

Old Mother Brown

RHYTHM



MELODY

do • re • mi • so

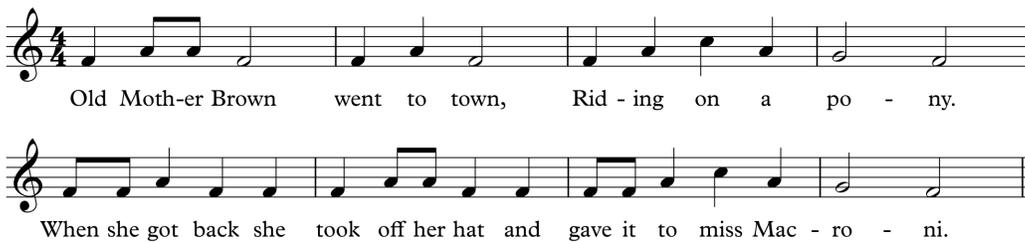
Page 1 of 3

PATHWAY TO **Pitch**: Echo patterns using do re mi so

- Lead **solfa echo patterns** using *do re mi so*.
- Be sure to emphasize the *do-mi-so* patterns found in the song.
- As always, use student leaders as they are ready and time permits.

PATHWAY TO **Literacy**: and *do re mi so*

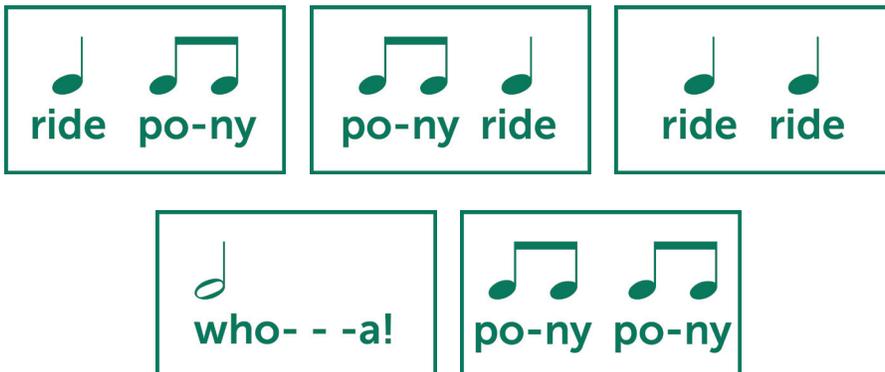
- Students read the rhythm. These rhythms are very familiar. Expect the students to read them without your help.
- Students read the melody from stick notation using **solfa** and hand signs. Be prepared to use the **solfa tone ladder** for remediation when the students need some extra support.
- Students read the melody from the staff using **solfa** and hand signs.
- Add the text.

Old Moth-er Brown went to town, Rid - ing on a po - ny.
When she got back she took off her hat and gave it to miss Mac - ro - ni.

PATHWAY TO **Composition**: 8-beat rhythmic ostinato

- The class composes an 8-beat rhythmic **ostinato** by selecting and arranging four **rhythmic building block** cards. For the half note “whoa” have the students clap and then pretend that they are pulling on reins for the second, **sustained** beat.



ride po-ny po-ny ride ride ride
who- - -a! po-ny po-ny

This lesson is from **Purposeful Pathways: Possibilities for the Elementary Music Classroom, Book Two** by Roger Sams & Beth Ann Hepburn

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RHYTHM



MELODY

do • re • mi • so

Old Mother Brown, *continued*

Page 2 of 3

- Clap the **ostinato** together. (Make sure the students are showing the **sustained** half note by pulling on the reins.)
- Divide the class in half. Half sings the song. Half performs the **ostinato** on **WB** or **UTP** instrument of choice. Regardless of what instrument you choose, you'll probably need to use a special instrument, like the suspended cymbal, to provide the **sustained** sound of the half note on "Whoa!" Trade parts.
- Small groups of students compose their own 8-beat **ostinati** using **rhythmic building block** cards then perform on **UTP** timbre of their choice.
- Each group shares the **ostinato** they created, first alone and then with the remainder of the class singing the song.

PATHWAY TO *Rhythm*: Multiple response quick reaction exercise

- Establish the steady beat on a **HD**. The students travel on the beat.
- Now play a half note (suspended cymbal works well). Students move with a **sustained** motion to match the sustained sound of the half note.
- Next, the students move opposite the value that you are playing:

Teacher:  Students move: 

Teacher:  Students move: 

- After the students have mastered the opposite game, begin to work with the following two patterns. First, the students match the patterns you play.

 etc.

 etc.

- Once the students are skilled at matching your pattern, return to the opposite game. They move to the opposite pattern from the pattern you are playing.
- Now play the following pattern and ask the students to match it with their feet.

BX/BM 
(Go rid - ing. Go rid - ing. Go rid - ing. Ride to town.)

- Through all of this rhythmic play you've prepared the rhythm of the **BX/BM** **ostinato** in the following PATHWAY TO Ensemble.

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PATHWAY TO *Ensemble*: I-V with UTP ostinato

- Model the **BX/BM ostinato (mirroring)** and sing either the text, absolute pitch names, or **solfa**. Students join in when they are ready (**simultaneous imitation**).

Teacher Talk: Preparing low so

The students have not yet been introduced to low so. You can handle this any number of ways. You may use the "You're not supposed to know this note yet, but you are so smart that I'm going to use it anyway!" trick. Students love it when they think they are being let in on something early. If you choose not to use **solfa**, because they haven't yet been introduced to low so, you may choose to use absolute pitch names (F-C) or sing the text in the score. The bottom hand (right for teacher, left for class) will need to move from the front of the leg to the outside of the leg to prepare the kinesthetic skills required to play this **ostinato** on the instrument. Students need to experience concepts before you bring them to consciousness. Consider this a preparation lesson for low so.

- Divide the class in half. Half sings the song. Half practices the **BX/BM ostinato**. Trade parts.
- Transfer to **BX/BM**.
- Combine singing and **BX/BM** with some of the student created **UTP ostinati**.

Old Mother Brown

Traditional/arr. Sams

Old Mother Brown went to town, Riding on a pony.
 (Go riding. Go riding. Go riding. Ride to town.)
 When she got back she took off her hat and gave it to miss Mac - ro - ni.
 Go riding. Go riding. Go riding. Ride to town.)

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