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I. Alpha Four

Jim Solomon

A *Allegro*

CL

P

*To B
To C
Fine*

B

CL

To A

C

SN

CL

P

ST

To A

Form: ABACA

A section: Perform for students, then teach the rhythm of the A section with patschen only. Patsch the rhythm again and add the three claps at the end. Add and practice the claps on beat two. Then perform again and ask students to find which measure of the first three measures does not have a clap on beat four. After the students identify the third measure, practice the A section as it is written.

Drum Fun

Shirley McRae

Play this piece several times, adding more hand drums and increasing the dynamic level each time.

Drums Plus

Shirley McRae

V $\frac{4}{4}$ Let's play a rhy - thm, then add an-oth-er one. Now add the oth - ers one at a time.

(Lis - ten to the con-ga play.)

(I got a rhy-thm, I got it right here___.)

(Rat-a-tat-a-tat. Rat-a-tat-a tat tat tat.)


Clap

Add as many ostinatos as you like to the hand drum rhythm. Ostinatos are presented in my recommended order. Word patterns may be helpful in teaching the more active rhythms; several suggestions are given. Bongos may replace conga or snare drum.


Jack and Ol' Mossyfoot

One day, when Jack was about ten, he got bored playing in his own yard. He thought he was old enough to do a little exploring, so down the road he went. (••)


Jack was having a fine time seeing all the new things in the world, but on toward afternoon he got tired. He curled up under a tree and went to sleep. (••)

He didn't know how long he slept, but when he woke up the sun was just setting. (••) Jack walked on, but soon it got dark and the road went into some big woods. (••) To keep warm, he built himself a nice crackling fire. (••) Jack was enjoying his adventure, when all of a sudden he heard something coming: *whoomity whop, whomity whop*. (••) 

Jack knew right off it was Ol' Mossyfoot. He was plenty scared! (••) He grabbed a chunk of wood from the fire and threw it toward the sound. It landed with a splash of sparks (••) and off the critter ran, back into the woods. (••)

Jack was wondering if he should skedaddle out of there when he heard that sound coming back: *whoomity whop, whomity whop*. (••) 

He grabbed another chunk out of the fire and waited 'til Ol' Mossyfoot got so close he could feel the heat from his fiery eyes. Then he flung the chunk as hard as he could. It landed right in the pile of slimy moss at the monster's feet, making a steamy, sizzling sound. (••) Off the critter ran, back into the woods. (••)

Jack knew he better skedaddle. But before he could get going, he heard that *whoomity whop, whomity whop*. (••) 

He lit out running as fast as he could go with that monster's gigantic squishing steps close behind. (••) The first chance he got, Jack climbed up a tall hickory tree. (••) The monster was so slimy that it couldn't climb up after him. It kept slipping back. (••)

Then Jack heard an awful chomp, chomp, chomp sound. (••) The monster was gnawing away at his hickory tree! Pretty soon the tree began to lean a little, then a little more, and a little more. Finally, there was a loud snap (••) and the tree, with Jack in it, was heading down, down, down, right toward Ol' Mossyfoot. (••) Jack knew he was a gonner. Just before the tree hit the ground . . . Jack woke up! (••)



Whoomity Whop

Lyrics by Linda High

Melody adapted from "Nickety Nackety"

$\bullet = 80$

The musical score is written for three parts: Vocal (V), Triangle (AX), and Bells (BX). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as $\bullet = 80$. The score consists of two systems of music. The first system starts with a vocal line (V) and a triangle line (AX). The second system continues the vocal line and adds a bell line (BX). The lyrics are written below the vocal line.

Vocal (V):

1 Old moss-y-foot went whoom-i-ty whop. Whoom-i-ty, whoom-i-ty whop, whop, whop!

5 Please go a-way now, oh please won't you stop! Whoom-i-ty, whoom-i-ty, whop, whop, whop!

Triangle (AX):

The triangle part consists of rhythmic patterns that complement the vocal line. It starts with a whole note in the first system and continues with eighth and sixteenth notes in the second system.

Bells (BX):

The bell part consists of rhythmic patterns that complement the vocal line. It starts with a whole note in the first system and continues with eighth and sixteenth notes in the second system.

SPECIAL EFFECTS

At every (••) in the story a student will improvise a sound effect for one of these descriptions:

going down the road went to sleep sun setting big woods crackling fire
 whoomity whop* scared splash of sparks running off sizzlin' sound
 squishing steps climb up a tree slipping back chomp, chomp loud snap
 tree falling down woke up

*Use temple blocks. This student will also perform the temple block part in the song.

Select students ahead of time so they can choose instruments, work out the sound effects, and be ready. (Some of the effects may be better demonstrated by informal sound-makers invented by the students.) To help the performers, place a list of the cue words with students' names on the board. You could also nod to each student when reading the cues in the story.



TELL ME DO (Third through fifth grades)

JS

A Section:

2

Tell me, tell me do.

Tell me your name and I'll say it, too.

Ostinato for steady beat.

Cl or Sn

P

B Section: Students create a different way to perform the steady beat; go down one row, each student says his/her name and the class echoes.

Form: ABABA, etc.

I LOVE PINK (K-second grades)

Trad.

2

I love pink, I love blue, but

Best of all, I love you!

Process:

1. **Teacher:** "This is a story for your parents. Be certain you tell it to them when you go home today."
2. **P** beat, teacher speaks poem; echo speak and learn.
3. Stand in place, walk beat and speak.
4. Walk in free space and speak.
5. Return to perimeter of class' space (i.e., circle, sides of room).
6. Play a choosing game. The teacher or a capable student is the first person to be *it*. This person walks the beat while all recite the poem and tap the beat on a particular body part that a student has suggested (vary each time to maintain a high interest level). The person walking points at someone on the word "you;" that person stands and joins the first person in walking the beat the next time the poem is spoken. On the word "you," both people stop and point at someone to join them in walking the beat the next time the poem is spoken (now, four people are walking), etc., until the whole class is involved in the walking.
7. Students come up to play the steady beat while the poem is spoken; may play on instruments of the metal family, wood family, drum family or shaker family.
8. This poem is particularly good for working with steady beat because of all the rests; the steady beat always continues, even through the rests.

Mother Goose is on the Loose

Dupont/Hiller

A

V
Mo - ther Goose is on the loose. Hey did-dle did-dle - i - ay.
(Final) Mo - ther Goose was on the loose. Hey did-dle did-dle - i - ay.

SG
AG

temple blocks

guiro

BX
BM

Mo - ther Goose is on the loose.

V
Can you guess the nurs - ery rhymes from the clues I say?
We all guessed the nurs - ery rhymes. Hey did-dle did-dle - i - ay.

SG
AG

temple blocks

guiro

BX
BM

B

Went to the cup - board. Old Moth - er Hub - bard. Up the hill. Jack and Jill.

He sang for his sup - per. Lit - tle Tom - my Tuck - er. Watch - es her sheep. Lit - tle Bo Peep.

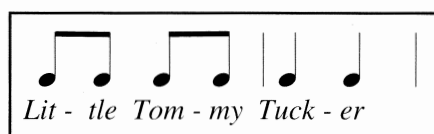
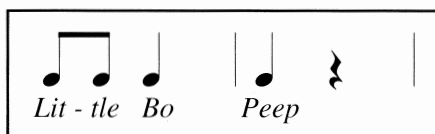
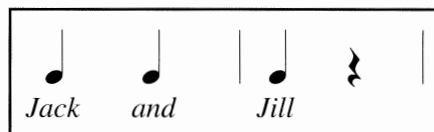
FOCUS: Rhythm Patterns (combinations)

LEVEL: 2 - 3

SKILLS: Broken bordun • Instrument playing • Movement

PROCESS

- Warmup: Review the following rhythm patterns through echo-clapping. Next, using sentence strips with the nursery rhyme characters written on them, match names with the corresponding rhythms.



- Teach *Mother Goose is on the Loose*, section A, echoing by phrases, while students pat the beat.
- Prepare the orchestration with body percussion and text phrases, then transfer to instruments.
- Movement: Divide class into four circles and assign one character to each group.

Meas. 1-2: step (in) - 2 - 3 - together	Meas. 5-6: step (out) - 2 - 3 - together
Meas. 3-4: pat - clap - pat - clap	Meas. 7-8: pat - clap - pat - (rest)
- Teach the B section as follows: Teacher speaks the clues and each group claps and speaks its character name in rhythm. Choose any two characters for each B section.

PERFORMANCE

Intro: BX/BM play four measures.
 A: Song/dance with orchestration.
 B: Teacher speaks any two clues; the corresponding groups answer.
 A: Song/dance with orchestration.
 B: Teacher speaks any two clues; the corresponding groups answer.
 A: Song/dance with orchestration.
 Repeat form as desired. Use "Final" lyrics for the last A section.

EXTENSION 1 - Unpitched/Barred Percussion Playing

Divide class into four unpitched percussion groups—metals, woods, skins, and large percussion. Transfer one character rhythm to each group. Repeat the performance without movement using spoken clues and instrument playing in each B section.

Repeat, this time transferring character rhythms to barred instruments in G Pentatonic. Separate the groups as follows: SG/AG, SX/AX, SM/AM, BX/BM.

EXTENSION 2 - More Clues

Have students work in groups to create and notate new riddles for nursery rhyme characters. Use these as new B sections to the song. Suggestions: Sat on a tuffet—*Little Miss Muffet*; Had a bowl—*Old King Cole*.

Branles*

The earliest branles of which we have any record were danced in the time of the Troubadours in Provence in the 11th and 12th centuries and gradually spread to other parts of France and the rest of western Europe. They were known as caroles and were danced in a line or circle while the dancers sang. Many of our oldest Christmas and spring carols originated during this time and are still popular today—*O, Come, Oh, Come Emmanuel; O, Come, All Ye Faithful; Good King Wenceslaus, Good Christian Men, Rejoice*. Frescoes of the period show us that a small hand drum was sometimes used to accompany the singing and dancing. Because there were no large halls yet built in what is now southern France, the dancing took place outside—in churchyards, town squares, gardens, or meadows on festive occasions. Since the whole group moved to and fro with hands joined, no partners were needed. Several caroles from this period are included in our book.

As the Troubadour culture of courtly love and chivalry gradually spread to northern France and Germany in the 13th century, partner dances became fashionable, requiring instrumental accompaniment for the first time. Dance tunes were usually played on a three-hole pipe and tabor (a long narrow drum) played by the piper, a wandering minstrel.

Since the French verb *branler* means “to sway,” the characteristic movement of the branle is the graceful swaying of the dancers as they move alternately left and right.

Line Branle —

The line branle is probably the earliest form of the branle double. No choreography has survived, but frescoes and paintings of the time show us that the dancers held hands in a line while moving to and fro sidewise, or in a line following the leader around the garden, the square, or the streets of the town.

The sideways dance moves gently to and fro in a line, with larger steps to the left than to the right. No partners are necessary. Paintings and frescoes of the period show young women dancing the line branle by themselves.

Whether the tune is notated in duple, triple, or 6/8 meter, the steps remain the same. The following description is for duple meter (2/2 and 6/8). In triple meter (3/4) there is one step per bar.

Branle Double Steps

Bar 1:	Step L	Step R (beside L, shifting weight)
Bar 2:	Step L	Step R (beside L without shifting weight)
Bar 3:	Step R	Step L (beside R, shifting weight)
Bar 4:	Step R	Step L (beside R (without shifting weight)

The steps are indicated above the score: *dl* = double left; *dr* = double right. Dancers should sway slightly as they shift their weight to and fro.

Talk to your feet as you practice the steps sideways with a drum beat in duple meter, then in triple meter: “left, together, left, touch; right, together, right, touch.” Practice with a friend, then in a small group, talking to your feet and moving to and fro together. Don’t forget to take slightly larger steps L than R. This will move the line gradually to the left. Later, form lines with 10-12 dancers each, holding hands. Follow the leader in long curving lines around the room while talking to your feet. Now you are ready to dance to the music.

*This dance is usually given the French pronunciation *brahl*, with a nasal vowel. It was translated *brawl* in Renaissance England, a very misleading name for an elegant dance!

When I See Winter Return

Line Branle

Colin de Muset
early 13th Century Provence
arr. and trans., Isabel McNeill Carley

Introduction/Coda

Unhurried

1
F hand drum T

10 **A** I/II *dl*

When bit - ter - win - ter comes a - gain, I seek for hos - pi -
Oh, how I'd love to find a host who nev - er needs - to

17 **B** I *dl* II

ta - ble men. He'd feed - me pork and beef and lamb and
count - the cost!

24 *dr* , *tutti dl*

pheasant, ven - i - son, and ham. He'd bed and - board me

30 *dr* **D.C. al Coda**

'till the - spring and for his court - I'd play - and sing.

Performance Suggestions

- This tune is a winter carole that was probably performed as a line branle. Repeat the tune as often as you wish either singing, playing, or doing both at once, prior to the final coda.
- Divide the class into two SR groups and one TR group. Assign these three groups to the I, II and *tutti* sections of the piece as you choose. Consider alternating the drummers, singers and recorder players so that everyone performs each role.

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