

Ostinati, Descants, and other Musical Marvels

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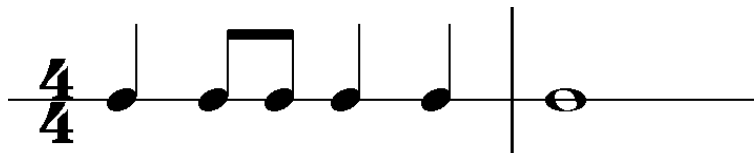
I'm Gonna Sing

from Purposeful Pathways 2

Used with Permission

- PATHWAY TO Rhythm: "Stretch and Hold" quick reaction game
- Begin scattered in **self-space**, with sufficient personal space for stretching.
- Play rhythms with instruments that can play short and long durations (voice, piano, temple blocks and a suspended cymbal).
- Play 4-beat rhythm patterns. The students repeat with their bodies in place, moving their arms, hands, head, elbow, hips, feet, etc., in **self-space**. Play 4-beat patterns containing ♩ and ♪ to start.
- Add the half note duration to the patterns, then the whole note. Encourage the students to select movements that also sustain over time to represent the longer durations. Use words like slow motion, stretch, and expand to make the idea more concrete.
- The students travel with the quarter notes, eighth notes and half notes in their feet, then stay in place and show the whole note duration with some sort of sustained stationary movement.
- Alternate measures with rhythmic activity with the whole note.

For example, the teacher plays:

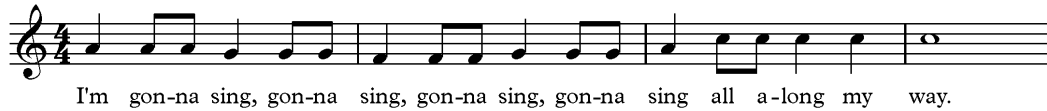


Students respond: step, step, step, step, step stretch-----

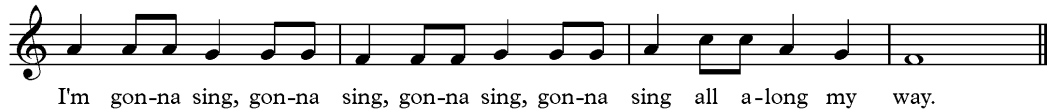
PATHWAY TO Literacy: ♩ ♪ ♪ ♪ and do re mi so

- Begin with the text displayed on the white board.
- Sing the song. The students stay in place and stretch on the words that are long tones. "For how many beats do those long notes sound?" (Four)
- Introduce and label the whole note. Show the notation above the word "way."
- Sing measures 1-4. The students respond by stepping the rhythm (1-3) and stretching for the whole note (4).
- Notate the rhythm above the text for the first line.
- Repeat the process above and have the students step the rhythm in measures (5-7), and stretching in measure 8.
- Notate the rhythm above the text for the second line.
- Add bar lines and a meter signature.
- Sing individual phrases and ask the students to echo-sing and step the rhythm of the song, stretching when they come to the whole notes. You may choose to use a neutral syllable, or the text of the song.

- Prepare their minds for melodic work (*do re mi so*) with the **solfa tone ladder**.
- The song starts on *mi*. See if the students can decode the **solfa** aurally. Write the **solfa** under the rhythmic notation.
- Sing the song using **solfa** with hand signs while reading the stick notation.
- Sing the song with text while reading the notation on the staff.



I'm gon-na sing, gon-na sing, gon-na sing, gon-na sing all a-long my way.



I'm gon-na sing, gon-na sing, gon-na sing, gon-na sing all a-long my way.

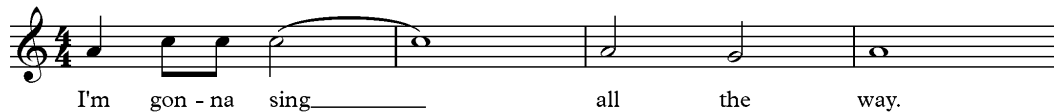
PATHWAY TO Partwork: Melody with descant

- Sing the **descant** using **solfa** while pointing to the notation on the whiteboard. Discuss how the tie connects the two notes to create one sound lasting for six beats. (2+4=6)

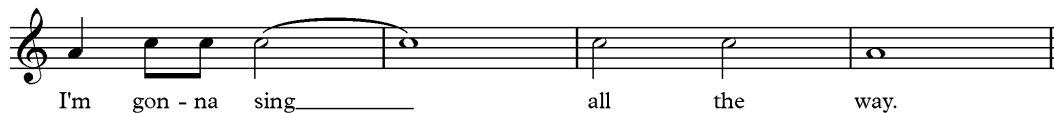


mi so so so _____ mi re mi mi so so so _____ so so mi

- Lead the students in singing **solfa**; then let them sing by themselves, without your support.
- Add text.



I'm gon - na sing _____ all the way.



I'm gon - na sing _____ all the way.

- Students sing the **descant**. You sing the song.
- Divide the class in half and sing in two parts. Trade parts.

I'm Gonna Sing

Southern Spiritual/arr. Sams

I'm gon-na sing _____ all the way.

I'm gon-na sing, gon-na sing, gon-na sing, gon-na sing all a-long my way.

I'm gon-na sing _____ all the way.

I'm gon-na sing, gon-na sing, gon-na sing, gon-na sing all a-long my way.

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PATHWAY TO Meter: Feeling cut time

TEACHER TALK: Preparation for future learning

While this song is just perfect for working on their literacy skills when you read it in 4/4 time, it actually feels better in cut time. We're not interested in teaching the concept of cut time at this developmental stage, but that doesn't keep us from experiencing it together and putting it in their bodies before we bring it to their consciousness. This **BP** activity serves that purpose. The students will be feeling cut time, even though they have no idea that they are being prepared for a concept they will learn about later. Kodály teachers would consider this a preparation lesson for cut time.

- Begin the **BP** pattern in cut time and ask the students to join in **simultaneous imitation**.

pat clap pat snap

- Sing the song (in cut time) while the students perform the **BP ostinato**.
- Divide the class in half. Half sings. Half performs the **ostinato**. Trade jobs.
- Sing and perform **BP** together.
- Consider singing in two parts with the **BP**.
- Divide the students into groups of 2 or 4. Each group creates their own 4-beat **BP ostinato** that they can perform as a group, while singing the song.

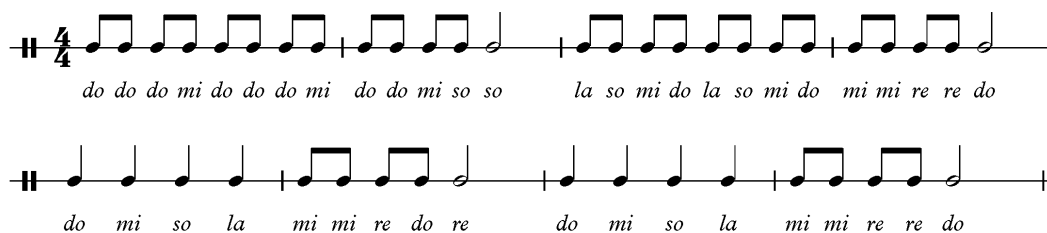
Rocky Mountain
from Purposeful Pathways 2
Used with Permission

PATHWAY TO Pitch: do re mi so la

- Lead **4-beat echo patterns** with *do re mi so la* using hand signs. Use the **solfa tone ladder** as a support throughout the process.
- Consider student leaders.
- Point out patterns on the **solfa tone ladder** for students to sing, using hand signs. Be sure to use patterns from the song. You might choose to have them sing the entire song in **solfa** through this activity before they move to the next pathway and work on literacy skills.

PATHWAY TO Literacy:  do re mi so la

- Read the rhythm of the melody using rhythm syllables.
- Read the melody from stick notation using **solfa** and hand signs.



do do do mi do do do mi do do mi so so la so mi do la so mi do mi mi re re do

do mi so la mi mi re do re do mi so la mi mi re re do

- Acclimate the students to the staff when F=*do*. Because you've been working on this skill consistently you might ask the students to articulate where the pitches are placed on the staff.
- Sing the melody from the staff using **solfa** and hand signs.
- Add text and sing the song while reading staff notation.

Rock - y moun-tain, rock - y moun-tain, rock - y moun-tain high.

When you're on that rock - y moun-tain hang your head and cry.

Do, do, do, do, do re - mem - ber me.

Do, do, do, do, do re - mem - ber me.

PATHWAY TO Partwork: Singing melody with countermelody

- Read the pitches for the **countermelody** (chorus only) using **solfa** and hand signs.

do mi so la so so so do mi so la so so mi

- When the students are secure, they sing the **countermelody** (**solfa** and hand signs) while you sing the melody with text. Trade parts.
- Divide the class in half. Half sings the **countermelody** using **solfa** and hand signs. The other half sings the melody with text. Trade parts.
- Students sing the **countermelody** with text.

Do, do, do re - mem-ber me. Do do do re - mem-ber me.

- Divide the class in half. Half sings the melody. Half sings the **countermelody**. Trade parts.
- Put the two parts together for the chorus. Sing the verse in unison.

Rocky Mountain

Traditional/arr. Sams



Rock - y moun - tain, rock - y moun - tain, rock - y moun - tain high.



When you're on that rock - y moun - tain hang your head and cry.



Do, do, do, re - mem - ber me. Do, do, do, re - mem - ber me.



Do, do, do, do, do re-mem-ber me. Do, do, do, do, do re-mem-ber me.

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- Sing the **countermelody** for the verse using **solfa** with hand sings.



- Sing this portion of the **countermelody** with text.



- Sing the entire **countermelody** with text.
- Divide the class in half and sing in two parts. Trade parts.

Rocky Mountain

Traditional/arr. Sams

Rock - - y moun - tain high.

Rock - y moun-tain, rock - y moun-tain, rock - y moun-tain high.

Rock - - y moun - tain high.

When you're on that rock - y moun-tain hang your head and cry.

Do, do, do, re - mem - ber me. Do, do, do, re - mem - ber me.

Do, do, do, do, do re-mem-ber me. Do, do, do, do, do re-mem-ber me.

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PATHWAY TO Improvisation: Vocal improvisation using *do re mi*

- Model the improvisation structure, singing *do-mi-so-la* and then resting for four beats (two times).

do mi so la do mi so la

- Students sing the improvisation structure.
- Students sing the improvisation structure and you improvise rhythmically on *do* during the measures of rest. Trade parts.
- Students sing the improvisation structure and you improvise on *do* and *mi* during the measures of rest. Trade parts.
- The students sing the set pattern of the improvisation structure. You improvise on *do re mi* during the measures of rest. Trade parts.
- Divide the class in half. Half sings the set pattern. Half improvises. Trade parts.
- Work in pairs.
- Consider singing the improvisation on nonsense syllables.

- Once the students have mastered trading every four beats, model the entire improvisation sung by one voice.
- Students perform the entire improvisatory section. (Hey, they're improvising in 8-beat phrases now!)
- For an advanced challenge improvise using *do re mi so la*.
- Put together in **ABA form** or a **Grand Rondo** with the song as the A Section.

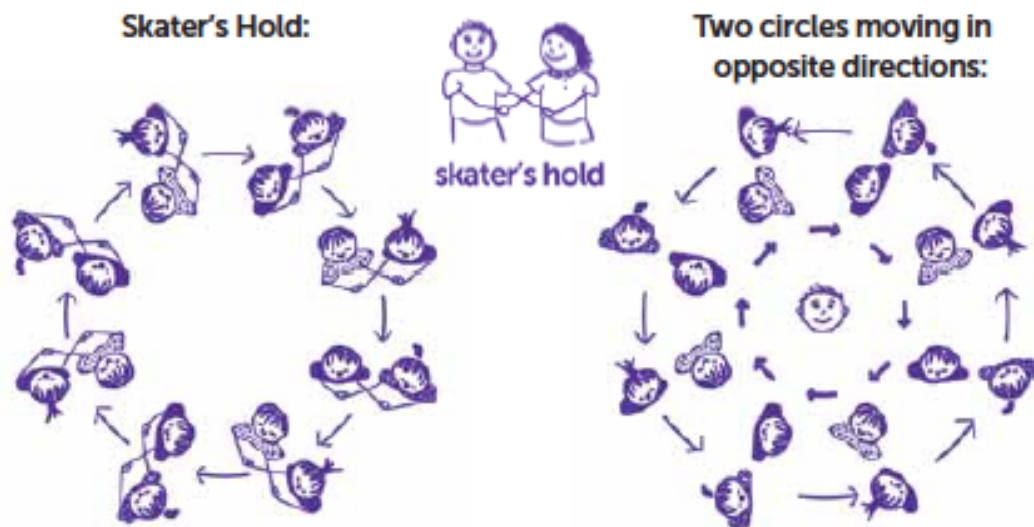
I've Been to Harlem

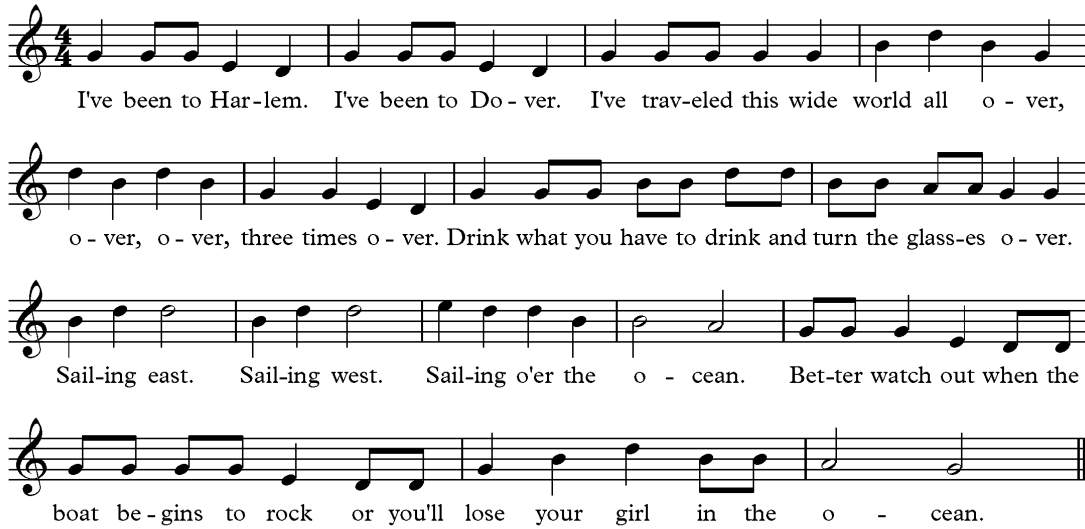
from Purposeful Pathways 3

Used with Permission

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 **skater's hold** (join inside hands and outside hands) and walk counter-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 clock wise.
- 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.



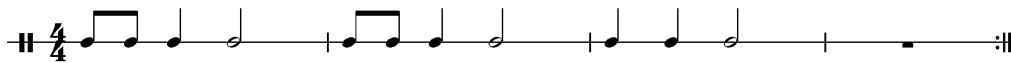


I've been to Har-lem. I've been to Do-ver. I've trav-eled this wide world all o-ver,
o-ver, o-ver, three times o-ver. Drink what you have to drink and turn the glass-es o-ver.
Sail-ing east. Sail-ing west. Sail-ing o'er the o-cean. Bet-ter watch out when the
boat be-gins to rock or you'll lose your girl in the o-cean.

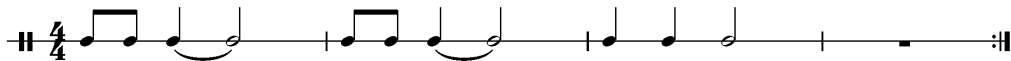
PATHWAY TO Partwork: Melody with melodic ostinato

TEACHER TALK: This **melodic ostinato** is perfect as a vocal ostinato or for beginning recorder players. It also provides a nice opportunity to review (or introduce) dotted half note.

- Review the song.
- Students read the following rhythm.



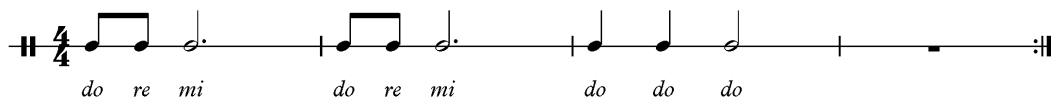
- Tie the quarter and half notes together. Demonstrate the function of the tie.



- Change the tied notes to a dotted quarter note.



- Students sing the **melodic ostinato** using **solfa** with hand signs.



do re mi do re mi do do do

- Divide the class in half. Half sings the song. Half sings the **solfa ostinato**. Trade parts.
- Students sing the **melodic ostinato** with text.

do re mi
Sail a - way, do re mi
Sail a - way, do do do
off to sea.

- 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.

G A B G A B G G G

- 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: 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.

do do do la, so, do do do la, so,

- Students sing improvisational structure with text.

Where are you sail - ing? Where are you sail - ing?

- 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**.

BX/BM 


(Sail - ing on the sea.)

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

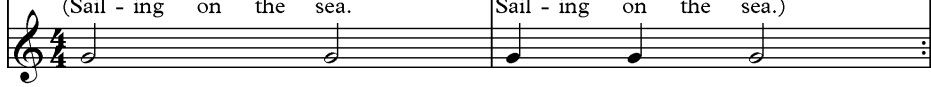
AX 

(Sail - ing on the sea. Sail - ing on the sea.)

- 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.

AX 

(Sail - ing on the sea. Sail - ing on the sea.)

BX/BM 

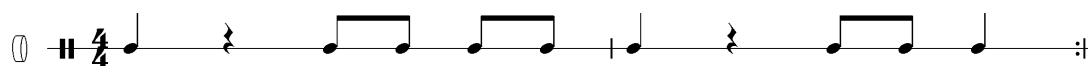
(Sail - - ing on the sea.)

- Put the **split moving bordun** and the singing together.
- Read rhythm of **HD** part (clapping).



TEACHER TALK: Hand drum technique

If your students are reading at this developmental level, they are likely ready to work on hand drum technique other than simply tapping the instrument. We suggest that you consider working on up and down strokes with this **ostinato**.



down down up down up down down up down

- Put all three parts together with singers.

I've Been to Harlem

Traditional Game Song/arr. Sams

The first system of the musical score consists of five staves. The top staff is the vocal line in 4/4 time, with lyrics: "I've been to Har - lem. I've been to Do - ver." The second staff, labeled "SR", is a soprano line with lyrics: "Sail a - way, sail a - way,". The third staff, labeled "AX", is an alto line. The fourth staff, labeled with a circle containing a vertical bar, is a tenor line. The fifth staff, labeled "BX/BM", is a bass line. All staves are in 4/4 time.

The second system of the musical score consists of five staves. The top staff is the vocal line in 4/4 time, with lyrics: "I've trav - eled this wide world all o - ver,". The second staff, labeled "SR", is a soprano line with lyrics: "off to sea.". The third staff, labeled "AX", is an alto line. The fourth staff, labeled with a circle containing a vertical bar, is a tenor line. The fifth staff, labeled "BX/BM", is a bass line. All staves are in 4/4 time.

o - ver, o - ver, three times o - ver.

SR
Sail a - way, sail a - way,

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "o - ver, o - ver, three times o - ver." The second staff, labeled "SR", has lyrics: "Sail a - way, sail a - way,". The third staff, labeled "AX", shows a melodic line with rests. The fourth staff, labeled with a circle containing a vertical bar, shows a bass line with rests and notes. The fifth staff, labeled "BX/BM", shows a simple bass line.

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

SR
off to sea.

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "Drink what you have to drink and turn the glass - es o - ver." The second staff, labeled "SR", has lyrics: "off to sea." and a rest for the second measure. The third staff, labeled "AX", shows a melodic line with rests. The fourth staff, labeled with a circle containing a vertical bar, shows a bass line with rests and notes. The fifth staff, labeled "BX/BM", shows a simple bass line.

Musical score for the first system. The vocal line (top) has two measures: "Sail - ing east." and "Sail - ing west." The SR part (second line) has two measures: "Sail a - way," and "sail a - way,". The AX part (third line) and the BX/BM part (bottom line) provide accompaniment. The AX part consists of eighth notes with a final quarter rest. The BX/BM part consists of quarter notes.

Musical score for the second system. The vocal line (top) has two measures: "Sail - ing o'er the o - - cean." and "off to sea." The SR part (second line) has two measures: "off to sea." and a whole rest. The AX part (third line) and the BX/BM part (bottom line) provide accompaniment. The AX part consists of eighth notes with a final quarter rest. The BX/BM part consists of quarter notes.

Bet - ter watch out when the boat be - gins to rock or you'll

SR
Sail a - way, sail a - way,

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff, labeled 'SR', is another vocal line with lyrics. The third staff, labeled 'AX', is an acoustic guitar line. The fourth staff, labeled with a guitar icon, is a bass guitar line. The fifth staff, labeled 'BX/BM', is a bass line. The music is in 4/4 time and consists of two measures.

lose your girl in the o - - cean.

SR
off to sea.

AX

BX/BM

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff, labeled 'SR', is another vocal line with lyrics. The third staff, labeled 'AX', is an acoustic guitar line. The fourth staff, labeled with a guitar icon, is a bass guitar line. The fifth staff, labeled 'BX/BM', is a bass line. The music is in 4/4 time and consists of two measures.

Ach Du Lieber Augustin

from the upcoming publication, Purposeful Pathways 4

Used with Permission

PATHWAY TO Meter in 3: Opposites replacement rhythm exercise

- Model the basic 3 BP pattern. Students join you when they've got the pattern figured out. (**simultaneous imitation**)



- Students continue with the first pattern, while you model a dotted half note value with circular sustained claps.



clap (move hands outward in a sustained circle)

- When you say "switch" the students perform the last rhythm you modeled, as you move to the next rhythm extracted from the song, recorder **descant**, or **BP** accompaniment used later in the lesson.

Student snap
Student clap
Student pat
Student stamp

Teacher snap
Teacher clap
Teacher pat
Teacher stamp

Student snap
Student clap
Student pat
Student stamp

Teacher snap
Teacher clap
Teacher pat
Teacher stamp

Student snap
Student clap
Student pat
Student stamp

Teacher snap
Teacher clap
Teacher pat
Teacher stamp

PATHWAY TO Singing: Learning the song by rote

- While keeping a BP pattern in 3, teach the students the song by rote, echoing one phrase at a time.

Ach du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,
 Oh, my dear - est Au - gus - tine, Au - gust - tine, Au - gust - tine,

Ach du lie - ber Au - gus - tin al - les ist hin!
 Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!
 Mon - ey's gone, girls are gone, ev - 'ry - thing, all is gone!

Ach du lie - ber Au - gus - tin al - les ist hin!
 Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

PATHWAY TO Partwork: Singing with BP

- Model the **BP ostinato**. Ask the students to join you when they have the pattern figured out.

clap
pat
stamp

The ostinato pattern is written on a single staff in 3/4 time. It consists of the following notes: quarter note (G4), eighth note (A4), eighth note (B4), quarter note (C5), quarter note (B4), eighth note (A4), eighth note (G4), quarter note (F4), quarter note (E4), quarter note (D4), quarter note (C4). The pattern ends with a repeat sign.

- Divide the class in half. Half performs the **BP ostinato**. Half sings the song. Trade parts. Always establish the **ostinato** before bringing in the singers.
- When you revisit this on a second day, ask the students to perform both parts at once.

clap
pat
stamp

Ach du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,
Oh, my dear - est Au - gus - tine, Au - gust - tine, Au - gust - tine,

clap
pat
stamp

Ach du lie - ber Au - gus - tin al - les ist hin! Geld ist weg, Mad'l ist weg,
Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone! Mon - ey's gone, girls are gone,

clap
pat
stamp

al - les weg, al - les weg! Ach du lie - ber Au - gus - tin al - les ist hin!
ev - 'ry - thing, all is gone! Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

PATHWAY TO Partwork: Singing with recorder descant

- Students read the rhythm of the recorder descant.

- Review the fingerings for A, C, and D.
- Students sing the letter names first and then sing the letter names and practice the fingerings.

3/4

C D C D C C D C D C C D C D C

C D C D C C D C D C A

C C D C D C C C D C D C

C D C D C C D C D C A

- Students read the recorder part from the staff.

SR

SR

SR

SR

- Small groups of recorder players play the **descant** while most of the class sings the song.

Ach du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,
 Oh, my dear - est Au - gus - tine, Au - gust - tine, Au - gust - tine,

Ach du lie - ber Au - gus - tin al - les ist hin!
 Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!
 Mon - ey's gone, girls are gone, ev - 'ry - thing, all is gone!


Ach du lie - ber Au - gus - tin al - les ist hin!
 Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

PATHWAY TO Ensemble: I-V with recorder descant, BP ostinato, and GL triads

- Students observe you as you sing **solfa** (or chord numbers) and pat the **BX/BM** part, following the notation on the whiteboard.

BX/BM 

BX/BM 

- Students sing **solfa** (or chord numbers) and pat the **BX/BM** part.
- Divide the class in half. Half sings and pats the **BX/BM** part while the other half sings the song. Trade parts.
- Transfer to **BX/BM** and perform with singers.
- Have a discussion about the pitches in the I chord and the V^7 chord in F=*do* hexatonic.
 - I chord – F A C
 - V^7 chord – C E G B^b
- Ask the students to select two pitches from the I chord and two pitches from the V^7 chord that they can switch between easily. They play those pitches on beats 2 and 3 of every measure while you sing or play the **BX/BM** part.
- Once the students are feeling confident with the chord changes have them play the changing chords to the rhythm of the **AX** part in the score: 
- Put the changing chords together with the **BX/BM** part. The chords are written as the **AX** part in the score, but you can also use **SX** if you'd like to have more students on instruments. (Note that, as always, you can simply teach the students to play the pitches in the score or you can have discussions about chords and have them select their own pitches to play. Both processes work.)
- Teach the **GL** part by rote and add to the orchestration.
- Add the recorder descant and put all of the parts together with singers.

Ach Du Lieber Augustin (Oh, My Dearest Augustine)

German/arr. Sams

Ach du lie-ber Au - gus - tin, Au - gus - tin, Au - gus - tin,
Oh, my dear-est Au - gus - tine, Au - gust - tine, Au - gust - tine,

SR

GL

AX

clap
pat
stamp

BX/BM

The musical score is arranged in six staves. The top staff is the vocal line with lyrics. The second staff (SR) is a string line. The third staff (GL) is a guitar line. The fourth staff (AX) is an accordion line. The fifth staff is for percussion, including clap, pat, and stamp. The sixth staff (BX/BM) is a bass line. The key signature is one flat (B-flat) and the time signature is 3/4. The music consists of four measures.

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Ach du lie-ber Au - gus - tin al - les ist hin!
 Oh, my dear-est Au - gus - tine ev - 'ry - thing's gone!

SR

GL

AX

clap
pat
stamp

BX/BM

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!
 Mon-ey's gone, girls are gone, ev - 'ry - thing, all is gone!

SR

GL

AX

clap
pat
stamp

BX/BM

A musical score for the dance 'Schuhplattler'. It consists of six staves. The top staff is a vocal line with lyrics: 'Ach du lie-ber Au-gus-tin al-les ist hin! Oh, my dear-est Au-gus-tine ev-'ry-thing's gone!'. The second staff is another vocal line. The third staff is for guitar (GL). The fourth staff is for guitar (AX) with chords. The fifth staff is for percussion, labeled 'clap pat stamp', with rhythmic notation. The sixth staff is for bass/banjo (BX/BM).

PATHWAY TO Creative Dance in the Style of *Schuhplattler*

- Warm-up for the dance by practicing subdivisions of the beat, which are commonly used in this dance.
- Begin with modeling pat, clap, clap on a steady beat. Students join when ready. (**simultaneous imitation**)
- Call out a number in the measure and subdivide that beat. Students follow your model.
- Explore moving the beats into new **BP** places. Examples:
 - Raise both hands in the air on beat one, put beats 2 and 3 on one knee. Students imitate.
 - Clapping under your leg on beat 1, with the knee lifted. Clap beats 2 and 3 in a typical manner. Students imitate.
 - Place beat 1 on the side of the shoe. Clap 2 and 3 in a typical manner. Students imitate.
 - Pat on beat 1. Clap on beat 2. Pat shoe in front on beat 3.
 - Pat shoe in back on beat 1. Scissor kick on beat 2. Hands up on beat 3.
 - Ask the students to create other patterns and have the class “try on” the different patterns created by individuals.
 - Consider inserting two eighths into a pattern, instead of using all quarter notes.
- Put students into small groups to create their own *Schuhplattler*-style **BP** dances in a a b a **phrase** form. Give them clear step by step directions.
 - Create a 3-beat **BP** pattern to accompany the a **phrase**. Perform this 3-beat pattern four times to match the 12-beat **phrase**.
 - Create a contrasting 3-beat b pattern. Perform it four times, creating a 12-beat **phrase**.

- Perform your two patterns in a a b a **phrase** form. Each phrase is 12 beats long, or four repetitions of your 3-beat pattern.
- Advanced groups might consider creating a 6-beat pattern that they perform twice for each **phrase** in the song.

Teacher Talk: *Schuhplattler*

The name, *Schuhplattler*, originates from the fact that the dancer strikes the soles of their shoes, “*schuhe*,” with hands held flat “*platt*.” The dance is from a folk tradition, performed by farmers, hunters, and woodsmen. We suggest watching a video or two to support the students by giving them ideas regarding the intricate possibilities for body percussion.