Set up the barred instruments in E=*la* **tetratonic**.
- Model singing the first **phrase** of the improvisation structure and then improvising on a xylophone for the second **phrase**.
- Students sing the first **phrase** of the improvisation structure and improvise on their barred instruments for the second **phrase**. Remind them how they can establish tonic. (Start with it. End with it. Play it a lot.)
- Students play the first **phrase** (set) and improvise the second **phrase**.

PATHWAY TO Recorder Technique: Playing the melody and improvising in *la* pentatonic

- Review the fingerings for D, E, G, A, and B.
- The melody transfers easily to recorder. Because of the difficulty of reading these syncopated tied rhythms, we suggest that you may wish to empower the students to learn to play this melody by ear. Using the tone ladder with letter names may be helpful to the students while playing the song on the recorder by ear.



- Repeat the improvisation pathway above on recorder. Note that this works nicely with E=*la* **tetratonic** (E G A B), if your students have not yet learned to play low D.

PATHWAY TO Melodic Improvisation: Question and answer scat singing

- Model improvising an 8-beat melody with scat syllables. Talk about scat singing.

TEACHER TALK: Scat singing

African American work songs often use the call-and-response form. These songs were sung with no instruments, just voices and work tools. The men used punctuated rhythms to keep workers together as they performed physical tasks requiring group timing, like rowing, swinging hammers, or swinging axes. Individual singers could improvise texts and melodies to fit their work groove. “Nonsense” or “free vocables” were often utilized to imitate the work tools in a rhythmic and

melodic scat style as a natural outgrowth of the song and its style. The song “Old House” lends itself to this free style with its swinging feel and *la* tonal center, making it a child-friendly example for exploring scat singing style.

- Review the structure for Question and Answer improvisation.

Q 2 3 4 5 6 7 8

A 2 3 4 5 6 7 8

Q 2 3 4 5 6 7 8

A 2 3 4 5 6 7 8

- Scat sing an 8-beat question. Students respond by scat singing an 8-beat answer.
- Repeat several times with you as the model.
- Exchange roles. The class improvises the questions and you improvise the answers.
- Place the students in partner sets. Partners practice vocal/scat questions and answers.
- Sing the song while students simultaneously practice scat singing
- Use the scat question and answer improvisation as an addition to an ensemble performance of the arrangement.

PATHWAY TO Creative Movement: Symmetrical and asymmetrical shapes

- In this pathway, students will transform from symmetrical to asymmetrical body shapes.
- Practice making symmetrical shapes using movement shape cards, with the class in scattered formation around the room.
- Select a shape card and fold it in one corner, or side, and the students “fold” that section of their body, to make themselves into an asymmetrical shape.
- Place students in partner sets, with one student facing you and the other student facing the opposite direction, so they can’t see the shape card you are holding up.
- The partners who are facing you must “sculpt” the other without touching, using only movement vocabulary words and verbal directions. For example, “Bend your right elbow. Now turn your arm with the palm facing me. Step forward with your right foot.”
- Once the partner has completed the task, they may turn around and look at the card.
- Give the partners a small collection of symmetrical shape cards and have them work through the exercise without your support.

- The partners create parts of a house (window, door, roof top, etc.). They create symmetrical shapes first and then alter themselves to create asymmetrical shapes.
- Pairs take their “house parts” and join up with other pairs to construct houses together in small groups.
- On a given signal the partners move one body part to make their portion of the house begin to fall a little bit. They wait for the next signal and repeat the process until the house deconstructs itself and falls to the ground.
- Build a whole class house, by choosing one partner set to begin the structure. Add students until the entire class makes up one house.
- Sing the song, and slowly “tear the house down.”

The Boll Weevil

from Purposeful Pathways, Book 4
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PATHWAY TO Literacy: Learning the song

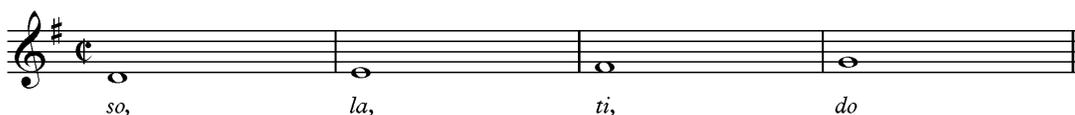
- Use the **solfa tone ladder** and then the staff to acclimate the students to the pitches in the tonic triad, in second inversion, beginning on low so ($G=do$).



- Students use **solfa** and hand signs to sing the following simplified notation of the first two **phrases** of the song.



- Using first the **solfa tone ladder** and then the staff, acclimate the students to the pitches going from *so*, up to *do*.



- Students sing the following patterns in **solfa** to prepare the last **phrase** of the song.

so, la, so, do so, la, so, ti, so, la, so, do

- Students now sing the simplified version of the last **phrase** using **solfa**.

so, la, so, ti, so, la, so, do

- Students read and sing the simplified version of the entire song, using **solfa**.

so, do so, do mi mi do so, do so,
do do mi mi do do so, so, la, so,
ti, so, la, so, do

- Students sing the next simplified version, which adds eighth notes in the refrain. A refrain is typically half the length of the verse, whereas a chorus is typically equal in length to the verse.

so, do so, do mi mi do so, do so,
do do mi mi do do so, so, so, la, la, so, so,
ti, so, so, la, la, so, so, do

- Show the score with text. Work with literacy skills and teach the students to read the rhythms of the first verse, or teach the first verse through echo imitation with text.

Oh, the boll wee-vil is a lit-tle black bug, comes from Mex-i-co, they say. Came
Now the first time I saw that lit-tle black bug, he was sit-tin' on a plant. I
all the way to Tex-as, came a-look-in' for a place to stay, came a-look-in' for a
said, "Hey there, boll wee-vil, if you think you're gon-na stay you can't. Go a-look-in' for a
home, _____ came a-look-in' for a home. _____
home, _____ go a-look-in' for a home. _____

- Add additional verses and sing the entire song in unison with text. Underlined syllables indicate the downbeat of each measure.
- Well, the next thing I knew that little black bug crawled around without a care.
He was mighty well contented, 'cause he had his fam'ly there.
He was makin' up a home _____, 'cause we gotta have a home _____.
 - I got mad and I told the little black bug, "Gonna spray you till y'all die."
And the weevil said, "If you do it, my pals will come and multiply,
'Cause we gotta have a home _____. 'Cause we gotta have a home _____.
 - So I got on my knees, "Boll Weevil," said I, "you're a treatin' me with scorn.
You done et up all my cotton, and you're startin' on my field of corn.
Can't you find another home _____? Can't you find another home _____?
 - When the merchants came 'round to buy the cotton crop, I didn't have a bale
to sell.
I couldn't pay the mortgage, and heavily in debt I fell.
Now I haven't got a home _____. Now I haven't got a home _____.

PATHWAY TO Meter: Cut time

- Students feel the meter in four with **BP** while singing the song in unison.

snap
clap
pat

- Model patting and snapping the pulse in cut time. Ask the students to join you and then sing the song while feeling the pulse in cut time.

The Boll Weevil

Texas/arr. Sams

Oh, the boll wee - vil is a lit - tle black bug, comes from
Now the first time I saw that lit - tle black bug, he was

Mex - i - co, they say. Came all the way to Tex - as, came a -
sit - tin' on a plant. I said, "Hey there, boll wee - vil, if you

look - in' for a place to stay, came a - look - in' for a
think you're gon - na stay you can't. Go a - look - in' for a

Came a-look-in' for a home. Came a-look-in' for a home.
Go a-look-in' for a home. Go a-look-in' for a home.

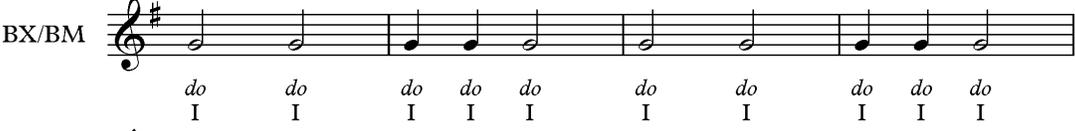
home, _____ came a-look-in' for a home. _____
home, _____ go a-look-in' for a home. _____

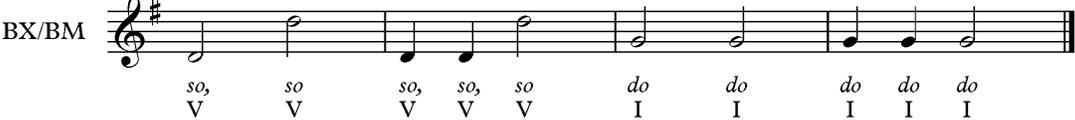
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PATHWAY TO Ensemble: I-V with melodic ostinati and rhythmic ostinato

- Show the notation on the whiteboard. Sing the **solfa** and pat the **BX/BM** part; then sing the chord numbers and pat the **BX/BM** part. Have the students follow the notation as you sing.

BX/BM 

BX/BM 

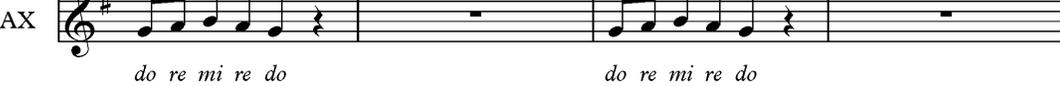
BX/BM 

- Students sing and pat the **BX/BM** with you, and then by themselves.
- Divide the class in half. One half sings and pats the **BX/BM** part while the other half sings the song. Trade parts.
- Transfer to **BX/BM** and combine with singers.
- Teach the **AX** and **SX** parts simultaneously. Show the score on the whiteboard and sing both parts in **solfa**. Help the students realize that the pattern changes in the third system, measures 1 and 2.

SX 

AX 

SX 

AX 

SX 

AX 

- Divide the class in half. One half sings the **AX** part; one half sings the **SX** part. Trade jobs.
- Help the students to notice that the two parts are similar in that the **motives** go up and then go down. Point out that, like the **BX/BM** part, there is one phrase in which the pitches change. Sing the song and ask, “What word am I singing when your patterns change?” (the first “home”)

- Students sing and pat either the **AX** or the **SX** part. Trade jobs.
- Transfer to the **AX** and **SX**.
- Add the **BX/BM** part.
- Now add singers to the ensemble.
- The **GL** and guiro parts work together, much like the **AX** and **SX** parts. Teach them as a pair. Show the notation on the whiteboard and have the students follow the notation as you model singing the **GL** part in *solfa* and clapping the guiro part.

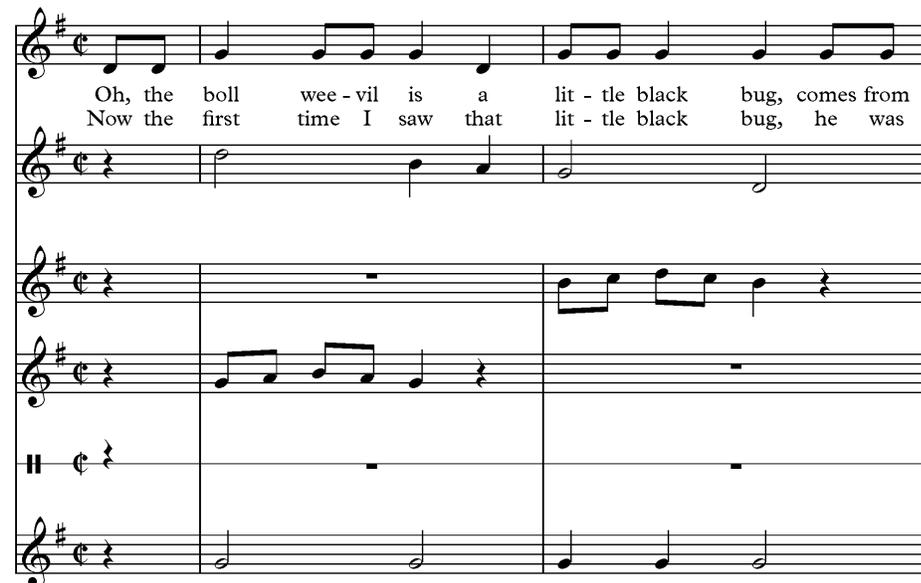
GL 



- Students join you in singing and clapping these two parts.
- Divide the class in half. One half sings and pats the **GL** part while the other claps the guiro part. Trade parts.
- Transfer these parts to the **GL** and the guiro.
- Add in the **BX/BM** and **SX/AX** parts.
- Add singers to the ensemble.

The Boll Weevil

Texas/arr. Sams



Oh, the boll weevil is a little black bug, comes from
Now the first time I saw that little black bug, he was

Mex - i - co, they say. Came
 sit - tin' on a plant. I

GL

SX

AX

BX/BM

all the way to Tex - as, came a -
 said, "Hey there, boll wee - vil, if you

GL

SX

AX

BX/BM

look - in' for a place to stay, came a - look - in' for a
 think you're gon - na stay you can't. Go a - look - in' for a

GL

SX

AX

BX/BM

Detailed description: This system contains the first two measures of the musical score. The vocal line (top) has lyrics: "look - in' for a place to stay, came a - look - in' for a / think you're gon - na stay you can't. Go a - look - in' for a". The instrumental parts are: GL (Guitar), SX (Saxophone), AX (Alto Saxophone), and BX/BM (Bass/Bassoon). The key signature is one sharp (F#) and the time signature is 4/4.

Came a - look - in' for a home.
 Go a - look - in' for a home.

home,
 home,

came a - look - in' for a
 go a - look - in' for a

GL

SX

AX

BX/BM

Detailed description: This system contains the next two measures of the musical score. The vocal line (top) has lyrics: "Came a - look - in' for a home. / Go a - look - in' for a home." followed by a long note with lyrics "home, / home,". The instrumental parts are: GL (Guitar), SX (Saxophone), AX (Alto Saxophone), and BX/BM (Bass/Bassoon). The key signature is one sharp (F#) and the time signature is 4/4.

Came a - look - in' for a home.
 Go a - look - in' for a home.

home. _____
 home. _____

GL
 SX
 AX
 BX/BM

PATHWAY TO Composition: Composing with rhythmic building blocks

- Students read the following **rhythmic building blocks**. The song is notated in cut time, so the patterns are two beats long.

boll wee - vil

such a pesk - y lit - tle bug

fum - i - ga - tion

go a - way

bus - y bug beet-le bug

Can't make your home here

hun-gry lit-tle pest

came from Mex - I - co

nib-ble crunch

- Lead the class in creating an 8-beat rhythm pattern by arranging four **rhythmic building blocks**.
- Divide the class into small groups and have each group create their own 8-beat rhythm pattern.

TEACHER TALK: Working with rhythm patterns

If you've been working with our Purposeful Pathways publications, then you likely have realized there are diverse ways to work with these patterns once they are composed.

You can:

- work with them as speech, **UTP**, or **BP**;
- use them as rhythmic **ostinati** to accompany the song;
- use the **ostinati** (individual or layered) as an interlude between verses;
- combine groups and have them create their own **UTP** ensembles and use them as complementary pieces performed in relationship with the song, as in a rondo or other form.

An exciting aspect of this approach to teaching is that once the students have created these gems you have myriad choices for how to use them. Have fun co-creating with your students!

My Hat It Has Three Corners (Germany)

from Purposeful Pathways, Book 4

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PATHWAY TO Audiation: Learning the song and eliminating words

- Students perform a three-beat **BP** pattern (pat, clap, snap) as you sing the song.
- Students learn the song through **echo imitation**, while patting the three-beat pattern.

My hat it has three cor-ners. Three cor - ners has my hat. And
 had it not three cor-ners it would not be my hat. My

- Students sing the entire song, maintaining the three-beat pattern.
- Students create gestures or shapes to represent “hat”, “three,” and “corners.” They sing the song with the movements they create.
- Students sing the song, **audiating** the word “hat” with their gesture every time it occurs in the song.
- Students sing the song, **audiating** the words “hat” and “corners.”
- Students sing the song, **audiating** the words “hat, “corners,” and “three.”
- Students **audiate** the entire song while performing their gestures or shapes.

PATHWAY TO Literacy: Mystery tune with solfa work

- On another day, ask the students to keep the three-beat pattern and sing the pitches you point to on the **solfa tone ladder** (C=*do*). Point out the pitches in the melody. Students read and sing the melody from **solfa notation** using hand signs.

so do' so fa mi fa re mi fa so la so mi so
 do' so fa mi fa re mi fa so la ti do' so'

- Acclimate the students to the staff in C=*do* diatonic.
- Students sing in **solfa** while reading from the staff.
- Students sing the melody with text while reading from the staff.

PATHWAY TO Partwork: Melody with countermelody and BP ostinato

- Students read the rhythm of the **countermelody**.



- Students read and sing the **countermelody** from **solfa** notation, using **solfa** and hand signs.



do do re mi fa so la ti do' ti la so



re' re' do' ti re' re' do' ti la so do' la so



do do re mi fa so la ti do' ti la so



re' re' do' ti re' re' do' ti la so so fa mi re do

- Students sing the song using **solfa** syllables with hand signs while reading from the staff.
- Students sing the **countermelody** in **solfa** while reading from the staff.

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so do' la so

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so so fa mi re do'

- Students sing the **countermelody** with the text.

Three cor-nered hat, How I love my hat. This hat's mine.

I love my hat. I love to wear it all of the time.

Had it not three, no it would not be my own hat.

Had it not three cor - ners it would not be, would not be my hat.

- Students sing the **countermelody** while you sing the melody. Trade parts.
- Divide the class in half. Half sings the melody; half sings the **countermelody**. Trade Parts.

My Hat It Has Three Corners

2-part with BP

Germany/arr. Sams

The musical score is written in 3/4 time and consists of three systems. Each system includes two vocal staves (treble clef) and a bass staff (bass clef) with percussion instructions. The lyrics are as follows:

System 1:
 Vocal 1: My hat it has three cor-ners. Three
 Vocal 2: Three cor-nered hat, How I love my hat. This hat's mine.
 Bass: (My hat has three cor - ners.)

System 2:
 Vocal 1: cor - ners has my hat. And had it
 Vocal 2: I love my hat. I love to wear it all of the time. Had it not three,
 Bass: (My hat has three cor - ners.)

System 3:
 Vocal 1: not three cor - ners it would not
 Vocal 2: no it would not be my own hat. Had it not three
 Bass: (My hat has three cor - ners.)

Percussion instructions: snap, clap, plat.

The image shows a musical score for a three-part activity. It consists of three staves:

- Staff 1 (Melody):** Treble clef, 4/4 time. Lyrics: "be my hat. My". Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 2 (Counter-melody):** Treble clef, 4/4 time. Lyrics: "cor - ners it would not be, would not be my hat." Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 3 (BP Ostinato):** Bass clef, 4/4 time. Lyrics: "snap", "clap", "pat". Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.
- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.

PATHWAY TO Rhythm: Three corners rhythm replacement game

- Divide the class into groups of three; students number off from 1 to 3.
- Students perform the first **BP** pulse-ostinato to establish the tempo (Measure 1).
- Student one replaces one beat in the pattern with a new rhythmic figure. Later, students may also change the **BP** placement.
- The students should repeat the phrase several times to practice the new rhythm, and to give the next student an opportunity to decide how to change another beat from the newly established pattern.
- Repeat the process for student three, and the game continues with the students taking turns changing the rhythm of the **BP**.
- Encourage the use of rests and four levels of **BP**.

Establish the pulse student 1 student 2 student 3 repeat the process
 changes a beat changes a beat changes a beat

PATHWAY TO Ensemble: I-V accompaniment

- Students read the **BX/BM ostinato**, singing *solfa* and patting their legs appropriately to prepare for playing the barred instruments.

- Students sing and pat the **BX/BM ostinato** as you sing the melody.
- Divide the class in half. Half sings and pats the **BX/BM ostinato**. Half sings the melody. Trade parts.
- Transfer the **BX/BM ostinato** to barred percussion.
- Students sing the **BX/BM ostinato**, using roman numerals. (I-V)
- Teach or review the pitches in the I chord and the V chord in the Key of C.
- Divide the students into three groups. All three groups play their assigned pitches to the rhythm of the **BX/BM ostinato**.
 - Soprano xylophones play E on the I chord and D on the V chord.
 - Alto xylophones play G on the I chord and B on the V chord.
 - Bass xylophones and metallophones play the chord roots, as written.

- When the students are secure playing their chord tones on the same rhythm, have the **SX** and **AX** players switch to the rhythm written in the score.



- Put the barred instrument chordal accompaniment together with singers.
- Add the **countermelody**, either as a second sung part or as a **GL descant**.
- Add the **BP ostinato** and perform the entire orchestration. You might also choose to use student-created **BP ostinato** compositions.

My Hat It Has Three Corners

Germany/arr. Sams

The musical score is arranged in six staves. The top staff is the vocal line with lyrics: "My hat it has three corners. Three". The second staff, labeled "GL", provides a countermelody. The third staff, labeled "SX", and the fourth staff, labeled "AX", both play a rhythmic accompaniment of eighth notes. The fifth staff, labeled "snap clap pat", provides a percussive accompaniment. The sixth staff, labeled "BX/BM", provides a bass accompaniment. The score is in 3/4 time and includes repeat signs at the beginning of several parts.

cor - ners has my hat. And

SG

SX

AX

snap
clap
pat

BX

had it not three cor - ners it

SG

SX

AX

snap
clap
pat

BX

would not be my hat. My

SG

SX

AX

snap
clap
pat

BX

PATHWAY TO Composition: Rhythmic body percussion in three

- Divide the class into groups of three and review the three corners rhythm replacement game.
- Students select two different 3-beat patterns from the rhythm replacement game and arrange the patterns into a 12-beat **ostinato** in one of the following elemental forms:
 - a a a b
 - a b a b
 - a b b a
 - a a b b
- Small groups perform their **BP ostinati** while the rest of the class sings the song.
- Students notate their 12-beat **ostinati**.

Reflection

Throughout our time together you've experienced a wide range of lessons. They are a myriad of ways that Orff Schulwerk process can be used in the music classroom. Where you put your focus and your attention speaks volumes. Rank the following kinds of lessons from most preferred (1) to least preferred (8). Do this without judgment, but rather as an exercise to gain clarity about your values. My spiritual teacher, Yogiraj Charles Bates, who has influenced me deeply often said, "Pay attention to what you pay attention to."

_____ Literacy

_____ Singing

_____ Folk Dance

_____ Speech/Rhythm/BP/UTP

_____ Instrumental Technique and Ensemble

_____ Improvisation

_____ Composition

_____ Creative Movement/Dance Composition

Let Me Be a Bridge

Roger Sams

Let me be a bridge. Let me be a bridge of love.
Tear - ing down the walls of hat - red and fear, I'm ex -
5 Shin - ing my heart light, il - lu - mi - na - ting dark - ness. I
Let me be a bridge of love and light.
pand - ing my love 'cross the di - vide.
will not fear the dark - est night.

The musical score is written in 4/4 time and consists of three systems of three staves each. The first system contains the first two lines of lyrics. The second system contains the third and fourth lines, with a measure number '5' at the beginning of the first staff. The third system contains the fifth and sixth lines. The lyrics are aligned with the notes on the staves, and there are some long horizontal lines under the words 'light', 'vide', and 'night'.

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