INTEGRATING AMERICAN FOLK MUSIC IN THE ELEMENTARY GENERAL MUSIC CLASSROOM

By: Emma Beers

Target grade(s): 3rd grade

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I. RATIONALE:

I created this curriculum unit in connection with my instant inspiration of utilizing "Simple Gifts," as my first song teaching. I knew from the very beginning of this project that I would be incorporating the concept of American folk music into my curriculum unit. Due to the fact that I was not exposed to folk music until a middle school choral setting, I would like to introduce American folk music concepts at a much earlier age. I felt that there was a lot I could unpack pertaining to the study of American folk music in the general music classroom. My vision for the curriculum unit involved the idea of encouraging students to interact with music that did not always involve making music. I wanted to draw attention to the specific concepts of teaching singing, movement, and listening while utilizing American folk music. I believe that by utilizing quality American folk tunes, I can target these areas of study in the general music classroom. I began my first lesson with "Simple Gifts," which I taught by rote, and has now flourished into 6 different lesson plans involving various concepts of singing, movement, and listening.

My intent for this unit is for elementary-aged students to gain experience with American folk music and interact with music in various modalities. Whether it be learning a song by rote, or exploring movement to a familiar tune, I believe that students can gain some incredible musical experiences. I have made it a personal goal to provide a quality in-depth musical plan of growth for my future students. My three main goals of the curriculum unit are as follows: I. By the end of the curriculum unit, students will develop an appreciation and understanding of American folk music. II. Students will have interacted with American folk music in three different ways. III. Students will have explored the history and cultural significance of various American folk song traditions.

"Integrating American Folk Music in the Elementary Classroom" has become a compelling idea as it can teach the positive attributes of the foundations of our country, while also achieving engagement in music. Throughout my planning and organizing of my curriculum unit, I have intentionally selected quality repertoire that targets elements involving singing, movement, and listening (as well as imagination). Introducing students to the positive aspects of American folk music has become part of my end goal of the curriculum unit. I was able to come up with a completely unique curriculum unit idea that fosters the interact action of American folk music in various modalities. Highlighting the concepts that any student can engage and interact with music without having an intense musical background, has become the core of my curriculum unit.

II. CURRICULUM UNIT GOALS:

- I. By the end of the curriculum unit, students will develop an appreciation and understanding of American folk music.
- II. By the end of the curriculum unit, students will have interacted with American folk music in three different ways.

III. By the end of the curriculum unit, students will have explored the history and cultural significance of various American folk song traditions.

III. STANDARDS:

- I. LESSON I: "Simple Gifts"
 - -MU.3.C.1.4 Discriminate between unison and two-part singing.
 - -MU.3.S.3.1 Sing rounds, canons, or ostinati, in an appropriate range using head voice and maintaining pitch.
- II. LESSON 2: "A Tisket A Tasket"
 - -MU.3.C.3.1 Identify musical characteristics and elements within a piece of music when discussing the value of the work.
 - -MU.3.S.3.3 Sing simple la-sol-mi-re-do patterns at sight
- III. LESSON. 3: "Old Brass Wagon"
 - -MU.3.H.2.1 Discuss how music in America was influenced by people and events in history.
 - -MU.3.F.I.I Enhance the meaning of a story or a poem by creating musical interpretations using voices, instruments, movements, and/or found sounds.
- IV. LESSON 4: "Alabama Gal"
 - -MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.
 - -MU.3.F.I.I Enhance the meaning of a story or a poem by creating musical interpretations using voices, instruments, movements, and/or found sounds.
- V. LESSON 5: "Attentive Listening in Appalachian Spring Part I"

- -MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music.
- -MU.3.H.1.2 Identify significant information about specified composers and one or more of their musical works.

- VI. LESSON 6: "Attentive Listening in Appalachian Spring Part 2"
 - -MU.3.C.3.1 Identify musical characteristics and elements within a piece of music when discussing the value of the work.
 - -MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.

IV. SCOPE AND SEQUENCE:

	SINGING	TUBMBUOM	LISTENING
)imple (5:0+5	teach chythm	Χ	X
A Tisket - A Tasket	· teach solfeage by rote *concepts: sitch, solfeage, myllom	Χ	X
Old Brass Wagon	·teach music by rote ·concepts: giran rightn	· group circle dance	X
Alabama	teach music by rote \$ concepts: giten t	."Virgina Reel" partner Style dance	X
Applachian Spring Part 1	*concepts: tempo,	· move to tengo + dynamics	· alternive latering to tengo changes + dynamic contrast
Appalachian Sering Part 2	*concepts: melody,	Χ	· attentive listening involving musical imagination + creatively

V. LESSON PLAN #1: "Simple Gifts"

Lesson Title (something that will help you remember)	Target Grade (s) 3 rd grade
"Simple Gifts"	

Goal (what's the BIG IDEA? Where is this one lesson going?)

- The goal of this lesson is for students to be able to learn sing unison and in a round.

Learning Objectives & FL K-5 Music Learning Standard Addressed

- -SWBAT sing the first verse of "Simple Gifts" independently -MU.3.C.1.4 Discriminate between unison and two-part singing.
- -MU.3.C.1.4 Discriminate between unison and two-part singing.
- -MU.3.S.3.1 Sing rounds, canons, or ostinati, in an appropriate range using head voice and maintaining pitch.
- -SWBAT maintain part independence while singing in a round.

Areas of Music	Music	Materials & Room Set Up
Experience	Concept Focus	
☐ performing music☐ singing	□melody □harmon y	-Chairs in a circle -Piano (for pitch)

Procedures to Support Learning (each lesson segment should include an (1) Opening, (2) Presentation, (3) Application and Assessment, and (4) Conclusion. A complete 45-60 minute might include 2-3 lesson segments, though project-based lessons may require an entire lesson devoted to one primary task).

- Opening: Quick Body and Vocal Warmup Full body stretch (reach up, down, side-to-side etc.)
- Full body warm up (1,2,3,4,5 sequence)
- Speaking-vocal warm up (descending/ascending sirens)
- Breathing exercises (lip trills, consonant sounds)
- Presentation: Immersive and Rote (Blended) Approach
- Teacher speaks the rhythm "part-by-part" of "Simple Gifts" SECTION 1: Teacher speaks this rhythm:
 - a. "Tis the gift to be simple, tis the gift to be free"

b. Class repeats back (without teacher)

SECTION 2: Teacher speaks this rhythm:

- c. "Tis the gift to come down where you ought to be"
- d. Class repeats back (without teacher)

COMBINE I & 2: Teacher speaks this rhythm:

e. "Tis the gift to be simple, tis the gift to be free, tis the gift to come down where you ought to be"

f. Class repeats back (teacher mouths words if necessary)

SECTION 3: Teacher speaks this rhythm:

- g. "And when we find ourselves in a place just right."
- h. Class repeats back (without teacher)

COMBINE 1, 2, 3: Teacher speaks this rhythm:

- "Tis the gift to be simple, tis the gift to be free, tis the gift to come down where you ought to be, and when we find ourselves in a place just right"
- Class repeats back (teacher mouths words if necessary)

SECTION 4: Teacher speaks this rhythm:

- o "Twill be in the valley of love and delight."
- Class repeats back (without teacher)

COMBINE 1,2,3,4: Teacher speaks this rhythm:

- "Tis the gift to be simple, tis the gift to be free, tis the gift to come down
 where you ought to be, and when we find ourselves in a place just right,
 twill be in the valley of love and delight."
- Application and Assessment: Teacher against student (round exercise)
 - Allow class to sing the song independently as part 1.
 - Teacher sings part 2 facing away from students.
- **Conclusion:** End class with a musically satisfying moment (dependent on success of the round)

 Based on success of the round, encourage students to try the rounds in two parts

OR allow them to continue to sing the song in unison without teacher aid.			
Assessment Techniques			
Formative	Summative		
-Listening to students in the groupListening to students if they can sing the song without my aid.	-SWBAT to sing the round in groups of four. (this may not happen in this class, but this could be a goal that can be reached at another date)		

Accommodations/Differentiation

- ${}^{*}\text{Be}$ intentional with which students are in what group to start with
- -Allow students who may be struggling with harmony to be assigned to group I to beginwith.

Extension (where will you go next?)

- -By next class, encourage students to try the two-part round with another classmate.
- -If students are curious, allow them access to the full song.

VI. LESSON PLAN #2: "A Tisket A Tasket"

Lesson **Title** (something that will help you remember)

Target **Grade**(s)
3rd grade

"A Tisket A Tasket"

Goal (what's the BIG IDEA? Where is this one lesson going?)

-The goal of this lesson is to provide a brief introduction to solfege while introducing a new American folk song "A $\,$.

Learning Objectives & FL K-5 Music Learning Standard Addressed

-SWBAT sing "A Tisket A Tasket" on solfege by the end of the class period.

STANDARDS:

- -MU.3.C.3.1 Identify musical characteristics and elements within a piece of music when discussing the value of the work...
- -MU.3.S.3.3 Sing simple la-sol-mi-re-do patterns at sight

Areas of Music Experience	Music Concept Focus	Materials & Room Set Up
☐ performing music, singing ☐ analyzing music	beat/pulse melody solfege pitch	-Sheet music displayed on board -Rows of chairs

Procedures to Support Learning (each lesson segment should include an (1) Opening, (2) Presentation, (3) Application and Assessment, and (4) Conclusion. A complete 45-60 minute might include 2-3 lesson segments, though project-based lessons may require an entire lesson devoted to one primary task).

- -Opening: Play recording of "A Tisket A Tasket"
 - Opening: Quick Body and Vocal Warmup
 - Full body stretch (reach up, down, side-to-side etc.)
 - Full body warm up (1,2,3,4,5 sequence)
 - Speaking-vocal warm up (descending/ascending sirens)
 - Breathing exercises (lip trills, consonant sounds)
 - Presentation: Teaching by Rote Using Solfege

SECTION I:

• Teacher: Mi-Sol-Mi-La-Sol-Mi

• Students repeat back

COMBINE SECTION 1 & 2:

• Teacher: Mi-Sol-Mi-La-Sol-Mi

• Students repeat back

• Teacher: Mi-Sol-Sol-Mi-La-Sol-Mi

• Students repeat back

SECTION 1,2 and add 3:

• Teacher: Mi-Sol-Sol-Mi-Mi-Sol-Sol-Mi-Mi

Students repeat back

SECTION 1,2,3 and add 4:

• Teacher: Sol-Sol-Mi-La-Sol-Mi

• Students repeat back

• Teacher: Mi-Sol-Mi-La-Sol-Mi

• Students repeat back

• Teacher: Mi-Sol-Sol-Mi-La-Sol-Mi

Students repeat back

-Application/Assessment: (Informal)

• Teacher will be assessing students' confidence level with the solfege

 Teacher will mouth solfege (with hand signs) as needed when students are repeating the combinations back.

• Teacher will project sheet music on the board with written in solfege if necessary.

-Conclusion: End class with a musically satisfying moment

• Teacher will have students replace the solfege with the actual words to the song

• Students will sing the song in its entirety with the words.

Assessment Techniques		
Formative	Summative	
-Listening to students in the groupListening to students if they can sing the solfege without my aid.	-SWBAT to sing the song on words without teacher's aid.	

Accommodations/Differentiation

-If there are students who prefer to have the visual aid of the sheet music, it will be provided to the student at the beginning of the lesson.

Extension (where will you go next?)

-By next class, students will be encouraged to learn the song as a round.

VII. LESSON PLAN #3: "Old Brass Wagon"

Lesson **Title** (something that will help you remember) Old Brass Wagon Dance Target **Grade**(s) 3rd grade

Goal (what's the BIG IDEA? Where is this one lesson going?)

The goal of this lesson is for students to learn the "Old Brass Wagon" song and dance.

Learning Objectives & FL K-5 Music Learning Standard Addressed

-SWBAT learn the "Old Brass Wagon" folk song and movement sequence.

-MU.3.H.2.1 Discuss how music in America was influenced by people and events in its history.

-MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.

Areas of Music Experience	Music Concept Focus	Materials & Room Set Up
☐ performing music, singing ☐ listening to music ☐ moving to music ☐ connecting music to history/culture	□beat/pul se □rhythm □ pitch	-No chairs -Open floor space -Students aligned in a circle (seated at first)

Procedures to Support Learning (each lesson segment should include an (1) Opening, (2) Presentation, (3) Application and Assessment, and (4) Conclusion. A complete 45-60 minute might include 2-3 lesson segments, though project-based lessons may require an entire lesson devoted to one primary task).

- Opening: Quick Body and Vocal Warmup
- Students are seated in a circle when entering class, then asked to stand for warmup.
- Full body stretch (reach up, down, side-to-side etc.)
- Full body warm up (1,2,3,4,5 sequence)
- Speaking-vocal warm up (descending/ascending sirens)
- Breathing exercises (lip trills, consonant sounds)
- Presentation: Teach "Old Brass Wagon" Song and Dance Simultaneously as an Interactive Demonstration.

- Students are asked to stand and join hands.
- Teacher sings: "Circle to the left, old brass wagon"
- Students: repeat back x2
- Students move left together
- Teacher sings: "Circle to the right, old brass wagon"

- Students repeat back x2
- Teacher sings: "You're the one my darling"
- Students move right together
- Teacher sings: "Everybody in, old brass wagon"
- Students: repeat back x2
- Teacher: "You're the one my darling"
- Students move inside all together
- Teacher: "Find a little partner, old brass wagon"
- Students repeat back x2
- Students will link their arms to the person next to them and do two "dosey-does" circles.

-Application and Assessment: Repeat the dance sequence as many times as necessary

- Teacher will be assessing students' confidence level of singing and dancing at the same time.
- Teacher will be actively pausing throughout the interactive demonstration if extra clarification is needed.

 Teacher is prepared to seat students if there are moments of chaos or confusion. (such as the partner combo)

-Conclusion: Musical Moment

- Based on student's success with the three verses of the song, teacher will slowly begin to sing with the class less and less.
- Teacher will increase the tempo of the song (and possibly add claps or other movements) if the game is successful the first few times through at a steady pace.
- Teacher will add the music backing track of "Old Brass Wagon"

Assessment Techniques Formative -Listening to students in the group. -Listening to students if they can sing the song and remember the movements without my aid. -SWBAT to sing "Old Brass Wagon" with all three verses and movements (at any tempo) completely without teacher aid.

Accommodations/Differentiation

-Students who may be struggling to remember the movements may intentionally be paired with myself or Ms. Urbanik as their dance partner.

Extension (where will you go next?)

-After multiple tempos are explored, we may add some claps or a fourth verse to the sequence.

VIII. LESSON PLAN #4: "Alabama Gal"

Lesson Title (something that will help you remember)	Target Grade (s)
"Alabama Gal"	3 rd grade

Goal (what's the BIG IDEA? Where is this one lesson going?)

The goal of this lesson is for students to learn the "Alabama Gal" song and dance.

Learning Objectives & FL K-5 Music Learning Standard Addressed

- -SWBAT learn the "Alabama Gal" folk song and movement sequence.
- -SWBAT recall the dance and song without teacher's aid.
- -MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.
- **-MU.3.F.1.1** Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.

Areas of Music Experience	Music Concept Foo	cus Materials & Room Set Up
☐ performing music, singing ☐ listening to music	□beat/pulse □rhythm	-No chairs -Open floor
☐ moving to music ☐ connecting music to history/culture	□pitch	space -Students aligned in a circle (seated at first)

Procedures to Support Learning (each lesson segment should include an (1) Opening, (2) Presentation, (3) Application and Assessment, and (4) Conclusion. A complete 45-60 minute might include 2-3 lesson segments, though project-based lessons may require an entire lesson devoted to one primary task).

- Opening: Quick Body and Vocal Warmup
 - Students are seated in two rows facing one another when entering class, then asked to stand for warmup.
 - Full body stretch (reach up, down, side-to-side etc.)
 - Full body warm up (1,2,3,4,5 sequence)
 - Speaking-vocal warm up (descending/ascending sirens)
 - Breathing exercises (lip trills, consonant sounds)
- Presentation: Teach the "Alabama Gal" Song by rote
 - Teacher: "Come through 'na hurry"
 - Students: repeat

• (use hand gestures to represent the different high and low notes)

- (teacher mouths words on repeat)
- Teacher: "Come through 'na hurry"
- Students: repeat
- Teacher: "Come through 'na hurry"
- Students: repeat
- Teacher: "Alabama Gal"
- Students: repeat
- Teacher: "I don't know how, how"
- Students: repeat
- Teacher: "I don't know how, how"
- Students: repeat
- Teacher: "Alabama Gal"
- Teacher: "I'll show you how, how"
- Students: repeat
- Teacher: "Alabama Gal"
- Teacher: "Ain't I rock candy?
- Students: repeat

Presentation Part 2: Dance Sequence

- Students form a longways line (Virginia Reel-style)
- Head pair of students joins hands and sashes down the line on first verse.
- Groups of two "doose-do" on second verse.
- Students move outward in two lines.
- Head pair makes a bridge.
- Each other pair of students joins hands and sashes under the bridge and goes back to their original spot.
- Repeat

-Application and Assessment: Repeat the dance sequence with the background music

- Teacher will be assessing students' confidence level of singing and dancing at the same time.
- Teacher will dance with the students the first time through.
- The goal is to let students do the dance without teacher
- Teacher is prepared to shout out reminders of the next dance step.

Formative	Summative
5 1	SWBAT to sing "Alabama Gal" with all three verses and the movements completely without teacher aid.



-Students who may be struggling to remember the movements may intentionally be paired with myself or Ms. Urbanik as their dance partner.

Extension (where will you go next?)

-Identifying American folk instruments used in "Alabama Song"

IX. LESSON PLAN #5: "Attentive Listening In Appalachian Spring Part I"

Lesson Title (something that will help you remember)	Target Grade (s) 3 rd grade
Attentive Listening in "Appalachian Spring Part I"	
Goal (what's the BIG IDEA? Where is this one lesson going?)	
-Students will be asked to move their bodies in relation to the dynamics and ter	npo changes of the music.

Learning Objectives & FL K-5 Music Learning Standard Addressed

-SWBAT move to the speed of the tempo of "Appalachian Spring."

-SWBAT create movements in correspondence to the dynamic changes of "Appalachian Spring."

Standards:

-MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music. -MU.3.H.1.2 Identify significant information about specified composers and one or more of their musical works.

ĺ	Areas of Music Experience	Music Concept Focus		Materials & Room Set Up
	☐ listening to music	□beat/pul	□pitch	
	☐ moving to music	se	□melody	-No chairs
	connecting music to	□rhythm	□dynamics	-YouTube
	history/culture	□tempo		Track

Procedures to Support Learning (each lesson segment should include an (1) Opening, (2) Presentation, (3) Application and Assessment, and (4) Conclusion. A complete 45-60 minute might include 2-3 lesson segments, though project-based lessons may require an entire lesson devoted to one primary task).

-Opening: Intentional Listening (students are seated in a semi-circle)

Listen I: "Appalachian Spring"

-Prompted Questions: What familiar tune is playing here?

Listen 2:

-Prompted Question: What is the tempo like in this piece? What is the definition of tempo?

-Listen 3:

-Prompted Question: What are the dynamics like? What is the definition of dynamics?

-Presentation:

-Ask students to stand and move in any direction to the speed of the tempo and dynamic changes (suggest ideas such as: walking slowly or quickly, tip-toe, hand gestures etc.) (no running, shoving into others)

Commented [NM1]: This is your only musical objective. Can you adjust the lesson so that we have other demonstrations of musical mastery?

- *Play recording
- -Observe student movement choices
- -Ask students to sit at the end of the recording
- -Ask the following questions: What movements did you choose? What did you hear? What happened to the tempo and the dynamics?

Application/Assessment: Informal Assessment

- -Teacher should be actively assessing student understanding of reasoning behind their movement choices
 - -Teacher should be assessing student responses during discussion

Conclusion:

- -Allow students one more listen to the entire piece
- -This time, set these specific standards for movements: (or select the four best movements)

- -Soft dynamic- tip toe
- -Loud dynamic- march
- -Slow tempo- walk while moving hands side-to-side
- -Fast tempo- shuffle feet

Assessment Techniques				
Formative	Summative			
-Assessing student level of creativity and listening skills -Assessing student responses regarding dynamics and tempo	-By next class, students will have selected three specific movements for the song that they will teach their classmates.			

Accommodations/Differentiation

-Students who may be immobile will be asked to describe what they are hearing in words and draw the movements out on a piece of paper.

Extension (where will you go next?)

-Part 2 of this lesson will be asked to pay attention to the tempo and dynamic changes to help create their movie illustration.

X. LESSON PLAN #6: Attentive Listening in "Appalachian Spring" Part 2

Lesson Title (something that will help you remember) Attentive Listening in "Appalachian Spring" Part 2	Target Grade (s) 3 rd grade		
Goal (what's the BIG IDEA? Where is this one lesson going?)			
-Students will be engaged in attentive listening by being asked to think like a composer and create an illustration of what they are visualizing while listening to "Appalachian Spring."			

Learning Objectives & FL K-5 Music Learning Standard Addressed

- -SWBAT pretend that the music of "Appalachian Spring" was a movie score and illustrate what they are visualizing.
- -MU.3.C.3.1 Identify musical characteristics and elements within a piece of music when discussing the value of the work.
- -MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.

Areas of Music Experience	Music Concept Focus		Materials & Room Set Up
☐ listening to music ☐ analyzing music ☐ connecting music to history/culture	□melody □texture □timbre	□style/ge nre	-No chairs -Half-sheet pieces of paper -Coloring pencils -YouTube Track

Procedures to Support Learning (each lesson segment should include an (1) Opening, (2) Presentation, (3) Application and Assessment, and (4) Conclusion. A complete 45-60 minute might include 2-3 lesson segments, though project-based lessons may require an entire lesson devoted to one primary task).

-Opening: Intentional Listening

-Listen #1:

-Students will be asked to close their eyes and pretend the music is a film score. -Listen #2:

- -Students will be asked to draw what they are visualizing
- -Prompted question: If this were a film score, what would you envision in the scene? Can you draw what you are visualizing? Remember, last week we talked about the tempo and dynamic changes? How does this influence your imagination?
- -Presentation:
- -Students will be asked to share their drawings and what prompted them to create their story.
 - -After discussion, reveal information about "Appalachian Spring"
 - -Aaron Copeland
 - -1944, One-Act Ballet, love-story of American frontier couple.
 - -Provide video of clip from ballet to provide a visual

-Application/Assessment: Informal Assessment

- -Teacher should observe student imagination/creativity based on the discussion of their drawings.
- -Teacher should point out concepts pertaining to dynamics, tempo, and the various sounds of the instruments.
- -Conclusion:
 - -Continued discussion of "Appalachian Spring" and discussion of student drawings. -Additional listens if necessary

Assessment Techniques				
Formative	Summative			
-Listening to student responses of musical imagination, emotion, and artistic vision.	-By next class, students will create a written short story to pair with their drawings.			

Accommodations/Differentiation

-If a student has a visual impairment, student will be asked to describe in words what they are internally visualizing.

Extension (where will you go next?)

-In the next lesson students will be asked to identify and analyze the instrumentation of the piece.

Commented [NM2]: This would actually be a really nice thing to include in this lesson! Think about how Dr. Abril scaffolded listening to the instrumentation in today's class with "Peace Like a River"

XI. ESSENTIAL RESOURCES

- I. Audio Links Needed for Above Lesson Plans:
 - a. Old Brass Wagon: https://catalog.mcgraw-hill.com/repository/protected content/COMPOUND/50001447/58/91/ind ex.html
 - b. Alabama Gal: https://youtu.be/ISPF0bOq5fk?si=UCUUWSxaaEC7CcY6
- II. Sheet Music Needed for Above Lesson Plans:



Background Information
Like "Come Life, Shaker Life," this song was sung everywhere in the United Society. It appears in many
collections copied down during the period of "Mother Aun's Work" (1837-1847 and after) and probably
was a product of that revival. One manuscript states that the song was "composed by the Alfred Ministry
Janue 28, 1848." It is arther lively piece, Shaker Allegon in the original M5 [Collection of Hymns and
Spiritual Songs, compiled at New Lebanon in 1830 (New Yorks)].

y.hnu.edu Background Information on page 2

The Pairy Cargo Cames' The Failure 10 (Feb. 1929) 1. I sent a let - ter to my love, I thought I put it in my glove, But on the way I dropped it, I dropped it, I dropped it, But on the way I dropped it. And some of you have picked it up, And put it in your pock - et. 2. I tis - kit, i - tas - kit, a green and yel - low bas - ket, I look a let - ter to my love and on the way I lost it, I lost it, I lost it, but on the way I lost it.

Itiskit, Itaskit

Game Directions (from source)

Thorp the Handlerchieft is one of those simple but lively games which can be played indoors or on the lawn. It is one of the oldest known games and is played with variations throughout the world. All of the players but one stand in a circle. The odd player skips around on the outside, while the others sing, and drops a handkerchief belond one of the circle players. As soon as the person belind whom the handkerchief has been dropped discovers it, he picks it up and runs around the circle in pursuit of the one who dropped it. If he succeeds in earching the dropper before he can gain the vacuar place in the circle, the dropper must stand in the middle of the ring, or the "mash pot." If not, the person left out of the circle becomes the dropper, skipping dropped does not discover it until the dropper completes the circle, he gops into the must hop t. The on the must hop t. The one in the must hop t. The one in the must hop t. The one is the dropper and the slow player goes into the mush pot. Sometimes the game is played without a mush pot and continues indefinitely.

And some of you have picked it up, And put it in your pock -

http://kodaly.hnu.ed

(Sheet Music Cont'd)

Old Brass Wagon

Cir-cle to the left, Old Brass Wag-on, You're the one my dar - ling.

LVRICS:

- Circle to the left, Old Brass Wagon, Circle to the left, Old Brass Wagon.
 Circle to the left, Old Brass Wagon, You're the one, my darling.
- Circle to the right, Old Brass Wagon, Circle to the right, Old Brass Wagon.
 Circle to the right, Old Brass Wagon, You're the one, my darling.
- Ev'rybody in, Old Brass Wagon, Ev'rybody out, Old Brass Wagon.
 Ev'rybody in, Old Brass Wagon, You're the one, my darling.

SINGING

As the students hear the words, let them decide how they can implement the actions. The last phrase could be played with body percussion in the rhythm of the words, patting knees on "You're the one my", and clapping "darling". Make this play party game longer by singing the verses included here and by making up mores, such as promeaned, jumping in, swing your partner, etc. Help students discover the prevalence of repeated tones or pitches in this song. The first seven pitches are G, the same tone. Can they find other words that occur on repeated tones? Notice that the first phrase begins with Do, the second with Re, and the third with Mi. Those ascending pitches could be played on the tone bells as the students sing.

Alabama Gal

Informant/Performer: Pete Seeger, Mika Seeger and Rev. Larry Eisenberg



- 2. I don't know how, how, (3x) Alabama gal.
- 3. I showed you how, how, (3x) Alabama gal.
- 4. Ain't I rock candy? (3x) Alabama gal.

Note: The transcription does not reflect the frequent anticipations at beginnings of phrases, a characteristic feature of the style, which can be heard on the recording.

Game Directions (from liner notes)
Formation: Longways line, Virginia Reel style, men in one line, women in the other. The difference from an ordinary Virginia Reel is that as many as 20 couples or so can be in the same "set." About 6 feet of distanceis necessary between the lines.

Verses 2-4: Head couple reel down the line. At the end of the fourth verse the singing begins again with "Come through 'n a hurry." At this point the second couple begins the figures with a sashay down the set, going as far as the first couple if that couple has not yet finished reeling to the bottom. Continue the dance until all couples have taken part.



III. Helpful PowerPoints:

Appalachian Spring Part I & 2 PowerPoint:

https://miamiedu-

my.sharepoint.com/:p:/r/personal/exb920_miami_edu/Documents/forum%20presentation.pptx?d=w40515632e6f94995b546ec1d98a860af&csf=1&web=1&e=sb1aq0