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 \( \frac{1}{4} \) and practice \( \frac{1}{2}, \frac{3}{4} \) and \( \frac{3}{4} \)

- 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:

\[
\begin{array}{c}
|\text{do}| & |\text{so}| & |\text{do}| & |\text{so}| \\
| \frac{3}{4} & \frac{1}{4} & \frac{3}{4} & \frac{1}{4} |
\end{array}
\]

- 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:
• 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.

• 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?

Who's that tapping at the window,

(Tap, tap, knocking, knocking.)

(Are you there? Who's home?)

Who's that knocking at the door?
Mam - my's tapping at the window

Pap - py's knocking at the door.
PATHWAY TO Improvisation: *do re mi*

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

```
\[ \text{\begin{tabular}{c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c|c}
\hline
\hline
\hline
\hline
\hline
\end{tabular}} \]
```

- 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 tetradonic melody on the staff. (F = do) You may wish to tie in with the math curriculum and talk about tetradonic.
• 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.

![BX/BM staff notation]

• 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.
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 tetradonic (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 \textit{solfa echo patterns}. (This process is explained in detail on page 12.)
• Echo the \textit{motives} (4 beats) in the song, using \textit{solfa}. Demonstrate alternating hands. Remind the students to alternate hands throughout the process.
• When they can play the \textit{motives} well, echo the \textit{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.

\textbf{PATHWAY TO Composition: Composing with 2-beat building blocks}

• The class creates an 8-beat rhythmic \textit{ostinato} by arranging four rhythmic building blocks.
• Perform the \textit{ostinato} on UTP of choice.

\begin{figure}
\centering
\begin{tabular}{|c|c|c|}
\hline
\textbf{maple tree} & \textbf{birch} & \textbf{oak tree} \\
\textbf{black walnut} & \textbf{weeping willow} \\
\hline
\end{tabular}
\caption{Rhythmic Ostinato Blocks}
\end{figure}

• Most of the class sings the song, while a small group performs the \textit{rhythmic ostinato} that the class composed.
• Individuals, or small groups, compose their own \textit{rhythmic ostinati}.

\textbf{TEACHER TALK: Cadence}

Reinforce the concept of \textit{cadence}. Your pattern is going to have a sense of a final ending (a \textit{cadence}) if you end with \textbullet or \textbullet. At this developmental stage, ending with \textbullet\textbullet is unsettling and not very musical. Call these patterns \textit{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 tetradonic 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.

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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 squirrel.

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

Let us chase the squirrel.

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

Let us chase the squirrel.

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

Let us chase the squirrel.

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

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Fishing Song (Taiwan)
from Purposeful Pathways, Book 3
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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.
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)
- 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.

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.
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.  \(\frac{\text{|-|}-\text{|-|}-\text{|-|}-\text{|-|}}{-\text{|-|}-\text{|-|}-\text{|-|}-\text{|-|}}\)  
- 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.  \(\text{simultaneous imitation}\)  
- Transfer the broken bordun to BX/BM.  
- Put all of the parts together with the song.
PATHWAY TO Rhythmic Composition: 8-beat ostinati using rhythmic building blocks

- Students read the following rhythmic building blocks.

\[ \text{\tie} \quad \text{\tie} \quad \text{spear fish-ing} \]
Students determine which **rhythmic building blocks** are **connector** patterns and which are **cadence** patterns.

**PATHWAY TO Creative Movement: Movement ostinat 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**.
  
  o 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.
  
  o 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*

Anticipated Publication Date: November 2015

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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 clockwise.

• 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.

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:

\[ \boxed{\text{do do la, so,}} \]
• 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:

\[ \text{mi mi re re do do} \]

• 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:

\[ \text{mi so so} \]

• 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.

\[ \text{quarter and half notes together. Demonstrate the function of the tie.} \]
• Change the tied notes to a dotted quarter note.

\[
\begin{align*}
\begin{array}{c}
\text{do re mi} \\
\text{do re mi} \\
\text{do do do}
\end{array}
\end{align*}
\]

• Students sing the melodic ostinato using solfa with hand signs.

\[
\begin{align*}
\begin{array}{c}
\text{do re mi} \\
\text{do re mi} \\
\text{do do do}
\end{array}
\end{align*}
\]

Divide the class in half. Half sings the song. Half sings the solfa ostinato. Trade parts.

• Students sing the melodic ostinato with text.

\[
\begin{align*}
\begin{array}{c}
\text{do re mi} \\
\text{Sail a-way,} \\
\text{do re mi} \\
\text{Sail a-way,} \\
\text{do do do} \\
\text{off to sea.}
\end{array}
\end{align*}
\]

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.

\[
\begin{align*}
\begin{array}{c}
\text{G} \\
\text{A} \\
\text{B} \\
\text{G} \\
\text{A} \\
\text{B} \\
\text{G} \\
\text{G} \\
\text{G}
\end{array}
\end{align*}
\]

• 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: \textit{do re mi -- B A G}

• Sing the improvisational structure using solfa with hand sings. (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 sings.
• Students sing improvisational structure with text.

• 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.

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

• 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.

• 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

I've been to Harlem. I've been to Dover.

Sail away, sail away,

I've traveled this wide world all over,

Off to sea.
o-ver, o-ver, three times o-ver.

Sail a-way, sail a-way,

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

off to sea.
Sailing east. Sailing west.
Sailing away, sailing away,
Sailing o'er the ocean.
Off to sea.
Better watch out when the boat begins to rock or you'll sail away, sail away,

lose your girl in the ocean.
off to sea