

METER IN 3

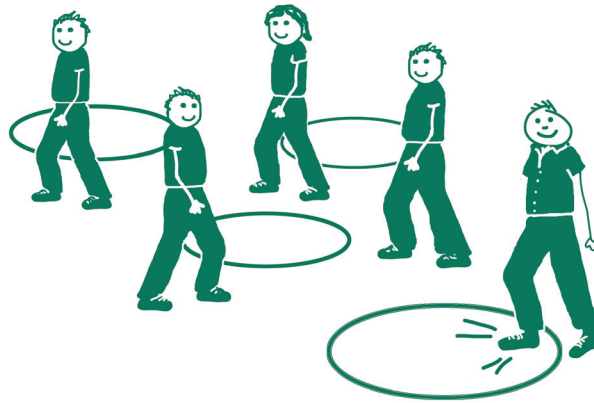
MELODY
do • re • mi

Fais Dodo

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PATHWAY TO *Meter*: Exploring meter – preparing $\frac{3}{4}$

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



Step in on the strong beat, to establish beat one

- 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 $\frac{4}{4}$ 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:

$\frac{3}{4}$ Ear - ly to bed and ear - ly to rise,

Makes a man health - y and wealth - y and wise.

- 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.

PATHWAY TO *Meter*: Song and BP ostinati in $\frac{3}{4}$


- 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**).

Snap Clap Pat $\frac{3}{4}$

This lesson is from
**Purposeful Pathways:
Possibilities for the Elementary
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by Roger Sams & Beth Ann Hepburn

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- Students perform the **BP ostinato** while you sing the song using **solfa**.
- Rote teaching of "Fais Dodo," using **solfa**.



Fais do - do, Co - las mon p'tit frè - re. Fais do - do, t' auras du lo - lo.
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



Go to sleep now.

- 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.

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RHYTHM



MELODY

do • re • mi

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Fais Dodo, *continued*

Fais Dodo

Cajun French/arr. Sams

Fais do - do, Co - las mon p'tit frè - re.
 Go to sleep, my dear lit - tle bro - ther.

snap
clap
pat

BX/BM
Go to sleep now.

Fais do - do, t' auras du lo - lo.
 Sleep, then you will have a sweet drink.

snap
clap
pat

BX/BM
Go to sleep now.

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PATHWAY TO *Improvisation*: Creating melodies using a rhyme

- 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.*

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