

Folksong as Springboard

Indiana Music Education Association
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Who's That Tapping at the Window?

from Purposeful Pathways, Book 2

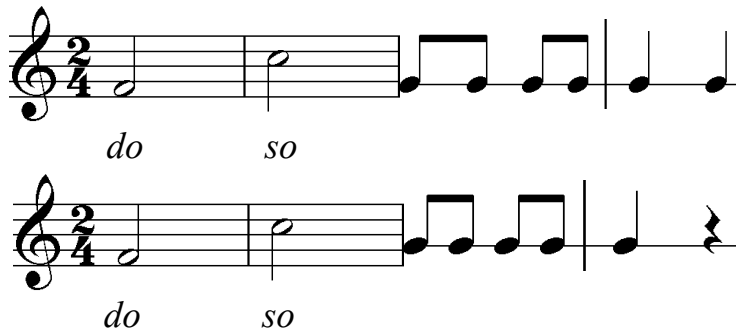
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PATHWAY TO Rhythm: Review and practice , and

- Students pat the steady beat while you sing the song. They listen for and identify which words in the song sustain over two beats. (Who's that.) Remind them that a note that lasts for two beats is a half note.
- Repeat, this time singing **solfa**. Ask the students "Which two pitches occur on the half notes?" (*do-so*)
- Students sing the **solfa** (*do-so*). You clap the rhythm of the remainder of the phrase.

Students sing:

Teachers claps:



The image shows two musical staves in 2/4 time. The first staff, labeled 'Students sing', has a treble clef and a key signature of one flat. It contains a half note 'do' on the first beat and a half note 'so' on the second beat. The second staff, labeled 'Teachers claps', has the same clef and key signature. It contains a quarter note on the first beat, a quarter note on the second beat, a quarter note on the third beat, a quarter note on the fourth beat, a quarter rest on the fifth beat, and a quarter note on the sixth beat.

- Compare the two phrases aurally and visually. Reinforce the rest as a tool for creating **cadence**. When you place a rest on the last beat of a phrase it creates a very strong **cadence**.
- Sing **solfa** for *do-so* and clap remainder of the phrases.
- Sing the song with text. The students learn the text from you by rote.

PATHWAY TO Literacy: Reading *do re mi so* patterns

- Review *do re mi so* with the **solfa tone ladder**. Remember to isolate patterns from the song (*do-so, re-mi-do, re-mi-re-do*). You may use other patterns that are not in the song, but always use melodic patterns from the song you are preparing when doing this kind of warm up.
- Sing the song with text.
- Show the first interval on the staff. Sing it. Have the students label the **solfa**. (*do-so*)
- Sing the following phrases, using **solfa** with hand signs.
- Put the phrases in the correct order.



- After the melodic notation is in the correct order, sing it using **solfa** with hand signs.
- Label the phrase form: a b a b
- Sing the song with text.

PATHWAY TO Ensemble: Split bordun with color part and UTP ostinato

- Students sing the song while you pat the rhythm of the **BX/BM ostinato**.
- Pat the **ostinato** and say the “lefts” and “rights.” Students join in **simultaneous imitation**. Always remember to mirror when you are modeling barred percussion parts.



- Transfer this pattern to **BX/BM** on F and combine with the song.
- Sing the song and snap on the rest after “door.” Transfer to **GL** on octave F’s. Combine with **BX/BM** and the singers.
- Students join you in **simultaneous imitation**, patting the **AX ostinato**:

AX

(Tap, tap, knock - ing, knock - ing. Tap, tap, knock - ing, knock - ing.)

- Consider asking the students how you would notate this rhythm.
- Transfer to C on the **AX**.
- Combine **BX/BM** and **AX**. Listen to how these two parts fit together.
- Learn the **WB** part through speech and transfer to the woodblock.

(Are you there? Who's home?)

- Consider asking the students how you would notate this rhythm.
- Put all of the instrumental parts together with the singers.

Who's That Tapping at the Window?

Traditional/arr. Hepburn

Who's that tap - ping at the win - dow,

GL

AX
(Tap, tap, knock - ing, knock - ing.)

BX/BM
(Are you there? Who's home?)

Detailed description: This system contains the first four measures of the piece. The vocal line (GL) starts with a whole note 'Who's' followed by a half note 'that', then a quarter note 'tap' and a quarter note 'ping' in the second measure, and finally a quarter note 'at' and a quarter note 'dow' in the fourth measure. The accompaniment (AX) features a rhythmic pattern of eighth notes: 'Tap, tap, knock - ing, knock - ing.' The bass line (BX/BM) has a simple melody: '(Are you there? Who's home?)'.

Who's that knock - ing at the door?

GL

AX

BX/BM

Detailed description: This system contains the next four measures. The vocal line (GL) continues with a whole note 'Who's', a half note 'that', a quarter note 'knock' and a quarter note 'ing' in the second measure, and finally a quarter note 'at' and a quarter note 'door?' in the fourth measure. The accompaniment (AX) continues with the same rhythmic pattern. The bass line (BX/BM) continues with a simple melody.

Mam - my's tap - ping at the win - dow

GL

AX

BX/BM

Pap - - py's knock - ing at the door.

GL

AX

BX/BM

PATHWAY TO Improvisation: *do re mi*

- Sing the following pattern and count to four during the rests:



- Sing the pattern and fill in the rests by clapping four quarter notes.
- Sing the pattern and fill in the rests by clapping four sets of eighth notes.
- Sing the pattern and improvise (clapping) using ♩ , ♪♪ , and ♫ .
- Set up the barred instruments: F=*do* G=*re* A=*mi*
- Sing, “Who’s that,” and then improvise for four beats on *do*.
- Sing, “Who’s that,” and then improvise for four beats on *re*.
- Sing, “Who’s that,” and then improvise for four beats on *mi*.
- Sing, “Who’s that,” and then improvise for four beats using *do re mi*.
- Reinforce the concept of **tonic**. Encourage the students to end their improvisations on the **tonic** (*do*).

Let Us Chase the Squirrel

from Purposeful Pathways, Book 2

Used with Permission

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 Pitch: 4-beat echo patterns using *do re mi so*

- Lead **4-beat echo patterns** using *do, re, mi, so*. Use hand signs and the **solfa tone ladder** to support student intonation and cognition.

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.

Let us chase the squirrels. Up the hickory, down the hickory.

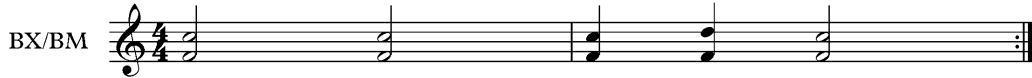
Let us chase the squirrels. Up the hickory tree.

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

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

GL

SX/AX

BX/BM

Detailed description: This system contains the first two measures of the song. The vocal line (top) is in 4/4 time and features a step-wise melody. The guitar line (GL) has a whole rest in the first measure and a melodic phrase in the second. The stringed instrument line (SX/AX) has a whole rest in the first measure and a chordal accompaniment in the second. The bass line (BX/BM) provides a simple harmonic accompaniment with a whole rest in the first measure and chords in the second.

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

GL

SX/AX

BX/BM

Detailed description: This system contains the next two measures of the song. The vocal line (top) continues the melody. The guitar line (GL) has a whole rest in the first measure and a melodic phrase in the second. The stringed instrument line (SX/AX) has a whole rest in the first measure and a chordal accompaniment in the second. The bass line (BX/BM) provides a simple harmonic accompaniment with a whole rest in the first measure and chords in the second.

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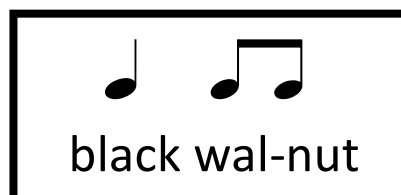
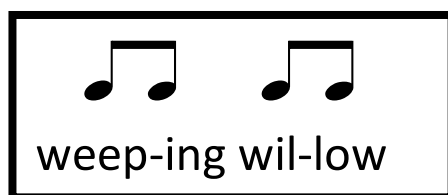
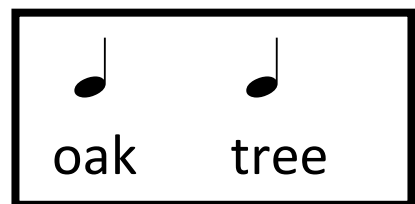
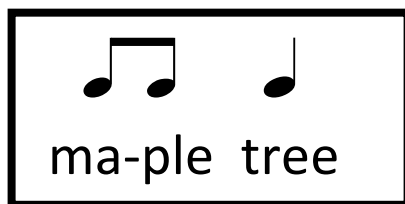
PATHWAY TO Instrumental Technique: Playing the melody

TEACHER TALK: Building instrumental technique through melodic work
Playing the melody of this song is perfect for cultivating barred instrument technique. The step-wise motion and limited pitch range are both helpful. Use this piece to focus on alternating hands when playing.

- Set up the barred instruments in F=*do* tetratonic (F-G-A-C). Remove B, D, and E.
- You play the barred instrument backwards, facing the students, so it is seen from their playing position. The students learn by watching and listening.
- Prepare the students mentally and kinesthetically by leading singing and playing **solfa echo patterns**. (This process is explained in detail on page 12.)
- 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.

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- Sing the song, “Hop Old Squirrel.”
- Divide the class in half. One group sings “Hop Old Squirrel” and the other half sings the **descant**. Trade parts.

Squirrels

Traditional/arr. Sams

Let us chase the squir - rel. _____

Hop old squirrel, ei - dle - dum, ei - dle - dum.

The first system of music consists of two staves. The top staff is a vocal line in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4. The bottom staff is a piano accompaniment line, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4.

Let us chase the squir - rel. _____

Hop old squirrel, ei - dle - dum, dee.

The second system of music consists of two staves. The top staff is a vocal line in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4. The bottom staff is a piano accompaniment line, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4.

Let us chase the squir - rel. _____

Hop old squirrel, ei - dle - dum, ei - dle - dum.

The third system of music consists of two staves. The top staff is a vocal line in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4. The bottom staff is a piano accompaniment line, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4.

Let us chase the squir - rel. _____

Hop old squirrel, ei - dle dum, dee.

The fourth system of music consists of two staves. The top staff is a vocal line in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4. The bottom staff is a piano accompaniment line, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a slur over it, and finally a whole note G4.

Fishing Song (Taiwan)

from *Purposeful Pathways, Book 3*


Anticipated Publication Date: November 2015

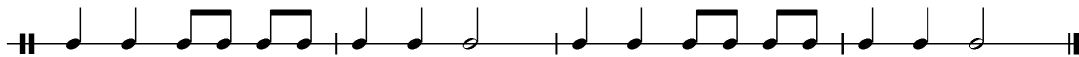
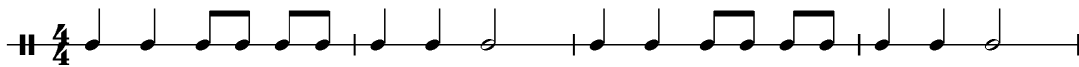
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PATHWAY TO Pitch: *do re mi so la do'*

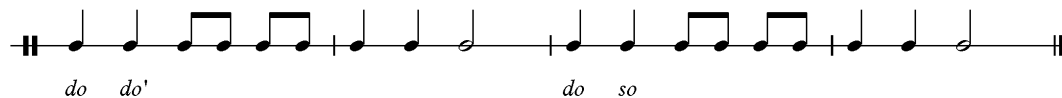
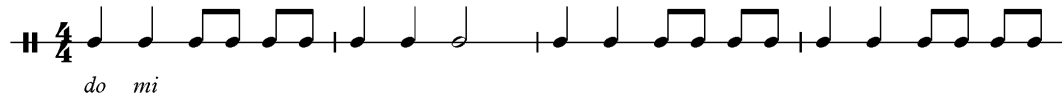
- Lead **4-beat echo patterns** using *do re mi so la do'*. Emphasize patterns that leap from low *do* (*do-mi, do-so, do-do'*).
- Students lead **4-beat echo patterns**, using the pitches from the full *do pentatonic scale*.
- Utilize the **solfa tone ladder** and ask the students to sing the pitches you point to. Choose patterns from Fishing Song, particularly patterns that jump from *do*.

PATHWAY TO Literacy: and *do re mi so la do'*

- Students read the rhythm, clapping and saying rhythm syllables. Note that the  figure has been removed from measure 6. The students are not yet ready to read it. This figure will be added by rote after the students have decoded the elemental rhythm.



- Students read the pitches for all of the leaps from *do*.



- Students read all of the leaps from *do* and clap the rhythm for everything else in the song.
- Students read the **solfa**, with hand signs, for the entire song (except the *re* in measure 6, to be added by rote).
- Students learn text by rote.
- Sing the entire song on text with the addition of the *re* that we've been omitting. Explain that this is a **connector** pattern.
- Students sing entire song with text.

Hi - yo, hi-yo, hi-yo hung hi - yo. Hi - yo, hi-yo, hi-yo hung hi - yo.

Hi- yo, hi yo, hi-yo hung hi - yo. Hi - yo, hi-yo, hi-yo hung hi - yo.

PATHWAY TO Partwork: Singing with BP ostinato

- Ask the students to watch you perform the **BP ostinato** and determine how many unique 4-beat **motives** comprise this ostinato. (two)
- Perform the **BP ostinato** again and ask the students to listen for how many times they hear each **motive** and determine the form for this **BP** accompaniment. (a b a b)
- Students perform the **BP ostinato** with you.
- Students perform **BP ostinato** without your support.
- Students perform the **BP ostinato** as you sing the song.
- Divide the class in half. Half the class sings the song while the other half performs the **BP ostinato**. Trade parts.
- **ADVANCED CHALLENGE:** Ask the students to sing the song and perform the **BP ostinato** simultaneously.

Hi - yo, hi-yo, hi-yo hung hi - yo. Hi - yo, hi-yo, hi-yo hung hi yo.

snap
clap
pat

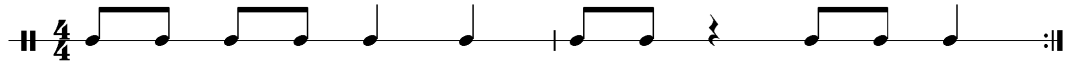
Voice

Hi - yo, hi-yo, hi-yo hung hi - yo. Hi - yo, hi-yo, hi-yo hung hi - yo.

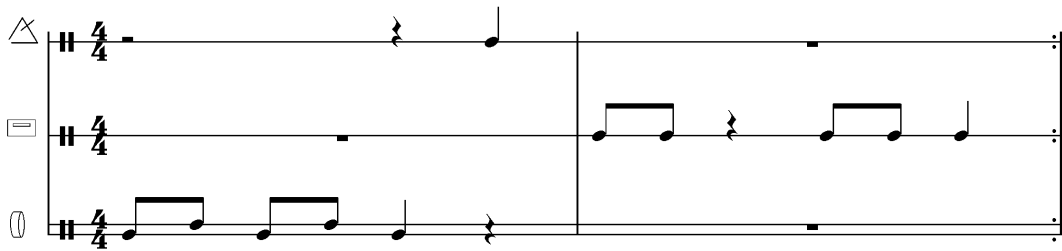
snap
clap
pat

PATHWAY TO Creativity: Creating a hand-clapping pattern

- Pairs of students change the **BP ostinato** by creating hand-clapping ostinati that they perform together (like a playground hand-clapping game), based on the same rhythm as our **BP ostinato**.



- Groups show their hand-clapping patterns, while the remainder of the class sings.
- Groups explore singing the song and performing their hand clapping patterns simultaneously.
- VARIATION: Small groups of students transfer this **BP ostinato** to **UTP**. One suggestion:



PATHWAY TO Partwork: Sing the song with a melodic ostinato

- Students read the rhythm of the **melodic ostinato**.
- Prepare the students to read the **melodic ostinato** with **4-beat solfa echo patterns** using *do re mi so la do'*.
- Students sing the **melodic ostinato** using **solfa** with hand signs.
- Divide the class in half. Half sings the song. Half sings the **melodic ostinato** using **solfa**. Trade parts.
- Transfer the **melodic ostinato** to **GL** and put together with singers on the melody.
- NOTE: This **melodic ostinato** also works well on the soprano recorder.


GL

Hi - yo, hi-yo, hi-yo hung hi - yo. Hi - yo, hi-yo hi-yo, hung hi - yo.

GL

Hi - yo, hi-yo, hi-yo hung hi - yo. Hi - yo, hi-yo, hi-yo hung hi - yo.

PATHWAY TO Ensemble: Broken bordun, BP ostinato and two melodic ostinati

- Put the song, **melodic ostinato**, and **BP ostinato** together.
- Pat the **SX ostinato** and ask the students to determine how to notate the rhythm. ()
- Students pat the **SX ostinato**.
- Students pat the **SX ostinato** while singing the song.
- Transfer to octave C's on the **SX**.
- Put all the parts learned so far together.
- Model patting the **broken bordun**, while singing the **solfa**, and ask the students to join you when they are ready. (**simultaneous imitation**)
- Transfer the **broken bordun** to **BX/BM**.
- Put all of the parts together with the song.

Fishing Song

Taiwan/arr. Sams

GL
SX
snap
clap
pat
BX/BM

Hi - yo, hi-yo, hi-yo hung hi - yo. Hi - yo, hi-yo, hi-yo hung hi - yo.

The first system of the musical score for 'Fishing Song' is in 4/4 time. It features five staves: a vocal line with lyrics, a guitar line (GL), a saxophone line (SX), a percussion line (snap, clap, pat), and a bass line (BX/BM). The melody is simple and repetitive, using quarter and eighth notes.

GL
SX
snap
clap
pat
BX/BM

Hi - yo, hi-yo, hi-yo hung hi yo. Hi - yo, hi-yo, hi-yo hung hi yo.

The second system of the musical score continues the melody from the first system. It maintains the same instrumentation and 4/4 time signature. The lyrics are repeated, with a slight variation in the phrasing of the second line.

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PATHWAY TO Rhythmic Composition: 8-beat ostinati using rhythmic building blocks

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

spear fish-ing

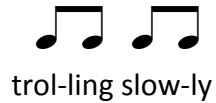
The rhythmic building blocks are shown as two musical notations. The first is a quarter note, labeled 'spear'. The second is a beamed eighth note followed by a quarter note, labeled 'fish-ing'.



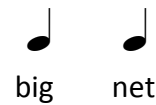
rod and reel



catch!



trol-ling slow-ly



big net

- Students determine which **rhythmic building blocks** are **connector** patterns and which are **cadence** patterns.

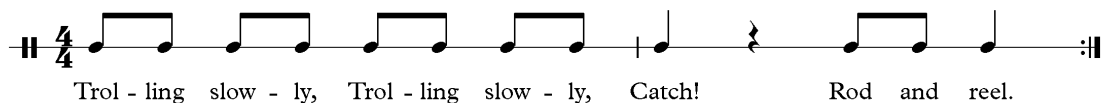
PATHWAY TO Creative Movement: Movement ostinati with body facing changes

- Lead a movement exploration of the **rhythmic building blocks**.

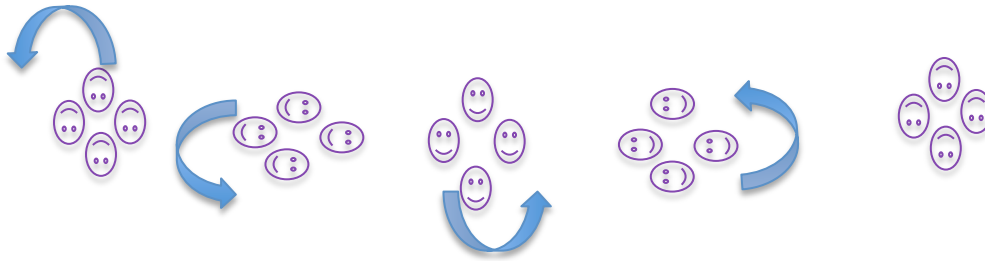
TEACHER TALK: Leading movement exploration

When leading movement exploration it is important to pay attention and be responsive to the ideas being generated in the room. If something interesting happens, such as interesting shapes or change of **level**, point it out and encourage the students to explore that idea. The goal is to generate a large number of ideas and increase movement vocabulary before they begin to work creatively. Encourage the students to move beyond pantomime. Choose your language carefully to motivate movement that isn't literal. Encourage **locomotor** and **non-locomotor movement motives**. Explore both **sharp** and **sustained** gestures. Remind the dancers to use **high, middle, and low levels**.

- Students create a class **movement ostinato** based on:



- Students speak and perform the **movement ostinato** four times.
- Introduce the concept of **body facing change**. Have the students perform the **movement ostinato** four times, turning suddenly to the right on the word, "Catch!" They will face each of the four walls in sequence.



- Small groups of 3-6 students create **movement ostinati** with **body facing changes**.
 - Use four **rhythmic building blocks** to create an **8-beat speech and movement ostinato** or return to small groups from the above composition PATHWAY and choreograph **ostinati** that have already been composed.
 - Choreograph the **movement ostinato** to include a **body facing change**. The groups might want to include one of the following:
 - A **level change**
 - Both **locomotor** and **non-locomotor** movement
- Small groups share their work with the class. The class sings the song while each group dances their **movement ostinato**.
- Create a final form with the class that includes the orchestration, singing, and dancing. Movement props may also be added, such as bamboo sticks or silk ribbons.

I've Been to Harlem

from Purposeful Pathways, Book 3

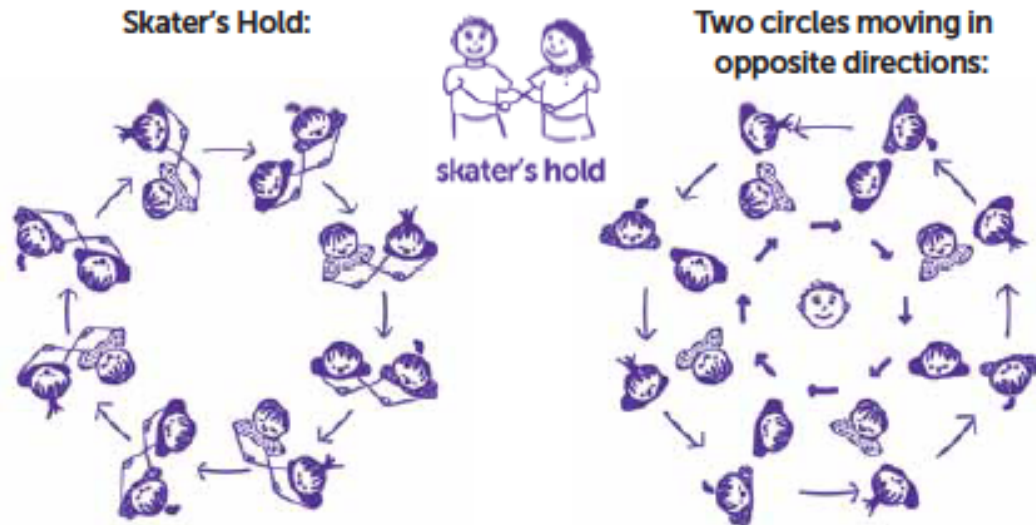
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PATHWAY TO Movement Play: Singing game


- Students form a circle with partners; traditionally boys are on the inside and girls are on the outside.
- Partners join in a **skaters hold** (join inside hands and outside hands) and walk clockwise around the circle.
- On the words “turn the glasses over” the inside partner lifts both joined hands, turning the outside partner so they face the opposite direction.
- Everyone drops hands and continues in opposite motion around the circle: outside circle counter clockwise, inside circle clock wise.
- On the last word, “ocean,” the people on the inside take the hands of the person in the outside circle nearest them in the **skaters hold**, and the game repeats.
- FISHPOT Variation: If there are uneven numbers of inside and outside people, the extra children remain in the center of the circle 😊 until the words “Sailing

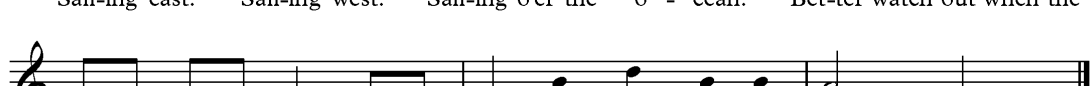
east,” they then join the inside circle and try to get a partner on the last syllable of “o-cean.” Those without a partner are sent to the fishpot, in the center of the circle; they try to steal a partner the next time through the song.




 I've been to Har-lem. I've been to Do-ver. I've trav-eled this wide world all o-ver,


 o-ver, o-ver, three times o-ver. Drink what you have to drink and turn the glass-es o-ver.


 Sail-ing east. Sail-ing west. Sail-ing o'er the o-cean. Bet-ter watch out when the


 boat be-gins to rock or you'll lose your girl in the o-cean.

PATHWAY TO Literacy: Notating the melody

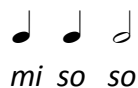
- Students read the rhythmic notation, speaking rhythm syllables. Text is written below the rhythmic notation.
- Students sing the following pattern:


 do do la, so,

- With the rhythm and text clearly visible on the electronic visual, the students listen as you sing the song. They are listening for when they hear this pattern or a rhythmic variation of it.
- Sing the song again. Have the students stop the process each time they hear the pattern (or rhythmic variation) and notate it above the text for that measure.
- Sing the song again. Students sing only this pattern using **solfa** with hand signs.
- Students read the following pattern:



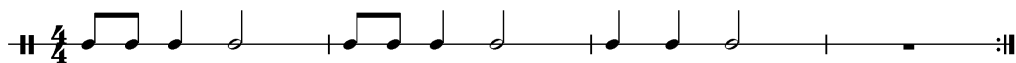
- Sing the song again. This time the students are listening for the *mi-re-do* pattern and then notate it.
- Students sing the following pattern:



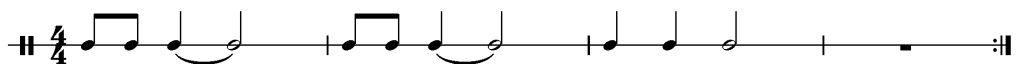
- Sing the song again. This time the students are listening for the *mi-so-so* pattern and then notate it.
- Using the **solfa tone ladder**, lead the students through several patterns using *do-mi-so*. Have the students listen for *do-mi-so* patterns in the song and then notate them.
- If the students have been accurate, you will have only two measures left to notate.
- Students sing the whole song, using **solfa** with hand signs.
- Students sing the whole song with text.
- Acclimate students to the staff in G=**do pentatonic**.

PATHWAY TO Partwork: Melody with melodic ostinato

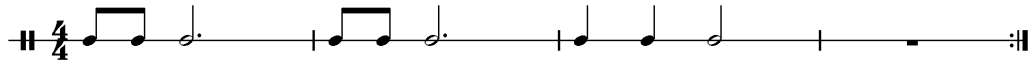
- Review the song.
- Students read the following rhythm.



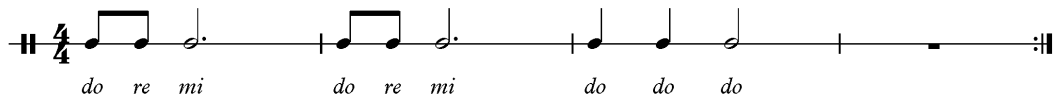
- Tie the quarter and half notes together. Demonstrate the function of the tie.



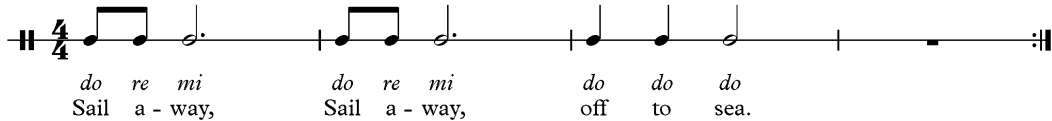
- Change the tied notes to a dotted quarter note.



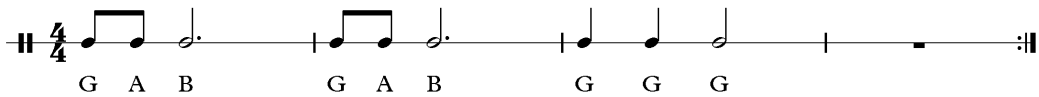
- Students sing the **melodic ostinato** using **solfa** with hand signs.



- Divide the class in half. Half sings the song. Half sings the **solfa ostinato**. Trade parts.
- Students sing the **melodic ostinato** with text.



- Divide the class in half. Half sings the song. Half sings the **melodic ostinato**. Trade parts.
- Review B A G fingerings on recorder, as appropriate.
- Students sing letter names and practice fingerings with the recorders resting on their chins.



- Students play the **melodic ostinato** on soprano recorder.
- Divide the class in half. Half sings the song. Half plays the recorder **melodic ostinato**. Trade parts.

PATHWAY TO Improvisation: do re mi -- B A G

- Sing the improvisational structure using **solfa** with hand signs. (Notation on the white board.) Take the time to point out the whole rest. Explain that the whole rest indicates no sound for the entire measure of four beats.
- Students sing the improvisational structure using **solfa** with hand signs.

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

- Students sing improvisational structure with text.

Where are you sail - ing? Where are you sail - ing?

- Students sing. Model clapping improvisation.
- Divide the class in half. Half sings. Half improvises. Trade jobs.
- Students sing. Model recorder improvisation on G only.
- Divide the class in half. Half sings. Half improvises. Trade jobs.
- Students sing. Model recorder improvisation using B, A, G.
- Divide the class in half. Half sings. Half improvises. Trade jobs.
- Students sing. Model vocal improvisation using *do re mi*.
- Divide the class in half. Half sings. Half improvises. Trade jobs.
- Brainstorm places you might be sailing that you can sing in four beats. Examples:
 - Sailing 'cross the deep blue sea.
 - Far, far away.
 - Going home.
- Class sings the questions. Model vocal improvisation with text.
- Divide the class in half. Half sings. Half improvises. Trade jobs.

PATHWAY TO Ensemble: Split moving bordun with UTP ostinato

- Prepare **BX/BM ostinato** with patting and transfer to **BX/BM**.

BX/BM

(Sail - ing on the sea.)

- Prepare **AX ostinato** with patting and transfer to **AX**. (This is the fifth of the bordun and we're moving it up a second.)

AX

(Sail - ing on the sea. Sail - ing on the sea.)

- Put these two parts together to create a **moving bordun** split between two voices. Have the students listen to these two parts together. Explain to that this

is a **bordun** ornamented by moving the top note and splitting it between two voices.

AX
 (Sail - ing on the sea. Sail - ing on the sea.)
 BX/BM
 (Sail - - ing on the sea.)

- Put the **split moving bordun** and the singing together.
- Read rhythm of **HD** part (clapping).

- Put all three parts together with singers.

I've Been to Harlem

Traditional Game Song/arr. Sams

The first system of the musical score consists of five staves. The top staff is the vocal line in 4/4 time, with lyrics: "I've been to Har - lem. I've been to Do - ver." The second staff, labeled "SR", is a soprano line with lyrics: "Sail a - way, sail a - way,". The third staff, labeled "AX", is an alto line. The fourth staff, labeled with a circle containing a vertical bar, is a tenor line. The fifth staff, labeled "BX/BM", is a bass line. All staves are in 4/4 time.

The second system of the musical score consists of five staves. The top staff is the vocal line in 4/4 time, with lyrics: "I've trav - eled this wide world all o - ver,". The second staff, labeled "SR", is a soprano line with lyrics: "off to sea." and a whole rest in the second measure. The third staff, labeled "AX", is an alto line. The fourth staff, labeled with a circle containing a vertical bar, is a tenor line. The fifth staff, labeled "BX/BM", is a bass line. All staves are in 4/4 time.

o - ver, o - ver, three times o - ver.

SR
Sail a - way, sail a - way,

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "o - ver, o - ver, three times o - ver." The second staff, labeled "SR", is a vocal line with lyrics: "Sail a - way, sail a - way,". The third staff, labeled "AX", is an instrumental line with a treble clef and a key signature of one flat. The fourth staff is a percussion line with a double bar line and a C-clef. The fifth staff, labeled "BX/BM", is an instrumental line with a treble clef and a key signature of one flat. The music is divided into two measures by a vertical bar line.





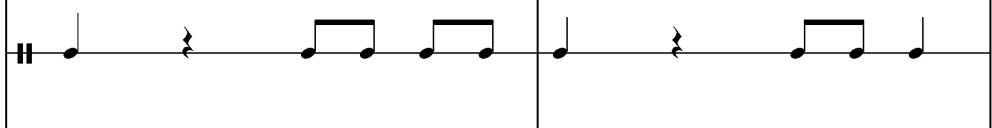
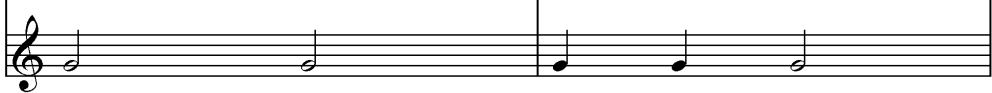
Drink what you have to drink and turn the glass - es o - ver.

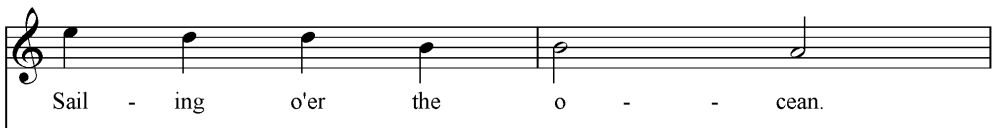
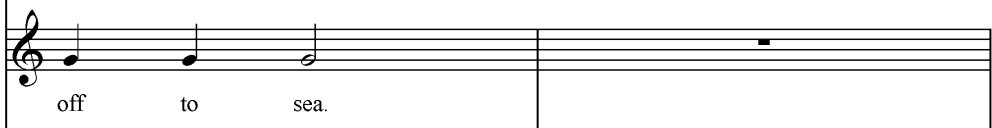


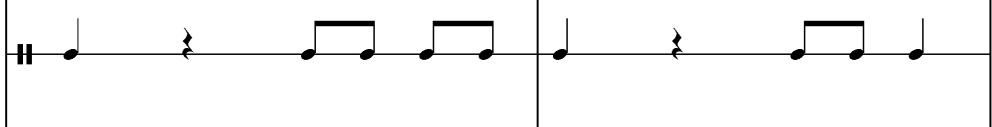
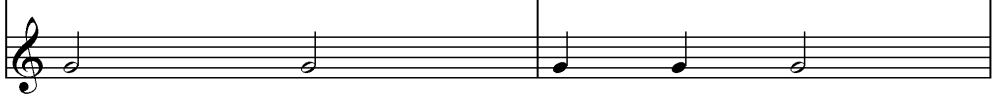
SR
off to sea.

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "Drink what you have to drink and turn the glass - es o - ver." The second staff, labeled "SR", is a vocal line with lyrics: "off to sea." The third staff, labeled "AX", is an instrumental line with a treble clef and a key signature of one flat. The fourth staff is a percussion line with a double bar line and a C-clef. The fifth staff, labeled "BX/BM", is an instrumental line with a treble clef and a key signature of one flat. The music is divided into two measures by a vertical bar line.

	
SR	
AX	
	
BX/BM	

	
SR	
AX	
	
BX/BM	

Bet - ter watch out when the boat be - gins to rock or you'll

SR
Sail a - way, sail a - way,

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff, labeled 'SR', is a vocal line with lyrics. The third staff, labeled 'AX', is an acoustic guitar line. The fourth staff, labeled with a circle containing a vertical bar, is a bass line. The fifth staff, labeled 'BX/BM', is a bass line. The music is in 4/4 time and consists of two measures.

lose your girl in the o - - cean.

SR
off to sea.

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff, labeled 'SR', is a vocal line with lyrics. The third staff, labeled 'AX', is an acoustic guitar line. The fourth staff, labeled with a circle containing a vertical bar, is a bass line. The fifth staff, labeled 'BX/BM', is a bass line. The music is in 4/4 time and consists of two measures.