



First, We Sing!

Teaching Strategies

Rhythmic and Melodic Elements for Intermediate Grades

About The Revisions

The *First, We Sing!* books reflect a commitment to discovering, documenting and sharing accurate, interesting and useful information about song material used throughout the series. As teachers, we must understand the critical importance of adjusting and reworking curriculum materials as times and the needs of our students change. Ongoing research also provides an opportunity to examine and reconsider widely used “standard” repertoire and to suggest more culturally sensitive and relevant options. Consequently, several books in the *First, We Sing!* series have undergone significant revisions, including the *Teaching Guide* and *Teaching Strategies* for both Primary and Intermediate grades. New editions contain updated song lists and revised lessons for teaching various elements. Purchasers of the original materials can download the updated pages [here](#).



Element: | ♪

PRESENTATION

(Part 1: Using the tie)

Teacher claps rhythm of “Chairs to Mend.”

Students

- identify the song.
- sing the song while keeping the beat.
- sing while tapping the rhythm.
- read and tap the rhythm below from the board while singing the first phrase “Chairs to mend, old chairs to mend,” or have some students sing while others read and tap the counter-rhythm; switch parts.



Teacher leads students to compare the rhythm on the board to the rhythm of the chorus. They will discover that some beats are the same and others are different.

ASK: “Is the rhythm we read the same as the rhythm of the words, or different?” (*It is different.*)

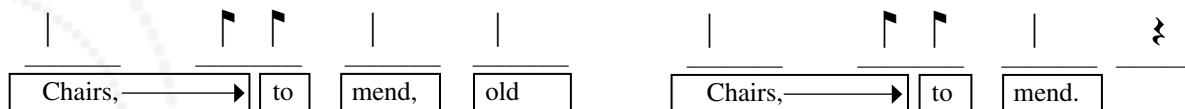
ASK: “Is there a place where the rhythm matches the words?” (Beats 3 and 4 match the words “mend, old.”)

ASK: “What are the words that are different from the rhythm on the board? (“Chairs to”)

ASK: “On which beats do they occur?” (Beats 1 and 2)

Students

- arrange icons (words) showing the rhythm of the first and third motives in relation to the pattern and to the beat.



Element: | ♪



- discover that there are two sounds, occurring unevenly over two beats in a “long, short” pattern, and that none of the known rhythms fit.

ASK: “How many sounds did we sing on beat 1? How many on beat 2?” (*One sound on each beat*)

ASK: “Are they even, or uneven?” (*Uneven*)

ASK: “How do they sound in ‘longs and shorts’?” (*Long, short*)

ASK: “How long is the first sound in the pattern?” (*1½ beats*)

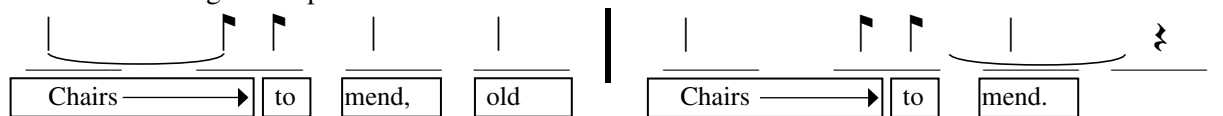
ASK: “How long is the second sound? (*½ beat*)

Teacher

- gives the rhythm name for the new sound as “*tam-ti*” and taps and says the motive; students echo and imitate.

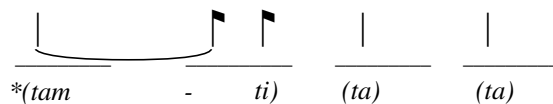
SAY: “In music, we call the “long, short” pattern of sounds over two beats “*tam-ti*.”

- uses the *tie* to notate the “long short” pattern on one beat.



SAY: “We can use the *tie* to transform the rhythm on the board into the rhythm of the words.”

- points and reads the target motive using rhythm names, students echo.



Students speak and sing, reading rhythmic notation.

Element: | . ǀ

PRESENTATION

(Part 2: The dotted quarter and eighth note figure) | . ǀ = | . ǀ)

Students

- compare rhythm of “Chairs to Mend” and other known | . ǀ songs (such as “Viva La Musica”) to notation of a motive containing | . ǀ .
- describe the new figure as two uneven sounds occurring over two beats, arranged in a “long-short” pattern.
- recall that, as in the ǀ | ǀ figure, the short sound is notated with a single eighth note.
- use the *tie* as needed to transform the pattern into the rhythm of the words.

Teacher

- explains that while the *tie* can be used to show the long sound, there is another symbol that “looks more like what it is” than the quarter and eighth notes (or “*ta*” and “*ti*”) tied together.
- replaces tied notes with a dotted quarter note, shows the symbol for the dotted quarter and eighth note pattern as | . ǀ , then gives the rhythm name “*tam-ti.*”

SAY: “In music, the notes in this figure are called *dotted quarter and eighth notes*, but we say its rhythm name, “*tam-ti,*” when we hear or read it.”

.	ǀ		
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*(<i>tam</i>	- <i>ti</i>)	(<i>ta</i>)	(<i>ta</i>)

(*Rhythm syllables are voiced only; not written as words. Alternative syllables such as “*ta-i ti*” or “*ta di*” may be used at the teacher’s discretion.)

Element: |. ♩

PRACTICE

(See Activities for Practice of a Rhythmic Element)

AURAL

Students

- identify |. ♩ (aurally) in known songs, such as “Mister Rabbit” and “Viva La Musica.”
- perform other songs and rhymes containing patterns similar to the target motive, |. ♩ | | .
- perform songs and rhymes containing |. ♩ in other rhythmic configurations.
- decode and say rhythm names for |. ♩ motives clapped by the teacher (aural dictation).

PHYSICAL

Students

- say rhythm syllables while keeping the beat.
- tap rhythm of |. ♩ songs and rhymes.
- perform rhythm of |. ♩ songs and rhymes on classroom instruments.
- perform |. ♩ ostinati as accompaniment to known songs and rhymes.

VISUAL

Students

- read known and new motives, songs and rhymes containing |. ♩ .
- identify known songs and rhymes containing |. ♩ from rhythmic notation.



ASSESSMENT

Students demonstrate mastery of skills, using |. ♩ to

- sing and play instruments, alone and with others.
- read known and new songs and rhymes.
- derive and notate known and new songs and rhymes.
- derive and notate dictated motives, songs and rhymes.
- compose and improvise rhythmic motives.

MATERIALS

See index for songs listed by motivic context, art music examples and additional exercises.

Element:

PRESENTATION

(Part 1: Using the tie)

Teacher claps rhythm of “On the Mountain Stands a Lady”

Students

- identify the song.
- sing the song while keeping the beat.
- sing the song while tapping the rhythm.
- read and tap the ostinato below from the board (“On the mountain stands a lady”), then tap the ostinato while singing the song; or have some students sing while others read and tap the counter-rhythm; switch parts.



Teacher leads students to compare the rhythm on the board to the first phrase. They will discover that some beats are the same, and one is different.

ASK: “Is the rhythm we read the same as the rhythm of the words of the song, or different?” (*It is different.*)

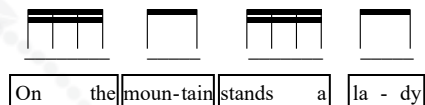
ASK: “Is there a place where the rhythm matches the words?” (*The second and fourth beats match the words “mountain” and “lady.”*)

ASK: “What are the words that are different from the rhythm on the board? (“on the” and “stands a”)

ASK: “On which beats do they occur?” (*Beats 1 and 3*)

Students

- arrange icons (words) showing the rhythm of the first phrase in relation to the beat and to the ostinato.



Element: □



- discover that on beat 1 and beat 3 there are two sounds, unevenly arranged on one beat in a “long, short” pattern and that none of the known rhythms fit.

ASK: “How do they sound in ‘longs and shorts’?” (*Long, short*)

ASK: “How many sounds did we sing on beat 1?” (*Two*)

ASK: “Are they even, or uneven?” (*Uneven*)

ASK: “How do they sound in ‘longs and shorts’?” (*Long, short*)

ASK: “How many sounds on beat 3?” (*Two*)

ASK: “Are they even or uneven?” (*Uneven*)

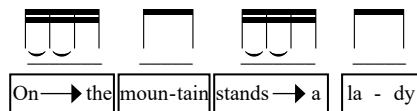
Teacher

- gives the rhythm name for the new sound as “*tim-ka*” and taps and says the motive; students echo and imitate.

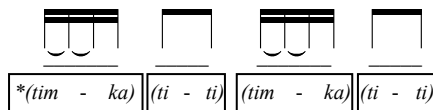
SAY: “In music, we call the “long, short” pattern of sounds on one beat beat “*tim-ka*.”

- uses the *tie* to notate the “long, short” pattern on one beat.

SAY: “We can use the *tie* to transform the rhythm on the board into the rhythm of the words.”



- points and reads the target motive using rhythm names; students echo.



- Students speak and sing, reading rhythmic notation.



(*Rhythm syllables are voiced only; not written as words. Alternative syllables such as “*tim-ri*” or “*ta mi*” may be used at the teacher’s discretion.)

Element:

PRESENTATION

(Part 2:  = )

Students

- compare rhythm of “On the Mountain” and other known  songs and rhymes (such as “Shady Grove” and “Donkey Riding”) to notation of a motive containing  .
- describe the new figure as two uneven sounds on one beat, arranged in a “long, short” pattern.
- discover that the short sound is notated with a single sixteenth note.
- use the *tie* as needed to notate the “long” sound and transform the pattern into the rhythm of the words.


Teacher

- explains that while the *tie* can be used to show the long sound, there is another symbol that “looks more like what it is” than three sixteenth notes tied together.








Students

- discover that three tied sixteenth notes can also be written as a dotted eighth note.

Teacher

- replaces tied notes with a dotted eighth note, and shows the symbol for the dotted eighth and sixteenth note pattern as  , then gives the rhythm name “*tim-ka.*”

SAY: “In music, the notes in this figure are called *dotted eighth and sixteenth notes*, but we say its rhythm name, “*tim-ka,*” when we hear or read it.”

									
*	(ti ti)	(ti-ka ti-ka)	(tim - ka)	(ta)	*	(tim - ka)	(ti - ti)	(tim - ka)	(ti - ti)

Element: *low la*

PREPARATION

(See Activities for Preparation of a Melodic Element)

AURAL

Students

- sing and play songs containing ***low la*** motives (in a ***do***-centered context).
- identify (aurally) sounds that are “lower than ***do***.”
- identify (aurally) the words on which the “lowest” sound occurs in ***do***-centered ***low la*** songs.

PHYSICAL

Students

- show the melodic contour of known ***do***-centered ***low la*** songs in an accurate spatial relationship.
- show the melodic contour of pentatonic motives with ***low la*** performed by the teacher.
- demonstrate, using body signs, the spatial relationships of ***do – la***, (m3) while singing songs with text; then with solfa for known notes and a neutral syllable (“hum”) for the “new” note.

la = both hands slightly above head

so = hands on head

mi = both hands on shoulders

re = arms crossed, hands on opposite shoulders

do = both hands on hips (at the waist)

low la = knees slightly bent; hands on thighs

VISUAL

Students

- read, sing and play ***do***-centered songs containing ***low la*** from icons placed spatially to represent melodic contour.
- read and sing words to ***do***-centered ***low la*** songs placed spatially to represent melodic contour.
- read, sing and play ***low la*** motives or songs from teacher’s body signs.
- notate ***low la*** motives on a 5-line staff, using manipulatives.



Element: *low la*

PRESENTATION

Teacher sings “Phoebe in Her Petticoat” on *loo* (in F-**do**).

Students

- identify the song.
- sing with words, showing the melodic contour of the first motive with body signs (see above).
- sing again, inner hearing the target motive: **do do re do la**, (“in her petticoat”).

SAY: “Sing the phrase, again, but this time, sing ‘coat’ in your head.”

Teacher leads students to derive the known solfa of the first phrase, and places notes on the tone ladder.

SAY: “I’m interested in the last phrase: (sing) ‘Phoebe in Her Petticoat.’ Let’s figure out the solfa of the notes we know. Listen as I sing, then sing after me. Use your body signs and think about the solfa names.”

Teacher

- sings **do** as a reference pitch, then leads students to derive and sing solfa for melodic fragments of the last phrase.

ASK: “What are the first three notes?”

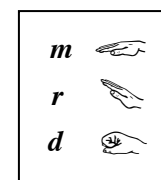
(T. sings “Phoebe in,” then repeats pitches on neutral syllable. Students sing **mi re do**;
T. places **mi re do** on tone ladder.)

ASK: “What is the solfa for ‘her petti’?”

(T. sings words, then repeats on neutral syllable. Students sing **do re do**)

ASK: “What is the solfa for ‘Phoebe in her petti-’?”

(T. sings words, then repeats on neutral syllable. Students sing **me re do do re do**; T. points to **do** on tone ladder.)



Element: *low la*

Students

- sing the known pitches in solfa with hand signs, while teacher “hums” the “missing notes”. (*la*),
- identify the words on which the “lowest” sound occurs (“coat”).
- compare the missing note to *do* and describe it.

ASK: “Is the new sound higher or lower than *do*?” (*It is lower than do.*)

ASK: “Does it sound a step or a skip away from *do*?” (*It is a skip below do.*)

Teacher

- places a ? on the tone ladder.
- adds *so* and *la* to the ladder to complete the pentatone.
- leads a student (or small group) to sustain *la* for comparison, while the rest of the class sings the tone ladder from the top down.

SAY: “Let’s add the other notes in the pentatone to the ladder. Danny, sing *la* and hold it; Class, sing down the tone ladder. Hum the new note and hold it when you get to it.”


Students

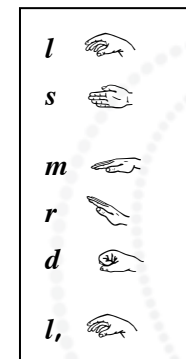
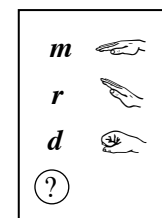
- discover that *la* matches the new note in a way that the other notes do not.

Teacher

- explains that the new note matches *la* because it is a lower version of the same note; it is an *octave* below *la*.
- gives the pitch name of the new sound as *low la*, places it on the letter ladder and explains the “tick.”

SAY: “We use an *l* for both *la* and *low la*. We add a symbol called a ‘tick’ to the *low la* to show the difference between the two notes.”

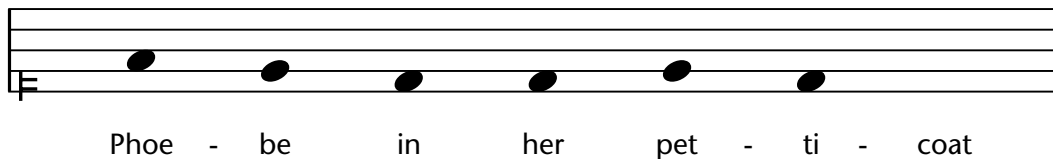
- shows its hand sign  (the same as *la* but shown below the waist).



Element: *low la*

Students

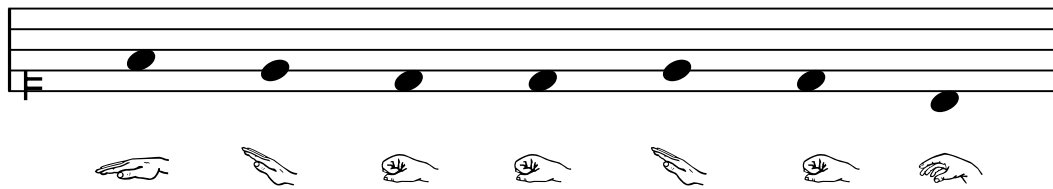
- notate known pitches on the staff in F-*do*.



Teacher

- notates *low la* on the staff, and gives staff placement rules.

SAY: "When *do* is in a space, *low la* is in the space below it. That shows that they are a skip apart."



Teacher

- sings the first phrase of "Phoebe in Her Petticoat," using solfa and hand signs; students imitate and echo.
- points to the board; students read and sing the first phrase of "Phoebe in Her Petticoat," from the staff, using solfa and hand signs.

Element: *low la*

PRACTICE

(See Activities for Practice of a Melodic Element)

AURAL

Students

- identify ***low la*** (aurally) in other ***do***-centered ***low la*** songs, such as “Cedar Swamp” and “Circle Round the Zero.”
- sing songs containing ***low la*** in other motivic contexts, in both ***do***-centered and ***la***,-centered songs, such as “Skin and Bones,” “Wayfaring Stranger” and “Who Killed Cock Robin?”
- compare and identify ***low la*** songs as ***do***-centered or ***la***,-centered.
- echo sing solfa patterns sung by the teacher.
- sing solfa for ***low la*** patterns sung on neutral syllables by the teacher (aural dictation).

PHYSICAL

Students

- sing and show hand signs for ***low la*** motives in known songs.
- show hand signs for ***low la*** motives written in stick and staff notation (in F, G and C-***do***).
- perform ***low la*** songs and accompaniments on barred instruments.

VISUAL

Students

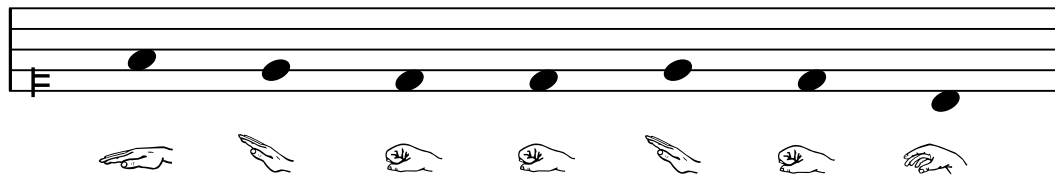
- read and sing known ***low la*** motives and songs from stick and staff notation (in F, G and C-***do***).
- write known ***low la*** motives and songs using stick and staff notation (in F, G and C-***do***).



Element: *low la*

*Students should be able to transfer their understanding of relative line and space placement from prior presentation and practice lessons. However, they must still be carefully led through the process of deriving the placement of the new note in G and C-*do*. This may be done in an early practice lesson. It is critical that the students sing, hear and show the hand signs for known songs sung in relative keys, and be able to describe them as sounding “higher” and “lower.” At that point, the teacher can lead students to deduce that the staff rule they have learned (“When *do* is in a space, *low la* is in the space below it”) also applies to line placement (“When *do* is on a line, *low la* is on the line below it”).

Students read and sing the first phrase of a “mystery song” from staff notation (in F-*do*), and identify it as “Phoebe in Her Petticoat.”



Teacher sings the phrase a step higher (in G-*do*), and leads students to compare it to the way they sang it.

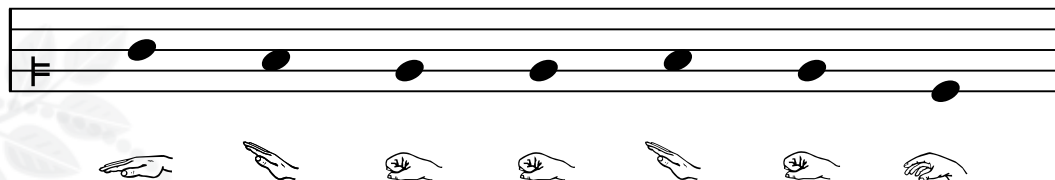
ASK: “Did my song sound the same as yours, or different?” (*It was the same AND different.*)

ASK: “How was it the same?” (It was the same song, “Phoebe in Her Petticoat.”)

ASK: “How was it different?” (It was a little higher.)

SAY: “If it sounds a little higher, it should be written a little higher on the staff. We know that when *do* is in a space, *low la* is in the space below it, but if we write *do* on a line, *low la* is on the line below it.”

Teacher moves the *do*-clef to line 2; students move the noteheads to the new staff placement.



Element: *low la*

Later (in another lesson), students read and sing “Phoebe in Her Petticoat” in both F-*do* and G-*do*, reviewing the staff rules.

The image shows two musical staves. The top staff has a treble clef and a key signature of one flat (F). It contains a scale of notes: F (first space), G (second line), A (second space), B (third line), C (third space), D (fourth line), E (fourth space), and F (fifth line). Below this staff are seven hand icons showing the hand position for each note: the first hand is flat, and the subsequent hands show the fingers moving up to touch the next line or space. The bottom staff also has a treble clef and a key signature of one flat (F). It contains a scale of notes: G (second line), A (second space), B (third line), C (third space), D (fourth line), E (fourth space), and F (fifth line). Below this staff are seven hand icons showing the hand position for each note: the first hand is flat, and the subsequent hands show the fingers moving up to touch the next line or space.

Students recall that “when *do* is in a space, *low la* is in the space below it, but if *do* is on a line, *low la* is on the line below it.” They also recall that “if it is written in a higher place on the staff, it should sound higher; if it is written in lower place, it should sound lower.”

Teacher sings “Phoebe in Her Petticoat” in C-*do*, and leads students to compare it to the way they sang it.

ASK: “Did my song sound the same as yours, or different?” (*It was the same AND different.*)

ASK: “How was it the same?” (*It was the same song, “Phoebe in Her Petticoat.”*)

ASK: “How was it different?” (*It sounded lower.*)

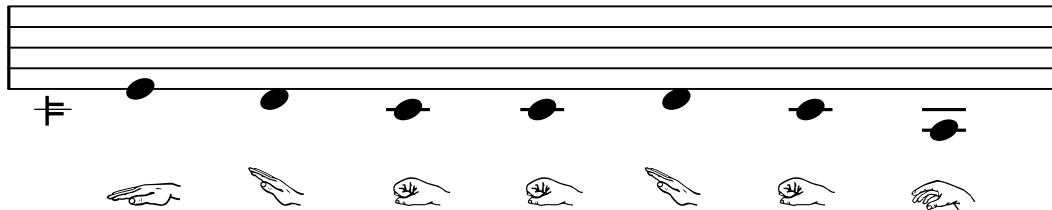
Element: *low la*

Teacher moves the *do*-clef to the ledger line; students move the noteheads to the new staff placement, using ledger lines to notate *do* and *low la*.

ASK: “Where will *do* be written on the staff?” (*On a ledger line, below the staff*)

Teacher places an additional ledger line below the staff; students determine that *low la* can now be written on the staff.

SAY: “The staff has five lines, but when we need to write notes in a lower place, we can add as many ledger lines as we need below the staff.”



Students notate the rest of the phrase (placing *do* on the ledger line and *low la* on the ledger line below it), then read and sing in solfa, with hand signs.

Students can now write the *low la* patterns in all three known staff placements. From here on, the practice of staff reading and writing should include finding the starting pitch from a *do*-clef, and marking in the *do*-clef as needed.

Element: *low la*

ASSESSMENT

Students demonstrate mastery of skills, using *low la* to

- sing and play instruments, alone and with others.
- read known and new songs in stick and staff notation (in F, G and C-*do*).
- derive and notate known and new songs (in F, G and C-*do*).
- derive and notate dictated motives, songs (in F, G and C-*do*).
- compose and improvise melodic motives.

MATERIALS

See index for songs listed by motivic context, art music examples and additional reading exercises.



Element: *la pentatone*

OBJECTIVES

Students will

- identify the *la pentatonic scale* (aurally and visually) as a five-note scale (*l, d r m s*) ending on *low la*, with skips between *low la* and *do* and between *mi* and *so*.
- sing correct solfa syllables for *la pentatonic* songs and melodic patterns.
- perform various *la pentatonic* motives context of both known and new songs, using hand signs.
- aurally identify known *la pentatonic* songs from their melodies.
- read *la pentatonic* melodic patterns from stick and staff notation (in D, E and A-*la*,) in the context of known and unknown song material.
- notate known *la pentatonic* motives and songs, using stick and staff notation (in D, E and A-*la*,).
- notate dictated *la pentatonic* motives and songs, using stick and staff notation (in D, E and A-*la*,).
- use the *la pentatonic scale* in improvisation and composition.
- use the *do* clef F to identify and notate the relative placement of *low la* on the staff.

READINESS

Before learning the *la pentatonic scale*, students must be able to

- perform, read and write *la, do re mi so* motives accurately.
- aurally discriminate between higher and lower sounds, in the context of the M2, m3, M3, P4, P5, M6 and P8 intervals.
- show pitch levels in spatial relationships for known melodic motives within the *la pentatonic scale*.
- discriminate between lines and spaces on the staff.

Known vocabulary must include higher, lower, pitch, melody, staff, line, space, “skip,” “step,” *low la, do, re, mi, so* and *la, do-clef, ledger line, do pentatonic scale*.

Element: *la pentatone*

PREPARATION

(See Activities for Preparation of a Melodic Element)

AURAL

Students

- sing and play many *la, pentatonic* patterns and songs.
- derive the tone set of known *la, pentatonic* songs.
- identify *low la* as the final in *la, pentatonic* songs.

PHYSICAL

Students

- show the melodic contour of known *la, pentatonic* songs in an accurate spatial relationship.
- show the melodic contour of *la, pentatonic* motives performed by the teacher.
- demonstrate, using body signs, the spatial relationships within the *la, pentatone*.
 - so* = hands on head
 - mi* = both hands on shoulders
 - re* = arms crossed, hands on opposite shoulders
 - do* = both hands on hips (at the waist)
 - low la* = knees slightly bent; hands on thighs
- demonstrate the pentatonic tone set with a “human piano” (five students, arranged from shortest to tallest, arranged to show the spaces between *low la* and *do*, and between *so* and *mi*).

VISUAL

Students

- read, sing and play *la, pentatonic* songs from icons placed spatially to represent melodic contour.
- read, sing and play *la, pentatonic* motives or songs from teacher’s hand signs.
- notate *la, pentatonic* motives on a 5-line staff, using manipulatives and note heads.



Element: *la pentatone*

PRESENTATION

Teacher sings “Seminole Duck Dance” on *loo* (in *D-la*).

Students

- identify the song.
- sing with words.

m r m s m r d d d r m r d d d d l, l, l, l, d r d d d d l, l, l,
Wē hē na wē hē na hē ya. Wē_hē na hē ya wē hē na hē ya. Wē hē na hē ya wē hē na hē ya.

Teacher

- leads students to derive the solfa for the first phrase (measures 1-4), and places notes on the tone ladder.

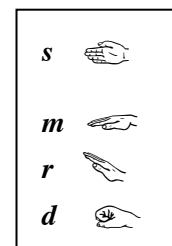
SAY: “I’m interested in the first phrase. Let’s figure out the solfa for each short motive. Listen as I sing, then sing after me. Use your hand signs and think about the solfa names.”

- sings *do* as a reference pitch; students derive the starting pitch (*mi*).

ASK: “Is the first note *do*, or something different?” (*It is different.*)

ASK: “Is it higher or lower than *do*?” (*It is higher than do; it is mi.*)

ASK: “What is the solfa for this motive?” (*T. sings vocables, then repeats on neutral syllable. Students sing the first two measures in solfa (mi re mi), followed by the next two measures (so mi re do do).*)

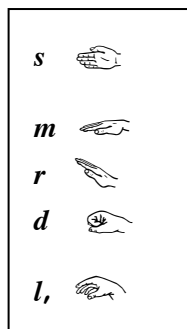


- adds each pitch to tone ladder

Element: *la pentatone*

Students

- repeat the process to derive the solfa for the next two phrases, two measures at a time, and discover that they both contain (and end on) **low la**. (*T. adds low la to the tone ladder.*)



- determine that the tone set of the song consists of **low la, do, re, mi** and **so**.
- sing the tone set from bottom to top, then back down again, using hand signs.
- determine that **low la** is the final note, and circle it on the tone ladder.



Element: *la pentatone*

Teacher

- leads students to describe the notes in the tone set.

ASK: “What was the lowest pitch in our song?” (*low la*) “What was the highest?” (*so*) “What other notes were in the song?” (*do, re, mi*)

ASK: “How many different notes are in the tone set?” (Five)

ASK: “Are there skips in the tone set?” (Yes, between *low la* and *do*, and between *so* and *mi*) “Where are the steps?” (Between *do-re*, *re-mi* and *so-la*.)

- gives the name of the tone set as the *la pentatonic scale*.

SAY: “The notes in a song make up its scale. You already know that these five notes make up the *pentatonic scale*.”

SAY: “The final note in the scale is called the *home tone*, or *tonic* of the scale.”

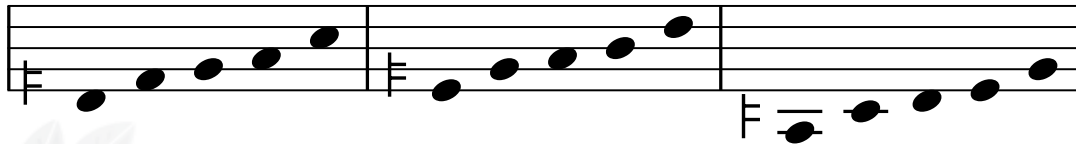
ASK: “If the tonic is *low la*, what kind of *pentatonic scale* might this be?” (*Students suggest that it might be a la, pentatonic scale*).

SAY: “This scale is called a *la, pentatonic scale* because:

- 1) its *tonic* is *low la*.
- 2) it has five notes: *low la, do re mi so* and *la*.
- 3) there are skips between *low la* and *do* and between *mi* and *so*.”

Students

- sing the *la, pentatonic scale* (ascending and descending) using hand signs.
- notate the *la, pentatonic scale* on the staff, in D, E and A-*la*.*



*Note: Students use the *do* clef to locate the staff placement for *low la*.

“Seminole Duck Dance” is used by permission of the Tribal Historic Preservation Office of the Oklahoma Seminole Nation. Thanks to Mr. Ben Yahola, Tribal Historic Preservation Officer for providing information on the song, its dance and its historical context. For recordings and dance instructions, see www.drumhop.com.

Element: *la pentatone*



- form a “human piano” to demonstrate the steps and skips in the *la, pentatonic scale*.
- read and sing pentatonic patterns as T. or S. points to pitches on the “human piano.”
on the tone ladder.
on the staff, in F, G and C-*do*.
- sing “steps and skips” in the scale
ascending, descending, then in random order as teacher points to tone ladder or staff (flying note).
unison, then in two parts (part 1 sings the pitches; part 2 sings the interval of step or skip).

		┌				┌				┌				┌				┌				┌					
<i>l,</i>	<i>d</i>	<i>l, l, d</i>		<i>d</i>	<i>r</i>	<i>d d r</i>		<i>r</i>	<i>m</i>	<i>r r m</i>		<i>m</i>	<i>s</i>	<i>m m s</i>		<i>s</i>	<i>l</i>	<i>s s l</i>									
<i>la,</i>	<i>do</i>	(that's a skip)		<i>do</i>	<i>re</i>	(that's a step)		<i>re</i>	<i>mi</i>	(that's a step)		<i>mi</i>	<i>so</i>	(that's a skip)		<i>so</i>	<i>la</i>	(that's a step)									
		┌				┌				┌				┌				┌				┌					
<i>l</i>	<i>s</i>	<i>l l s</i>		<i>s</i>	<i>m</i>	<i>s s m</i>		<i>m</i>	<i>r</i>	<i>m m r</i>		<i>r</i>	<i>d</i>	<i>r r d</i>		<i>d</i>	<i>l,</i>	<i>d d l,</i>									
<i>la</i>	<i>so</i>	(that's a step)		<i>so</i>	<i>mi</i>	(that's a skip)		<i>mi</i>	<i>re</i>	(that's a step)		<i>re</i>	<i>do</i>	(that's a step)		<i>do</i>	<i>la,</i>	(that's a skip)									
		┌				┌				┌				┌				┌				┌					
<i>l,</i>	<i>d</i>	<i>l, l, d</i>		<i>m</i>	<i>r</i>	<i>m m r</i>		<i>s</i>	<i>l</i>	<i>s s l</i>		<i>m</i>	<i>s</i>	<i>m m s</i>		<i>s</i>	<i>l</i>	<i>s s l</i>									
<i>la,</i>	<i>do</i>	(that's a skip)		<i>mi</i>	<i>re</i>	(that's a step)		<i>so</i>	<i>la</i>	(that's a step)		<i>mi</i>	<i>so</i>	(that's a skip)		<i>so</i>	<i>la</i>	(that's a step)									

Element: *la pentatone*

PRACTICE

(See Activities for Practice of a Melodic Element)

AURAL

Students

- identify **low la** (aurally) as the tonic and derive the tone set in other **la, pentatonic** songs, such as “C-Line Woman” and “Wade in the Water.”
- echo sing **la, pentatonic** patterns sung by the teacher.
- sing solfa for **la, pentatonic** patterns sung on neutral syllables by the teacher (aural dictation).

PHYSICAL

Students

- sing and show hand signs for the **la, pentatonic** scale.
- show hand signs for **la, pentatonic** motives written on the tone ladder and in stick and staff notation (in F, G and C-**do**).
- perform **la, pentatonic** songs and accompaniments on barred instruments.

VISUAL

Students

- read and sing known **la, pentatonic** motives and songs from the tone ladder and from stick and staff notation (in D, E and A-**la,**).
- write known **la, pentatonic** motives and songs using stick and staff notation (in D, E and A-**la,**).

Element: *la pentatone*

ASSESSMENT

Students demonstrate mastery of skills, using the *la, pentatonic scale* to

- sing and play instruments, alone and with others.
- read known and new songs in stick and staff notation (in D, E and A-*la*).
- derive and notate known and new songs (in D, E and A-*la*).
- derive and notate dictated motives, songs (in D, E and A-*la*).
- compose and improvise melodic motives.

MATERIALS

See index for songs listed by motivic context, art music examples and additional reading exercises.

Note:

Later, students will sing and derive scales from songs that contain the same five notes, but have a different final (or *tonic*): *so* or *re*. At that point, they will be ready to work with those and other pentatonic scales.



Gr. 3-5 Songlist

RHYTHMIC ELEMENTS



Bell Doth Toll, The
Don't Let the Wind
Over My Head
Si Si Si



Alabama Gal
Dog and Cat
My Mama's Callin' Me
Old Ark, The
Weevily Wheat



My Mama's Callin' Me
(Leila) Shoo My Love



All Around the Brickyard
Hill and Gully Rider
Peg Leg the Pirate
Rabbit Run
Ridin' in a Buggy
Who Built the Ark?



Skip to My Lou



San Serafin Del Monte
(St. Serafin of the Mount)
Skip to My Lou
Wallflowers



Chickalileeo
Ida Red
Mama, Buy Me a Chiney Doll
Rabbit, Run



King William Was King David's Son
Rueda De San Miguel
(Wheel of San Miguel)



Rabbit, Run



Crawdad Hole



Hush Little Baby



Fire on the Mountain



Deedle Deedle Dumpling



Dic-Dictation
Hey Betty Martin
Here Comes a Bluebird (Scotland)



England, Ireland, Scotland, Wales



Deedle Deedle Dumpling
Fire on the Mountain
Here Comes a Bluebird (Scotland)
Hope I'll Join the Band (Chatter with the Angels)
Hush Little Baby
J'Entends le Moulin
(I Hear the Mill Wheel)

Long-Legged Sailor
Madalina Catalina
Red Are Strawberries
Una Lorité (A Little Parrot)



Do, Do Pity My Case



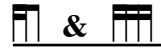
Gr. 3-5 Songlist



Among the Little White Daisies



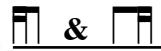
Hop Old Squirrel



(in other configurations)

Cedar Swamp

Kansas Boys



(in other configurations)

Draw a Bucket of Water

Early in the Morning (Skipping Rope Song)

Grand Old Duke of York, The

Ida Red

Old Betty Larkin

Rabbit and the Possum

Ridin' in a Buggy

Sail Away



All Through the Night

America the Beautiful *

Auld Lang Syne *

Bell Doth Toll, The *

Chairs to Mend

Come Ye Thankful People Come

Deck the Halls

In the Bleak Midwinter

Somebody's Knocking at Your Door

* anacrusic



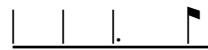
Al Citron

All the Pretty Little Horses

Go to Sleepy

Mister Rabbit

Ship That Never Returned, The



Above the Plain *

Handsome Butcher, The

Make New Friends

* anacrusic



"Hallelujah Chorus" from Messiah



All Night, All Day

Chairs to Mend

Perry Merry Dictum



A Qua Qua

Across the Western Ocean *

Al Citron *

Si Si Si

* anacrusic



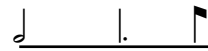
Viva Viva La Musica



All Night, All Day

Angels We Have Heard on High

Welcome, Welcome, Every Guest



All Night, All Day (The Angels Are
Watching Over Me)

"Triumphal March"

(from Peter and the Wolf)



My Country, 'Tis of Thee

Music Alone Shall Live

Praise and Thanksgiving *

We Gather Together *

*anacrusic



Charlottetown

Mister Rabbit

My Good Old Man

Scrapin' Up Sand

Shanghai Chicken



La Calavera (The Skull)



Colorado Trail, The

Dark as a Dungeon

I Ride an Old Paint

Mister Rabbit

Squirrel, The

Gr. 3-5 Songlist



I Love the Mountains
I've Been to Harlem (Turn the Glasses Over)



Green Grows the Willow Tree



Old King Glory
There Was a Lovely Princess



Turkey Song, The



Goin' to Boston



Old Bald Eagle



Circle Round the Zero
Go In and Out the Window *
Rockin' Bye the Baby



King William Was King David's Son
María Blanca
On the Mountain Stands a Lady



María Blanca



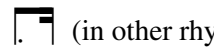
On the Mountain Stands a Lady



Old Brass Wagon



Shady Grove



(in other rhythmic configurations)

Ah! Si Mon Moine Voulait Danse
All Around the Brickyard
Battle Hymn of the Republic
Do You Know the Muffin Man
Down in the Meadow
Erie Canal
Fire Down Below
Goin' Down to Cairo
Goodbye, Mary, While You're Away
Haul on the Bowline
Head and Shoulders
Hey Little Lassie, Will You Have Me?
I Call in My Very Best Friend
I'm a Bow-Legged Chicken
I'm a Texas Girl
King Kong Kitchie
Little Black Bull, The
Lone Star Trail, The
María Blanca
Mother Bought a Chicken
My Father Is the Captain of the Plainie-colonio
Now Let Me Fly

Oleana
One Two Pom Pom
Rattlin' Bog, The
Sail Away, Ladies
Shady Grove
Three Times Around Went Our Gallant Ship
Watch That Lady

(in various rhythmic configurations)

Charlottetown
Get on Board, Little Children
Little Black Bull, The
Shake Them 'Simmons Down
Step Back, Baby
This Train
We're Goin' Round the Mountain

El Arco Santiago (The Arch of Santiago)
Chumbarra
Dona, Dona
Four White Horses
Katyushka
There Was a Lovely Princess
This Old Hammer
Inés (St. Inez)
Tres Hojitas, Madre
Water Come a Me Eye



Gr. 3-5 Songlist

3



Arirang
 Charlie Over the Ocean
 Devil's Nine Questions, The
 Down in the Meadow
 Everybody Loves Saturday Night
 Lonesome Valley, That
 My Father Is the Captain of the Plainie-colonio
 Nine Hundred Miles
 Oh, Watch the Stars
 Rover

METER

3 Meter (non-anacrusic)

Coffee Canon
 Entre Las Matas (Among the Plants and Flowers)
 Fais Do Do
 Goodnight, Irene
 Lavender's Blue
 Love Is Like a Ring
 Music Alone Shall Live
 My Country, 'Tis of Thee
 Oh, How Lovely Is the Evening
 One, Two, Three
 Oranges and Lemons
 Praise and Thanksgiving
 Rise Up, O Flame
 Silent Night

3 Meter (anacrusic)

A la Parra Y al Parral
 Amazing Grace
 America, the Beautiful
 Cockles and Mussels (Molly Malone)
 El Coquí
 Dark as a Dungeon
 Goodbye Old Paint
 Green Gravels
 I Ride an Old Paint
 It Rained a Mist
 My Home's in Montana
 My Little Rooster
 There's a Hole in the Bucket

6/8 Meter Patterns



Lady, Lady
 Little Tom Tinker
 When Johnny Comes Marching Home



Oliver Cromwell



Pop Goes the Weasel



Oliver Cromwell
 Queen Alexandra
 Viva L'Amour



Rissoldy Rossoldy



Johnny, Get Up and Light the Fire



La Palomita (Little Dove)
 Sailor, Sailor, on the Sea



I'se the Bye
 Pop Goes the Weasel



I'se the B'ye
 Johnny, Get Up and Light the Fire
 La Palomita (Little Dove)



La Palomita (Little Dove)
 Push the Business On



Here We Go Looby Loo
 Over the Garden Wall



Johnny, Get Up and Light the Fire

Gr. 3-5 Songlist

Anacrusis (in simple meter)

┌ Anacrusis (external)

Em Pom Pi
I'll Sell My Hat
King William Was King David's Son
This Lady, She Wears a Dark Green Shawl
Shalom Chaverim

┌ Anacrusis (internal)

Juniper Tree, The
Love Is Like a Ring
Porquoi
Shalom Chaverim
Three Times Around Went Our Gallant Ship

┌ Anacrusis (external)

Above the Plain
A Qua Qua
A Tisket, A Tasket
Bobby Bingo
El Arco Santiago (The Arch of Santiago)
Grand Old Duke of York, The
Juguemos En El Bosque
(Let's Play in the Forest)
Old Quebec
One Two Pom Pom
Riddle Song, The
There Was a Lovely Princess
There Was a Man

┌ Anacrusis (internal)

Above the Plain
Bobby Bingo
Bye Baby Bunting
Campanito De Oro
Do You Know the Muffin Man?
Do, Do Pity My Case
Down Came a Lady
Draw a Bucket of Water
El Arco Santiago (The Arch of Santiago)
I Call in My Very Best Friend
Juguemos En El Bosque
(Let's Play in the Forest)
Luna, Lunera (Moon, Moonlight)
Los Patitos (The Ducklings)
Old Mister Rabbit
Old Sow, The
White Coral Bells

┌ Anacrusis (external)

Al Citron
Angel Band, The
El Burrito Del Teniente
(The Lieutenant's Little Burro)
Mister Rabbit
Mrs. One Goes In
Shoes of John
Simple Gifts
Si Si Si
Ya Te Vide Calavera (I Saw You)

┌ Anacrusis (internal)

May Day Carol
Old Chisolm Trail, The
Oranges and Lemons
Three Times Around Went Our Gallant Ship
Who Built the Ark?
Who Killed Cock Robin?
Ya Te Vide Calavera (I Saw You)

┌ Anacrusis (external)

Down in the Meadow
Grand Old Duke of York, The

┌ Anacrusis (internal)

I'm a Bow-Legged Chicken
Maria Blanca (Mary White)
My Father is the Captain

Anacrusis (in compound meter)

┌ Anacrusis (external)

Bandyrowe
Bear Went Over the Mountain, The
Cock Robin Is Dead
Old Roger Is Dead
Push the Business On
Skating Away
Viva L'Amour
When Johnny Comes Marching Home

Gr. 3-5 Songlist

♩ Anacrusis (internal)

Bandyrowe
Bear Went Over the Mountain, The
Cock Robin Is Dead
Farmer in the Dell, The
Here We Go Looby Loo
I Work Upon the Railway
Old Roger Is Dead
Push the Business On
Rissoldy Rossoldy
Skating Away
Viva L'Amour
When Johnny Comes Marching Home

MELODIC ELEMENTS

low la

d-l, ↓

Alabama Gal
G'wan Roun' Rabbit
Jeannie Had a Little Lamb
Land of the Silver Birch
My Dear Companion
See the Rabbit Running

l, - d ↑

C-Line Woman
Jeannie Had a Little Lamb
Stoopin' at the Window (Wind the Ball)

m-l, ↓

Who Killed Cock Robin?

l, - m ↑

Skin and Bones
Train's Off the Track, The
Wayfaring Stranger

r-l, ↓

Amasee
C-Line Woman
Stoopin' at the Window (Wind the Ball)

l, - r ↑

Skin and Bones
Wayfaring Stranger

low so

d l, s, ↓

Alabama Gal
All Around the Brickyard
Amasee
Charlie Over the Ocean
Devil's Nine Questions, The

Down Came a Lady
Golden Ring Around the Susan Girl
Hill and Gully Rider
Hope I'll Join the Band (Chatter with the Angels)
Johnny, Get Your Hair Cut
John, the Rabbit
Jolly Is the Miller
King Kong Kitchie
Kitty Kitty Casket
Little Black Bull, The
Now Let Me Fly
Old Brass Wagon
Old Quebec
Pretty Saro
Sailing on the Ocean
Shake Them 'Simmons Down
Snake Baked a Hoecake, The
Swapping Song, The
Vote, Vote, Vote
Wake Me, Shake Me
Who's Got a Fishpole?

s, l, d ↑

Angel Band, The
Hole in the Bucket
Hope I'll Join the Band (Chatter with the Angels)
Lead Through That Sugar and Tea
Little Johnny Brown
Old Brass Wagon
Old Quebec

Gr. 3-5 Songlist

Riddle Song, The
Sail Away, Ladies
Shake Them 'Simmons Down
Wake Me, Shake Me
Who's Got a Fishpole?

d - s, ↓

Are You Sleeping?
Bobby Bingo
Darling Clementine
Draw a Bucket of Water
Juguemos En El Bosque
(Let's Play in the Forest)
Los Patitos (The Ducklings)
San Serafin del Monte
(St. Serafin of the Mount)
María Blanco
Mary Had a Baby
Mbombela
Old McDonald
Old Sow, The
Rueda De San Miguel
(Wheel of San Miguel)
Sail Away, Ladies
Shanghai Chicken
Weevily Wheat

s, - d ↑

Al Citron
All Night, All Day
Are You Sleeping?
Draw Me a Bucket of Water
Ezekiel Saw the Wheel
Farmer in the Dell, The

I Got a Robe
I Ride an Old Paint
I've Been to Harlem (Turn the Glasses Over)
John the Rabbit
Jolly Is the Miller
Juguemos En El Bosque
(Let's Play in the Forest)
Little Black Bull, The
Los Patitos
María Blanca
Mary Had a Baby
Old Texas
Perry Merry Dictum Domine
Rueda De San Miguel
(Wheel of San Miguel)
Scotland's Burning
Shoes of John
Snake Baked a Hoecake, The
San Serafin Del Monte
(St. Serafin of the Mount)
Ten in the Bed

s, - m ↑

Hush Little Baby
Mbombela
My Bonnie Lies Over the Ocean
Weevily Wheat

m - s, ↓

I'm a Bone-Legged Chicken
There's a Little Sandy Girl

s, - r ↑

Jeannie Had a Little Lamb

r - s, ↓

Here Come Two Dukes A-Riding
I'm a Bone-Legged Chicken
Marching Across the Green Grass

high do

s - d' ↑

Bought Me a Cat (Copland)
Cedar Swamp
Circle Round the Zero
Down by the Green Grass
I Lost the Farmer's Dairy Key
I Want to be a Farmer
Miss Mary Jane (Ridin' in the Buggy)
Obwisana
Old Woman and the Pig, The
Si Cantemo
Tea Without Sugar
Tideo

d' - s ↓

On the Mountain Stands a Lady
Cut the Cake
Ding Dong Diggidiggi Dong
I Lost the Farmer's Dairy Key
Jeremiah, Blow the Fire
Shoo My Love (Leila)



Gr. 3-5 Songlist

l-d' ↑

Cedar Swamp
Colorado Trail, The
Dillan Bay
Porquoi
Scrapin' Up Sand
Sourwood Mountain
Welcome Here

d'-l ↓

Cape Cod Girls
Cedar Swamp
Colorado Trail, The
Do, Do, Let Me Out
I Want to be a Farmer
My Mama's Callin' Me
On the Mountain Stands a Lady

d-d' ↑↓

Bye 'm Bye
Cape Cod Girls
On the Mountain

***do* pentatone**

Bow Wow Wow
Hush, Little Minnie
Ida Red
Great Big House in New Orleans
Rocky Mountain
Tengo, Tengo (I Have, I Have)
Tsuki (Firefly)

Extended *do* pentatone

Dog and Cat
I've Been to Harlem (Turn the Glasses Over)
My Dear Companion
Now Let Me Fly
Old Quebec
Ride Up in the Chariot
Sailing on the Ocean
Sourwood Mountain
Weevily Wheat

***la*, pentatone**

C-Line Woman
My Good Old Man
My Old Hen
Skip to the Barbershop
Wayfaring Stranger

***so* pentatone**

Down in the Valley to Pray
Killy Kranky
Pretty Saro
Riddle Song, The

***re* pentatone**

Barbara Allen
I Wonder Where Maria's Gone
Old Betty Larkin
Shady Grove

fa

***fa* (↓ stepwise)**

Across the Western Ocean
Bethlehem Lay Sleeping
Big Ship Sails, The
Campanita De Oro (Golden Bell Ringer)
Chairs to Mend
Clap Your Hands
Cut the Cake
Deck the Hall
De Colores
Down by the Green Grass
Duérmete
Early in the Morning
Frere Jacques
Here Comes a Bluebird (Scotland)
It Rained a Mist
I Went to the Pictures Tomorrow
Kumbaya
La Calavera (The Skull)
Love Is Like a Ring
Make New Friends
Michie Banjo
My Darling Clementine

Gr. 3-5 Songlist

Naughty Kitty Cat
Obwisana
Ode to Joy
Oh, How Lovely Is the Evening
On the Mountain Stands a Lady
Paw Paw Patch
Pay Me My Money Down
Queen Alexandra Has Lost Her Gold Ring
Rattlin' Bog, The
Rosy Apple, Lemon and a Pear
Sarasponda
Simple Gifts
Snake Baked a Hoecake
Son Macaron
Tea Without Sugar
There's a Little Sandy Girl
Twinkle, Twinkle, Little Star
Who Built the Ark?
Why Shouldn't My Goose?
Wishy Washy
Ya Te Vide Calavera (I Saw You)

fa (↑ stepwise)

Are You Sleeping?
Bandy Rowe
Bear Went Over the Mountain, The
Bye 'm Bye
Charlottetown
Darling Clementine
Debajo Un Botón (Underneath the Button)
Down by the Green Grass
Down to the Baker Shop

Frere Jacques
Grand Old Duke of York, The
Green Coffee Grows on White Oak Trees
Here Comes a Bluebird
Hot Peas and Barley-O
In the Bleak Midwinter
I Went to the Pictures Tomorrow
Love Is Like a Ring
Oh, How Lovely Is the Evening
Oliver Cromwell
Paw Paw Patch
Pay Me My Money Down
Sarasponda
Suliram
Water Come a Me Eye
Queen Alexandra Has Lost Her Gold Ring
Una Lorité (A Little Parrot)

fa (↑ & ↓ stepwise)

Above the Plain
Away Down East, Away Down West
Bear Went Over the Mountain, The
Bell Doth Toll, The
Boil Them Cabbage Down
Charlottetown
Entre Las Matas (Among the Plants and Flowers)
Goin' Down to Cairo
Grand Old Duke of York, The

Hot Peas and Barley-O
London Bridge
Los Pollitos (The Chicks)
Mango Walk
May Day Carol, The
Mockingbird Song, The
On Top of Old Smokey
Over My Head
Sarasponda
Si Si Si
Skip to My Lou
Son Macaron
This Old Man
Water Come a Me Eye
Wishy Washy

r-f ↑

Among the Little White Daisies
Campanita De Oro (Golden Bell Ringer)
Go Tell Aunt Rhody
Green Grows the Willow Tree
Tea Without Sugar
Campanita De Oro (Golden Bell Ringer)
La Palomita (Little Dove)
Pop Goes the Weasel



Gr. 3-5 Songlist

f-r ↓

Down by the Green Grass
London Bridge
On the Mountain Stands a Lady
Campanita De Oro (Golden Bell Ringer)
Una Lorité (A Little Parrot)

f-l ↑

Down by the Green Grass
There Came a Girl from France

l-f ↓

Down to the Baker Shop

d-f ↑

In and Out the Dusty Bluebells

ti (↑ stepwise)

A Big Ship Sailing
All Through the Night
A Qua Qua
Bandyrowe
Debajo Un Botón (Underneath the Button)
Deck the Hall
Hey Betty Martin
Jeannie Had a Little Lamb
Laughing, Singing
Madelina Catalina
Music Alone Shall Live
O Music
Pop Goes the Weasel
Praise and Thanksgiving

Queen Alexandra Has Lost Her Gold Ring
Rueda De San Miguel
(Wheel of San Miguel)
Suliram
Swapping Song, The
There Came a Girl from France
There Were Three Jolly Sailor Boys
Vote, Vote, Vote

ti (↓ stepwise)

Au Clair de la Lune
Autumn Canon (Bardos)
Blow Ye Winds
Deck the Hall
Handsome Butcher, The
Here Comes a Bluebird (Scotland)
Hot Peas and Barley-O
In the Bleak Midwinter
I Went to the Pictures Tomorrow
Jeannie Had a Little Lamb
Jolly Is the Miller
One, Two, Three
On the Mountain Stands a Lady
Paper of Pins
Queen Alexandra Has Lost Her Gold Ring
Red Are Strawberries
Rissoldy Rossoldy
Senua di Dende
Si Si Si
There Came a Girl from France
Three Rogues, The

d t, d ↓↑

Alleluia (Praetorius)
Bell Doth Toll, The
Deck the Hall
Dúermete (Go to Sleep)
For Health and Strength
For the Beauty of the Earth
Old Bald Eagle
May Day Carol
My Dame Hath Lame, Tame Crane
Push the Business On
Red Are Strawberries
Si Si Si
There's a Hole in the Bucket
Viva La Musica

d t, l, ↓

Ah, Poor Bird
All the Pretty Little Horses
Coasts of High Barbary
Follow the Drinking Gourd
Here Comes a Bluebird
Hey Ho, Nobody Home
Red Are Strawberries
Turkey Song, The
Zum Gali

l, t, d ↓↑

Ah Poor Bird
Big Ship Sailing, A
I Work Upon the Railway
Madelina Catalina
Red Are Strawberries
Shalom Chaverim

Gr. 3-5 Songlist

t, -r ↑

Four White Horses
In and Out the Dusty Bluebells
My Little Rooster
Needle's Eye, The
Today Is Hogmanay

r - t, ↓

Away Down East, Away Down West
Four White Horses
Hot Peas and Barley-O
In and Out the Dusty Bluebells
Needle's Eye, The
Skip to My Lou
There Were Three Jolly Sailor Boys

s, - t, ↑

Hot Peas and Barley-O
I'm a Bone-Legged Chicken
La Calavera (The Skull)

t, -s, ↓

Queen Alexandra Has Lost Her Gold Ring
(8va)
Yankee Doodle

t, -s ↑

Today Is Hogmanay

f r t, ↓

In and Out the Dusty Bluebells
I Went to the Pictures Tomorrow

r t, -s, ↓

Here Comes Mrs. Macaroni
In and Out the Dusty Bluebells
I'se the B'ye
Jeannie Had a Little Lamb
Love Somebody
Oranges and Lemons
Paw Paw Patch, The
Watch That Lady

la pentachord

All the Pretty Little Horses
Birch Tree, The
Bound for the Promised Land
J'Entends le Moulin
(I Hear the Mill Wheel)
Old Abram Brown
Red Are Strawberries
Rise Up, O Flame
Rose, Rose
Zum Gali

