

# Part-Singing and Percussion

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# Johnny on the Woodpile

from Purposeful Pathways 1

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## PATHWAY to LITERACY: Practice reading rhythms with

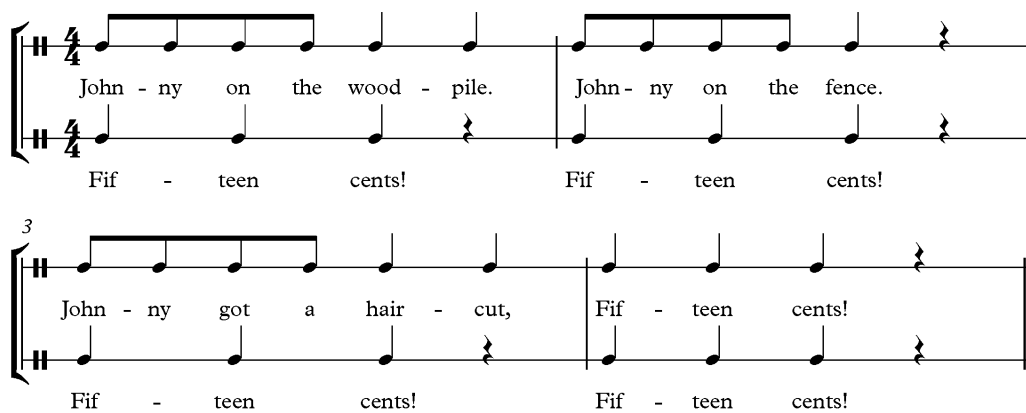
- Students read rhythm from visual.
- Add text.

## PATHWAY to PARTWORK: Speech to UTP

- Turn the last measure of the poem into an accompaniment ostinato.
- Two-part speech.
- Transfer poem to woodblock and ostinato to hand drum.

# Johnny on the Woodpile

Traditional/arr. Sams



John - ny on the wood - pile. John - ny on the fence.  
Fif - teen cents! Fif - teen cents!

3  
John - ny got a hair - cut, Fif - teen cents!  
Fif - teen cents! Fif - teen cents!

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## PATHWAY TO LITERACY: *do mi so la* and introduce half note

- Review rhythm and text.
- Students read melody using **solfa** with hand signs. Use the **solfa tone ladder** as a support.
- Students sing song with text. Lead them into discovering that “fence” and “cents” are more beautiful when you let the tone go on longer. Introduce half note, converting the quarter note and rest into a half note.

# Johnny on the Woodpile

Traditional/arr. Sams

The musical score is written for two voices in 4/4 time. It consists of three systems of two staves each. The lyrics are: 'John - ny on the wood - pile. John - ny on the fence. Fif - teen cents. Fif - teen cents. John - ny got a hair - cut, Fif - teen cents! Fif - teen cents. Fif - teen cents.' The melody is simple, using quarter and eighth notes. A triplet of eighth notes is marked above the first staff of the third system.

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## PATHWAY to PARTWORK: Melody with ostinato

- Teach ostinato by rote.
- Students sing in two parts.

## Bow Wow Wow

from Purposeful Pathways 2

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## PATHWAY TO Movement Play: Traditional singing game

- Students stand in a circle, with pairs facing each other.
- They stomp their feet three times when singing the “Bow, wow, wow” motive. They gesture, moving their hands apart with the palms facing up, to fill in the rest.
- They clap hands three times while singing, “Whose dog art thou?” and then gesture for the rest. This gesture will resemble a gesture made when asking a question, like a shrug.
- Partners join hands and during “Little Tommy Tucker’s dog,” they step left, rotating together until they trade places.
- On the final “Bow, wow, wow,” students step in place three times, and on the last beat of the song both players jump and turn around to face a new partner. The song begins again with new partners.
- Repeat until everyone returns to their original partner.
- No overt singing instruction occurs. Students learn the song while playing the game.

## PATHWAY TO Ensemble: Chord bordun with UTP ostinato

- Pat the **BX/BM** bordun pattern. The students join you when ready. (simultaneous imitation)

BX/BM 

- Transfer to **BX/BM** and put together with singing.
- Read the rhythm for the hand drum part (clapping).

- Divide the class in half. Half sings the song. Half claps the **ostinato**. Trade parts.
- Transfer to hand drum.
- Divide the class in half. Half drums. Half sings the song. Trade parts.
- Put it all together.

Bow Wow Wow

Traditional/arr. Sams

Bow, wow, wow. Whose dog art thou?

BX/BM

Lit - tle Tom - my Tuck - er's dog. Bow, wow, wow.

BX/BM

## PATHWAY TO Rhythmic Improvisation: 4-beat patterns

- Sing the melodic pattern, four times followed by silently counting to four.



- Students join you, singing the pattern and counting four beats between.
- Students sing the pattern. You model rhythmic improvisation using your “dog voice” (barking, growling, whining, etc.) during the measures of rest. Be sure to keep it rhythmic and use rhythms that are within the rhythmic vocabulary of the students at this developmental phase.
- You sing the pattern and the students improvise in their “dog voices.”
- Pair the students up and distribute the pairs around the room. One student is the “singer” the other is the “dog”. Trade parts. Repeat multiple times to give the students lots of practice.
- Repeat the process, but now use **BP** rhythmic improvisation instead of “dog voices.”
- Consider creating a satisfying form with the song. It might be **ABA form** or it could be a **Grand Rondo**, which would allow the opportunity for assessment of in-tune singing and/or improvisational skills.

## PATHWAY TO Melodic Improvisation: 4-beat pentatonic motives

- Teach the students to play the melodic **motive** for “Doggie, doggie, where’s your bone?”



- Model improvising a 4-beat pattern using only the pitch *do* during the four beats of rest.
- Trade jobs. You play the melodic **motive** and the students improvise a four-beat pattern on *do*.
- Divide the class in half. Half the class plays the melodic pattern. The other half of the class improvises on *do*. Trade jobs.
- Extend the melodic improvisation to *do re mi*.
- Next, practice improvisations containing *mi so la*.
- Finally, the improvisations can use the full **pentatonic tone set**.
- Consider pairing the students, as you did for the rhythmic improvisation.
- Create a satisfying final form with the students.

Little Tommy Tinker  
from Purposeful Pathways 2  
Used with Permission

## PATHWAY TO Vocal Exploration: Canon

- Lead **4-beat echo patterns** with vocal sounds.
- Prepare the students for canonic singing by incorporating canon into the vocal warm up. Remind them that they know the concept of canon from singing rounds. Present this “in the moment” canon as a fun challenge. The students must listen closely for the next pattern, even as they are repeating the previous pattern.
- Explore vocal consonant sounds, and also finding the head voice through vocal sounds that take students into the upper register (such as “Woo”). Example:

The first musical example is in 4/4 time. The Teacher's part consists of three measures: the first measure has four quarter notes labeled 'ch'; the second measure has eight eighth notes labeled 't'; the third measure has four quarter notes labeled 'Woo'. The Students' part consists of three measures: the first measure has a whole rest; the second measure has four quarter notes labeled 'ch'; the third measure has eight eighth notes labeled 't'.

The second musical example is also in 4/4 time. The Teacher's part consists of three measures: the first measure has a whole note labeled 'Woo'; the second measure has six quarter notes labeled 'ch'; the third measure has a whole rest. The Students' part consists of three measures: the first measure has four quarter notes labeled 'Woo'; the second measure has a whole rest; the third measure has six quarter notes labeled 'ch'.

- Establish the **tonic** with **solfa** patterns. Extract patterns from the song. Example:

Teacher



do do so so do do do do do do mi mi mi mi mi mi do' so

Students



do do so so do do do do do do mi mi mi mi mi mi

Teacher



so so so so so so do' so mi mi mi re re re

Students



do' so so so so so so so do' so

Teacher



do so so so do' so do do

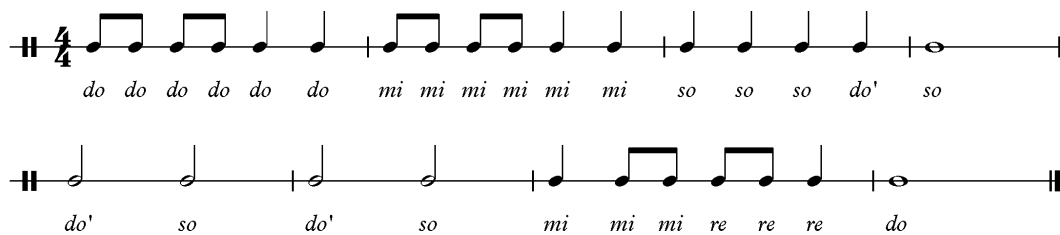
Students



mi mi mi re re re do so so so do' so do do

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

- Students read the rhythm of the song.
- Students read the melody from stick notation, using **solfa** and hand signs.



do do do do do do mi mi mi mi mi mi so so so do' so

do' so do' so mi mi mi re re re do

- Transfer the melody to the staff and sing in solfa.



## PATHWAY TO Partwork: Singing a round

- When the students are able to sing the song confidently using **solfa** without your support, divide the class in half and sing the song in a round at eight beats. Be sure to trade which group enters first.
- Add the text and sing in a round again.



- If the students are able to sing in a two-part round, give them an advanced challenge and divide the class into four groups. In a 4-part round the entrances are every four beats, rather than eight.

## PATHWAY TO Ensemble: Moving bordun, melodic ostinato and rhythmic ostinato

- Model the **BP ostinato**. Jump up and land on your feet in a “surprise” shape on the “Ouch!” Students join in when they are ready. (**simultaneous imitation**)



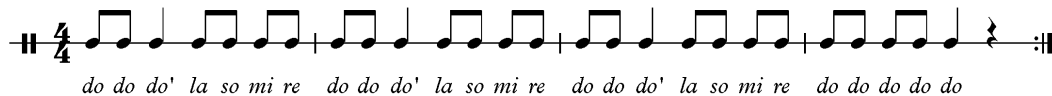
- Students perform the **BP ostinato** while you sing the song. (Establish the **ostinato** with the students before you come in.)
- Divide the class in half and perform in two parts. Trade jobs.



- Take away the text for the **BP ostinato**. Think the text and perform the **BP ostinato**. Combine with the song.
- Model how to pat the **BX moving bordun**. The students join in (**simultaneous imitation**) when they are ready. Be sure to move the upper hand to the outside of the leg, to represent moving to the A.



- Transfer to **BX/BM** and perform with singers.
- Put **BX/BM**, **BP**, and singers together.
- Students listen to you sing (**solfa**) the **SX ostinato** several times.
- Point to the pitches of this **melodic ostinato** on the **solfa tone ladder** and the students sing what you point to.
- Class notates the **SX ostinato**. Rhythm first and then **solfa**.



- Acclimate the students to C=do **pentatonic** on the barred instruments using **solfa echo patterns**.
- Have the students figure out how to play this **melodic ostinato**. (HINT: If they use two left hand strokes in a row for the first two notes of the pattern, the rest of the pattern flows nicely alternating hands.)
- Once the students can play the **melodic ostinato**, have a small group of students play it while the rest of the class sings the song. Repeat so that all students have a chance to play the **melodic ostinato**.
- Once all the students have played the **melodic ostinato**, divide the students up to cover all of the parts. Remember to have a large group of singers. When you are accompanying songs with Orff instruments the singing is always the most important part.
- Rotate the students through the groups.

# Little Tommy Tinker

Traditional/arr. Sams

The musical score for "Little Tommy Tinker" is written in 4/4 time. It consists of three systems of music. Each system includes a vocal melody line, an SX (Saxophone) line, a Clap/Pat/Stamp line, and a BX/BM (Bass/Drum) line. The lyrics are: "Lit - tle Tom - my Tin - ker sat up - on a clink - er. (Please don't sit down on that coal. Ouch!) He be - gan to cry. Ma! Ma! Poor lit-tle in-no-cent guy." The Clap/Pat/Stamp line features a three-beat pattern: a half note followed by two quarter notes.

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## My Hat It Has Three Corners

from the upcoming publication, Purposeful Pathways 4

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### PATHWAY TO Audiation: Learning the song and eliminating words

- Students perform a three pattern in **BP** (pat, clap, snap) while you sing the song.
- Students learn the song through **echo imitation**, while patting a three 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 while keeping the three pattern.
- Students create gestures or shapes to represent “hat”, “three,” and “corners.” They sing the song with the movement they created.
- 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 Partwork: Melody with countermelody and BP ostinato

- Students read the rhythm of the **countermelody**.
- Students sing in **solfa** while reading from the staff.
- Students sing the **countermelody** from **solfa** notation.

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** in **solfa** while reading from the staff.
- Students sing the **countermelody** with the text.
- Students sing the **countermelody** while you sing the melody.
- Divide the class in half. Half sings the melody while the other half sings the **countermelody**. Trade Parts.

# My Hat 2pt BP

Traditional/arr. Sams

The musical score is written for two voices and a percussion part. It is in 3/4 time and consists of three systems. Each system has a vocal line (treble clef), a second vocal line (treble clef), and a percussion line (bass clef). The lyrics are written below the notes. The percussion part is marked with 'snap', 'clap', and 'pat'.

My hat it has three cor-ners. Three  
Three cor-nered hat, How I love my hat. This hat's mine.  
(My hat has three cor - ners.)  
cor - ners has my hat. And had it  
I love my hat. I love to wear it all of the time. Had it not three,  
not three cor - ners it would not  
no it would not be my own hat. Had it not three

snap  
clap  
pat

snap  
clap  
pat

snap  
clap  
pat

be my hat. My

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

snap  
clap  
pat

The musical score consists of three staves. The top staff is a melody in treble clef with lyrics 'be my hat. My'. The second staff is a counter-melody in treble clef with lyrics 'cor - ners it would not be, would not be my hat.'. The third staff is a BP ostinato in bass clef with the instruction 'snap clap pat'.

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

### PATHWAY TO Ensemble: I-V accompaniment

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

BX/BM

do do do do so so so so

BX/BM

so so so so do do do do

BX/BM

do do do do so so so so

BX/BM

so so so so do do do do

The BX/BM part is shown in four staves, each with solfa syllables. The first staff has 'do do do do so so so so'. The second staff has 'so so so so do do do do'. The third staff has 'do do do do so so so so'. The fourth staff has 'so so so so do do do do'.

- Students sing and pat the **BX/BM** part while you sing the melody.
- Divide the class in half. Half sings and pats the **BX/BM** part. Half singing the melody. Trade parts.
- Transfer **BX/BM** part to barred percussion.
- Students sing the **BX/BM** part, 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** part.
  - 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 a **GL descant**.
- Add the **BP ostinato** and perform the entire orchestration, or use student created **BP ostinato** compositions.

# My Hat It Has Three Corners

Traditional/arr. Sams

The musical score is written in 3/4 time and consists of five staves. The first staff is the vocal melody with lyrics. The second staff (GL) is a guitar line. The third staff (SX) is a saxophone line. The fourth staff (AX) is an accordion line. The fifth staff (snap/clap/pat) is a percussion line. The sixth staff (BX/BM) is a bass line. The score begins with a key signature of one sharp (F#) and a 3/4 time signature. The first staff has a repeat sign at the beginning. The lyrics are: "My hat it has three cor - ners. Three". The second staff (GL) has a repeat sign at the beginning. The third staff (SX) has a repeat sign at the beginning. The fourth staff (AX) has a repeat sign at the beginning. The fifth staff (snap/clap/pat) has a repeat sign at the beginning. The sixth staff (BX/BM) has a repeat sign at the beginning. The score ends with a double bar line.

My hat it has three cor - ners. Three

GL

SX

AX

snap  
clap  
pat

(My hat has three cor - ners.)

BX/BM

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

The musical score is written for a song with the lyrics "would not be my hat. My". The score consists of five staves. The first staff is the vocal line, with lyrics "would not be my hat. My" written below it. The second staff is labeled "SG" and contains a melody. The third staff is labeled "SX" and contains a melody. The fourth staff is labeled "AX" and contains a melody. The fifth staff is labeled "snap", "clap", and "pat" and contains a rhythm. The sixth staff is labeled "BX" and contains a melody.