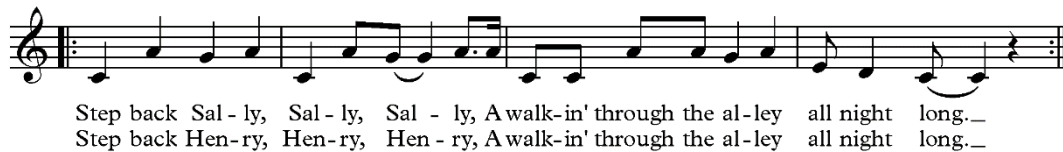


General Music Jump Start!
BethAnn Hepburn & Roger Sams

Special Thanks to Music Is Elementary, Session Sponsor

Zudio

PATHWAY TO Movement Play: Singing game



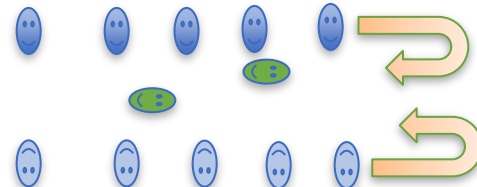
- Begin in a long-ways set. Students learn the song by rote while playing the game.
- Students criss-cross hands with their partner across the set. They pull and tug to the steady beat, creating a twisting motion.
- On “step back” they break their hold and jump backwards, creating an alley. One member of the lead couple struts down the aisle as the class sings their name. On the repeat, the other member of the lead couple struts their stuff as the class sings their name. (This is a time for showing off!) Each pair moves toward the top of the set as the lead couple comes down the aisle.
- Begin again with a new lead couple until all have had a turn to “strut their stuff”.



Long ways set with partners
joined with cross-crossed arms.



Everyone jumps
back to make
an alley.



The head couple struts down
the alley and stops at
the other end,
producing a new head
couple.

TEACHER TALK: Adapting to meet the needs of your curriculum

This is our abbreviated/adapted version of “Zudio.” We are using the first half of the song/game. This portion serves our curricular needs (*do-la*). We have adapted the singing game to this shortened version. If you’d like to do the full version, it is easy to find online and in printed material.

PATHWAY TO Pitch: Focus on *do-la*

- Using the **solfa tone ladder**, have the students sing patterns you point out.
- End up working with the following two patterns, until the students are secure with the *do-la* leap.

do re mi so la
do la

- Once they are secure on the *do-la* leap, point to the pitches on the **solfa tone ladder** that outline “Zudio.” Ask the students to sing the pitches you point to, using hand signs.



- Analyze the motivic form: a a a b

TEACHER TALK: Investing class time

Expect that some of the students will get excited when they recognize the melody and want to play the game again. It is your call as to how you choose to invest your time. Playing the game again is a great investment in time. So are the other pathways. In every lesson we offer you more choices than you will have time to enjoy with your students. Choose the pathways that are right for your students at this point in time.

PATHWAY TO Ensemble: Chord bordun and melodic ostinato

- Pat the rhythm of the **chord bordun**. Students join in when they are ready (**simultaneous imitation**).



- Divide the class in half. One half sings the song and one half pats the **chord bordun** rhythm. Trade jobs.
- This **ostinato** should be easy for the students at this developmental stage. Expect them to sing and pat the **ostinato** at the same time.
- Rotate students through turns at **BX/BM**.
- Sing the **AX melodic ostinato** using **solfa**. Repeat several times inviting students to join in when they are ready (**simultaneous imitation**). If the use of a text supports your students, consider using “Strut your stuff all night long.”

AX

do re mi do re mi do re mi so so mi_

Strut your stuff. Strut your stuff. Strut your stuff, all night long.

- Divide the class in half. Half sings the song. Half sings **melodic ostinato**. Trade parts.
- Prepare the students on C=do pentatonic barred instruments and transfer the **melodic ostinato** to barred instruments though **echo imitation**.
- Put the two barred parts together with singers.

Zudio

African-American/arr. Sams

Here we go zu-di-o, zu - di-o, zu - di-o. Here we go zu-di-o all night long.

AX

BX/BM

Step back Sal - ly, Sal - ly, Sal - ly, A
Step back Hen - ry, Hen - ry, Hen - ry, A

AX

BX/BM

walk - in' through the al - ley all night long.____
walk - in' through the al - ley all night long.____

AX

BX/BM

PATHWAY TO Instrumental Technique: Playing the melody

- Acclimate the students to C=*do* pentatonic on the barred instruments with singing and playing **solfa echo patterns**.
- Teach the initial, do-la-so-la by having students echo-sing and play on barred instruments. Have them play that motive three times. For purposes of this song, they may use repeated hands on the repeated notes.
- Teach the syncopated descending *mi-re-do* motive using **echo imitation**, as above.
- Put it all together.

TEACHER TALK: Building aural and kinesthetic skills

Note that the focus in this lesson is on aural and instrumental melodic literacy. We've done no work with notation. Notation has not been used because the students are not yet reading the rhythms in the song. They are, however, able to sing and then play by ear the *do pentatone* and the *do-la skip*.

PATHWAY TO Composition: C=*do* pentatonic, a a a b form

- Review the motivic form of the song. It is a a a b form, with a repeat sign. This song is a good model for composition in a a a b motivic form.
- Lead the class through the composition process together. Provide an example for the students before having them create their own compositions, such as the following:
- Create an a motive.



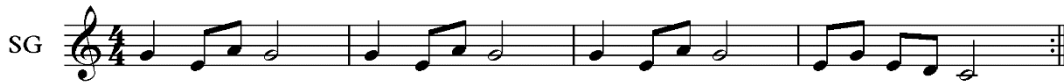
- Play the a motive three times.



- Compose a b motive. It is important here to have students identify that C is *do*. Ending on C will create a strong **cadence** at the end of the composition. This is an important concept at this point in time. Have the students name and use your preferred term; **home tone**, **resting tone**, or **tonic** for *do*.



- Play in a a a b form with a repeat sign.



- Put together with a motivic accompaniment that emphasizes *do-la*. The sample accompaniment motive borrows from the playing skills used previously when playing the melody of “Zudio.”
- You may use our accompaniment motive or have the students create their own.




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- Have students form groups of 2 to 4. Have them repeat the process, creating their own unique compositions in a a a b form. Remind them that they want their pieces to end on C, the **tonic**.

TEACHER TALK: Notation



Decide how much focus you want to place on notation. That may or may not be important to you for this exercise. You will find it useful to ask the students to notate their compositions so that they can play them again during the next class. Some students will be very particular and want to notate it correctly. Other students will be quite content to create their own notational system that works for them. You could turn this into a major project and notate their final compositions using music notation software.

Tideo: second grade use the play party as preparation for high *do* in third & 


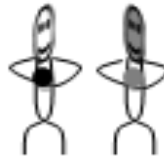

Formation: Students stand in concentric circles, inner circle facing out, outer circle facing in, with partners looking at each other.



Game Directions:

- On each "pass," the outer circle does a step-close to the left (CCW) toward a new partner.
- On each "tideo" partners pat-clap own hands-partner clap
- On "jingle at the window," partners pat the rhythm of the  words on knees. 
(window)clap, then do the "tideo" pat---clap---partner-clap.
- On the ending repeated tideo-tideo-tideo, partners "wring the dishrag"

You can increase the difficulty by having both circles step-close to the left on each "pass."


Pat **clap** **partner clap**

♩ = 100

Voice

pass one win-dow ti-de-o pass two win-dows ti-de-o pass three win-dows

Glockenspiel

Sleigh Bells

♩ = 100

(window) (window) (window)

Bass Xylophone

6

Voice

ti - de - o jingle at the win-dow ti - de - o ti - de - o

Glock.

S.Bells

(window)

Bass Xyl.

10

Voice

ti - de - o jingle at the win - dow ti - de - o

Glock.

S.Bells

(window)

Bass Xyl.

Ritsch, Ratsch, Fi-Di-Boom-Boom-Boom (Sweden)

PATHWAY TO Pitch: Learning the melody with focus on *ti*

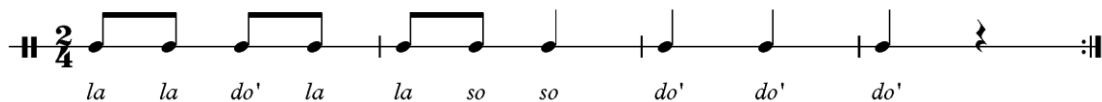
TEACHER TALK: Focus on *ti*

This song contains three distinct melodies that harmonize well together. Two of the three melodies have *ti* as a leading tone resolving to high *do*, making it a good choice for focusing on *ti*.

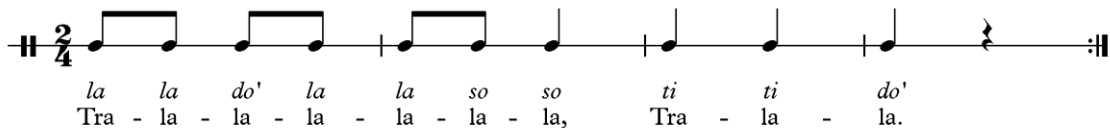
- Students read the rhythm of the third melody, clapping and saying rhythm syllables.



- Students sing this **solfa** (C=*do*), which is simplification of the melody.



- Tell the students that you're going to sing the melody and make one small change. Ask them to listen for what changes. (Measure 3 has *ti* instead of *do*.)



- Students sing the new melody using **solfa** and showing hand signs with *ti*.
- Students sing the melody with the text.
- Acclimate the students to the pitches on the staff (C=*do*), with particular attention to *ti*.
- Students sing the melody as they read from the staff, first using **solfa** and hand signs and then singing the text.



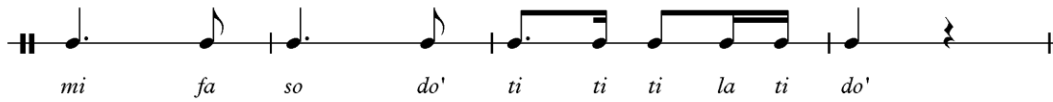
- Students read, clap, and say rhythm syllables for the second melody.

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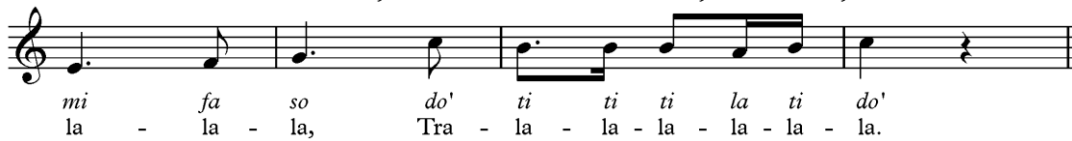
- Students sing the second melody using **solfa** syllables and hand signs.



- Students sing the second melody using **solfa** syllables while reading from the staff.



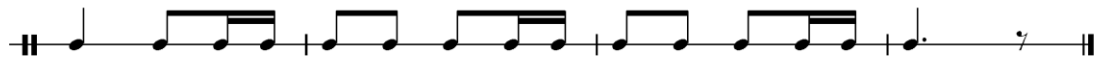
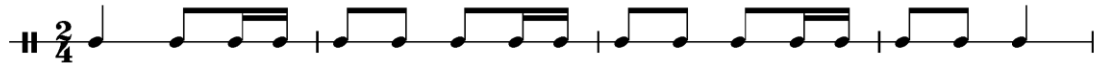
- Students sing the second melody with the text while reading from the staff.



- Students read the rhythm of the first melody, clapping and saying rhythm syllables.

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- Students sing the second melody using **solfa** syllables and hand signs.



- Students sing the first melody using **solfa** syllables while reading from the staff.



- Students sing the first melody with the text while reading from the staff.



PATHWAY TO Part Singing: Three-Part Round

- Students sing the entire melody with the text.

Ritsch, Ratsch, Fi-Di-Boom-Boom-Boom

Sweden

Ritsch, ratsch, fi - di-boom-boom-boom, fi - di-boom-boom-boom, fi - di boom-boom-boom

Ritsch, ratsch, fi - di-boom-boom-boom, fi - di-boom-boom-boom, fi - di-boom. Tra -

la - la - la, Tra - la - la - la, Tra la - la - la. Tra -

la la la, Tra - la - la - la - la - la - la.

Tra - la - la - la - la - la - la, Tra - la - la.

Tra - la - la - la - la - la - la, Tra - la - la.

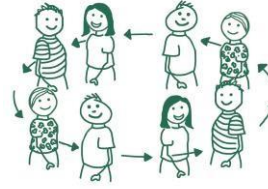
- When the students are singing the song successfully in unison, have them sing it as a three-part round at 16 beats.

PATHWAY TO Creative Movement: Group Canonic Movement

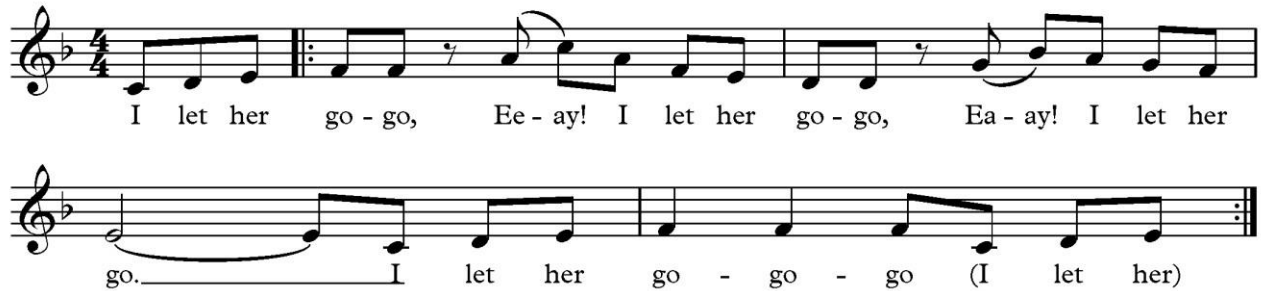
- Begin with the class in a large circle.
- Guide the students through creating a movement **canon** to complement the **phrase** form of the song.
- Begin by creating **stationary (non-locomotor) movement** for the first 16 beats. Consider utilizing **BP**.
- For **phrase** two, ask the students to create **locomotor** movement possibilities which can be performed in the circle shape (sashay, skip, march, in & out, etc.)
- Practice singing and moving the first two **phrases** in unison.
- Add a new movement for **phrase** three. Make sure that this movement contrasts with the movement in **phrases** one and two.
- Sing and move in unison.
- Divide the class into three groups. Perform this circle dance in unison in three separate circles around the room. Note that the physical space between the circles supports the students in focusing on their singing/dancing circle.
- Students sing and dance in a three-part round. (Circles are spaced around the room.)
- Move the students into three concentric circles and perform as a 3-part round.

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PATHWAY TO Play: Ring Game



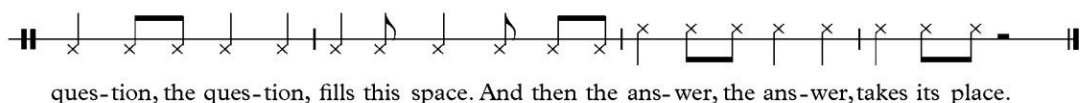
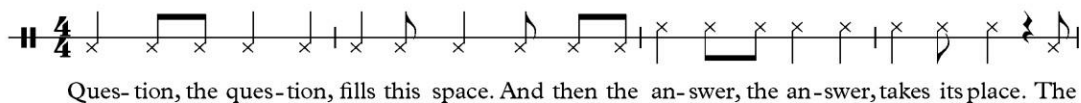
- Students begin in a circle, facing a partner.



- On the first “go-go” students clap partner’s hands twice.
- On the second **motive**, “Ee—ay! I let her,” they turn around to face the person behind them and then clap this person’s hands twice on the second “go-go
- On the third **motive**, “Ee- ay! I let her,” students turn back around towards their first partner.
- On the long held out “go” they touch palms together with hands raised and do a two- hand turn, changing places with their partner.
- On the final **motive** of the song, they clap hands on “go, go, go” and change **body facing**, turning around to a new partner.

PATHWAY TO Improvisation: Question & Answer

- Students learn the structure through speech and movement first. They stand in the circle formation for the game, with partners facing each other.
- The students facing counterclockwise are the Question movers. They improvise a free dance, moving into the center of the circle for 8-beats, saying, “Question, the question fills this space.”



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- The Answer partners free dance in the opposite direction, away from the center, for the next eight beats saying, “The answer, the answer, takes its place.”
- Reverse the directions and repeat the **Question & Answer** movement sequence. This time the Question mover goes away from the center and the Answer mover goes toward the center. They end in their original circle formation, returning to the A Section and singing the game again. Each time through the song and ring game they end up with a new partner.
- Transfer the **Question & Answer** improvisation to **UTP** or barred percussion. If you choose barred percussion, we suggest working in F = *do* pentatonic.
- **Question & Answer** improvisation on a melodic instrument can be added as a **descant** with the melody. We suggest SX or another melodic instrument, such as steel drum or recorder.

PATHWAY TO Ensemble:

- Students read the **BX** rhythm from notation.



- Add text to help support the students; “See ya’ later.”
- Transfer the rhythm to various **BP** levels to help support students learning the harmonic pattern.



- Students sing the BX pattern on **solfa** or chord numbers.




- Students sing and pat the **BX** pattern and then transfer to **BX**.
- Combine the **BX** patterns with singers on the melody.
- Have a discussion about the pitches in each chord used.
 - I chord = F A C
 - IV chord = B \flat D F
 - V chord = C E G


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TEACHER TALK: How much to structure the teaching?

Here you have a choice point. You can tell the students exactly what pitches to play on each chord and reproduce the AX part as written. Or you can have the students make choices about which two pitches they will play for each chord. Our preference, if time permits, is to go for deep learning. We suggest you use all of your barred instruments and have the students make choices and really start to understand the way the chord changes work. But if you don't have time for that kind of depth, it certainly works to reproduce the score and tell the students exactly what pitches to play.

- Students play the chord progression. Everyone plays the rhythm of the **BX** part above. Bases play the chord roots. All others play two chord tones for each chord, either the pitches printed in the score or the pitches the students have selected for themselves for each chord.
- Once the students are comfortable with the chord changes while playing the same rhythm as the **BX**, introduce the **AX** rhythm with the following text.

AX 
I chord, let's play the I chord. IV chord, let's play the IV chord.

AX 
V chord, let's play the V chord. Back to I.

TEACHER TALK: Determining appropriate difficulty

You may find that playing the chord roots is an appropriate challenge for your **BX** players, given the skill level of your students and the amount of time you have to invest in this lesson. If that's the case, stay with this pattern. If your students are up for a challenge, alter the pattern to reflect the **BX** part in the score.

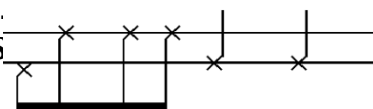
- If you determine it is appropriate for your students, ask them to sing the **solfa** for the altered **BX** pattern.

BethAnn Hepburn & Roger Sams, 2019
General Music Jump Start!

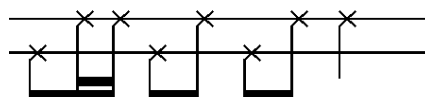
BX

do do do' so fa fa fa fa so, so, so re do do do do

- Students sing and pat the new **BX** pattern and then transfer to **BX**.
- Combine singers and instrumentalists on the chord changes.
- Ask the students to sing the song while you model snapping the **SX** part on the word cue “go.” Notice that the third time you snap twice, even though you only sing “go” once.
- Students sing the song and snap the **SX** part from word cues.
- Students read the **SX** part from the staff and transfer to the S
- Students read the conga drum rhythm;
- Transfer to **BP** to prepare the bass and tone on the conga.



- Transfer this rhythm to the conga.
- Students read the bongo rhythm;



I Let Her Go-Go

Trinidad and Tobago/arr. Hepburn

Steel Drum/SX

AX

Bamboo/Bongo

Bamboo/Conga

BX/BM

I let her go-go, Ee-ay! I let her go-go, Ee-ay! I let her go. I let her go - go - go (I let her)

- Transfer to **BP** to prepare to play the bongo.
- Transfer this rhythm to the bongo. Put together with conga and singers.

Put the entire arrangement together