



MUSIC IS ELEMENTARY®

What Makes a Wildcat Wild?

Used with Permission

- Lead **4-beat echo patterns**, first **BP**, then singing **solfa**. Be sure to pull patterns from the song.
- Students lead **4-beat echo patterns**.

- Students read the rhythm of the song.
- Students sing the melody, using **solfa** with hand signs from **solfa** notation.
- Students read melody from the staff, using **solfa** syllables with hand signs.
- Students sing song with text.

What makes a wild cat wild, boys? What makes a wild cat wild?

What makes a wild cat wild, boys? What makes a wild cat wild? I

ask you a-gain as a per-son-al friend, What makes a wild cat wild?

PATHWAY TO Partwork: Singing with body percussion and untuned percussion

- Model the **BP ostinato**. Ask the students how many **motives** they hear and then determine the motivic form of the ostinato. (a a a b)
- Students perform the **BP ostinato** with you.
- Students perform the **BP ostinato** while you sing the song.
- Divide the class in half. Half sings the song, while the other half performs the **BP ostinato**. Trade parts.
- Divide the students into small groups of approximately four students. Small groups transfer **BP ostinato** to **UTP** of their choice.
- Each small group performs their **UTP ostinato**, while the remainder of the class sings the song. The class provides appropriate feedback.

What Makes a Wildcat Wild?

Traditional/arr. Sams

What makes a wild cat wild, boys? What makes a wild cat wild?

clap
pat
stamp

What makes a wild cat wild, boys? What makes a wild cat wild? I

clap
pat
stamp

ask you a-gain as a per-son-al friend, What makes a wild cat wild?

clap
pat
stamp

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PATHWAY TO Ensemble: Split moving bordun

- Prepare the **BX/BM ostinato** by singing **solfa** and patting the rhythm.



- Divide the class in half. Half sings and pats the **BX/BM ostinato** while the other half sings the song. Trade parts.
- Transfer to **BX/BM**.
- Prepare the **AX ostinato**, patting and singing **solfa**.



- Transfer to **AX**.
- Put the two barred **ostinati** together (**AX** and **BX/BM**) with the singers.
- Add the **BP ostinato** or select one of the student group's **UTP ostinati** to add to the **split moving bordun** and singers.

What Makes a Wildcat Wild?

Traditional/arr. Sams

What makes a wild cat wild, boys?

SR

AX

clap
pat
stamp

BX/BM

The first system of the musical score is in 4/4 time. It features five staves. The top staff is the vocal line with the lyrics 'What makes a wild cat wild, boys?'. The second staff, labeled 'SR', contains a melody of quarter and eighth notes. The third staff, labeled 'AX', contains a melody of eighth and sixteenth notes. The fourth staff, labeled 'clap pat stamp', contains a rhythmic pattern of eighth notes and rests. The fifth staff, labeled 'BX/BM', contains a melody of quarter and eighth notes.

What makes a wild cat wild?

SR

AX

clap
pat
stamp

BX/BM

The second system of the musical score continues the melody from the first system. It features five staves. The top staff is the vocal line with the lyrics 'What makes a wild cat wild?'. The second staff, labeled 'SR', contains a melody of quarter and eighth notes. The third staff, labeled 'AX', contains a melody of eighth and sixteenth notes. The fourth staff, labeled 'clap pat stamp', contains a rhythmic pattern of eighth notes and rests. The fifth staff, labeled 'BX/BM', contains a melody of quarter and eighth notes.

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What makes a wild cat wild, boys?

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What makes a wild cat wild? I

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ask you a - gain as a per - son - al friend,

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BX/BM

What makes a wild cat wild?

SR

AX

clap
pat
stamp

BX/BM

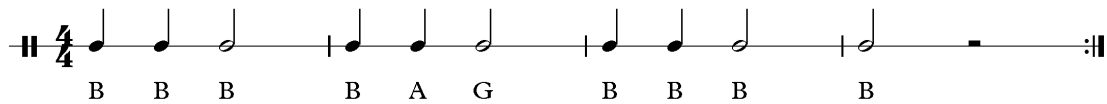
PATHWAY TO Recorder: B A G

TEACHER TALK: Beginning recorder instruction through literacy or by rote?

Many music educators prefer to introduce beginning recorder technique through rote processes, rather than emphasizing reading from the staff. This allows the students to focus on the physical skills of playing recorder. If your students are already proficient at reading from a staff, this will be a less of a challenge. If your students lack proficiency at staff reading, you may choose to deliver initial recorder instruction free from staff

notation and then go back later and introduce staff notation. Our lesson will give steps for teaching using literacy. As with all of our lessons, feel free to pick and choose the portions that work for you. Omit pathways or steps within pathways that are not appropriate for your students at a particular time.

- Lead **4-beat echo patterns** on recorder using B A G. Consider student leaders.
- Students read rhythm.
- Students sing letter names and practice fingerings.



- Students play the recorder while reading from rhythmic notation with letter names.
- Now have the students read from staff, singing letter names and practicing fingerings, with recorders resting on their chins in “fingering position.”



- Put the singers and the recorder **descant** together.
- Add the recorder **descant** to the percussion arrangement.

PATHWAY TO Improvisation: B A G on soprano recorder

- Model singing the improvisational structure with eight beats of rest.



- Students sing the improvisational structure. You answer them with **BP** improvisation. You may wish to keep it simple by clapping only, since this activity is an intermediary step into recorder improvisation. Or, you may wish to fully enjoy the delights of **BP** improvisation (snapping, clapping, patting, and stamping) before moving to the recorder. Your call!
- Students sing and improvise eight-beat **BP** patterns.
- Students sing the questions. You improvise the answers on the soprano recorder using only the pitch G.

- You sing the questions. Students improvise the answers on soprano recorder using only the pitch G.
- Model improvising using B A G.
- Students improvise using B A G.
- Heighten student awareness of **tonic** and encourage them to end their improvisations on G.
- STRETCH: Some students may be ready to learn to play low D and low E, so that they can play the set pattern and then answer themselves with B A G improvisation.