• Scatter hula hoops around the room with sufficient space to move between. Students are scattered in self-space, outside of the hoops.

• Establish the steady beat on an instrument of your choice. Students travel outside the hoops on the beat.
• Play a strong accent on the downbeat in \( \frac{3}{4} \) time. The students step into the hoops on the strong beat. Can they feel how the notes are grouped? (Groups of 4)
• Explore various meters \( \frac{2}{4}, \frac{4}{4}, \frac{3}{4} \).
• Alternate the various meters. Ask the students to respond with appropriate movement, always designating the downbeat by stepping into a hula hoop.
• The students determine the meter of “Early to Bed” as you speak the rhyme:

\[
\begin{align*}
\frac{3}{4} & \quad \text{Early to bed and early to rise,} \\
\frac{3}{4} & \quad \text{Makes a man healthy and wealthy and wise.}
\end{align*}
\]

• Repeat until the students can successfully move to the rhyme, in and out of the hoops, as they say the poem.
• Repeat the process above singing “Fais Dodo,” allowing the students to experience meter in 3 as you sing.

• Perform this basic (steady beat) BP ostinato in \( \frac{3}{4} \). Ask the students to join you when they have figured out the pattern (simultaneous imitation).
• Students perform the BP ostinato while you sing the song using solfa.
• Rote teaching of “Fais Dodo,” using solfa.

Go to sleep, my dear lit - tle bro - ther. Sleep, then you will have a sweet drink.

• Students sing the song using solfa.
• Divide the class in half. Half sings using solfa. Half performs the BP ostinato.
Trade parts.
• Teach the text in French and/or English.
• Divide the class in half. Half sings the song with text. Half performs the BP ostinato.
Trade parts.
• Students pair up and perform the BP ostinato with their partners. (Clap your partner’s hands instead of snapping.)
• Pairs create their own 3- or 6-beat BP ostinati in the style of playground clapping games.
  - Put one or two pairs of eighth notes in your ostinato.
  - Put one rest in your ostinato, if you want to be very tricky.
  - The ostinato must feel like a 3 pattern. You make it feel like a 3 pattern by making sure that the strongest sound is on beat one, followed by two weak beats. (This is the core learning for this lesson!)
• Pairs share their work with the class. Class reports observations.
• Pairs perform their ostinati while the remainder of the class sings the song.

PATHWAY TO Ensemble: I-V with BP ostinato

• Sing the BX/BM ostinato with text (on the bottom pitches: do-do-so,-do) and pat the pattern on your lap. Be sure to move your right hand to the outside of your leg for the low so. Students join you when they are ready (simultaneous imitation). Because you are mirroring, they will move their left hand to the outside of the leg.

BX/BM

• Divide the class in half. Half sings the ostinato. Half sings the song. Trade parts.
• Transfer to BX/BM and perform with the song.
• Add the BP ostinato. Choose to use the simple ostinato in the score or use one created by students in the previous pathway. Consider giving each pair an opportunity to perform their ostinato with the orchestration.
• Review the poem “Early to Bed.”
• Students read the rhythm of the rhyme with syllables, clapping and showing the sustained notes with a sustained gesture.
• When the students can comfortably repeat the speech pattern without assistance, they are more likely to be successful when using this rhythm as the basis for their improvisations.
• Establish G=do as tonic. (This is the first time the students have experienced G=do.)
  - Play the text on do.
  - Improvise using do re mi. Encourage good melodic habits as they are exploring. Make do the tonic. (Start with it. End with it. Play it a lot.)
  - Allow students time to improvise their own melodies to the rhythm of the rhyme.
• Create a satisfying final form with “Fais Dodo” and the student compositions.

NOTE: This entire pathway can work very well on the recorder, for those who teach B A G as their first three notes.