

Focus on Function  
Working with Functional Harmony  
in the General Music Classroom

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Old Mother Brown

from Purposeful Pathways 2

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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*

- Read the rhythm. These rhythms are very familiar. Expect the students to read them without your help.

- Read the melody from **solfa** notation using **solfa** and hand signs. Be prepared to use the **solfa tone ladder** for remediation when the students need some extra support.
- 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 **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.

- 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 jobs.
- Small groups of students compose their own 8-beat **ostinati** using **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 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**).

- 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 Moth-er Brown went to town, Rid-ing on a po - ny.  
 (Go rid - ing. Go rid - ing. Go rid - ing. Ride to town.)

When she got back she took off her hat and gave it to miss Mac - ro - ni.  
 Go rid - ing. Go rid - ing. Go rid - ing. Ride to town.)

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## Ach Du Lieber Augustin (Germany)

from Purposeful Pathways 4

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### PATHWAY TO Meter in 3: Opposites replacement rhythm exercise

- Model the basic 3 **BP** pattern. Students join in when they have figured out the pattern. (simultaneous imitation)



- Students continue with the first pattern, while you model a dotted half note value with circular sustained claps.



clap (move hands outward in a sustained circle)

- When you say “switch,” the students perform the last rhythm you modeled, as you move to the next rhythm extracted from the song, recorder **descant**, or **BP** accompaniment used later in the lesson.

Student snap  
Student clap  
Student pat  
Student stamp

Teacher snap  
Teacher clap  
Teacher pat  
Teacher stamp

Student snap  
Student clap  
Student pat  
Student stamp

Teacher snap  
Teacher clap  
Teacher pat  
Teacher stamp

Student snap  
Student clap  
Student pat  
Student stamp

Teacher snap  
Teacher clap  
Teacher pat  
Teacher stamp

### PATHWAY TO Singing: Learning the song through literacy

- Students establish the meter in 3 (pat, clap, snap) and then you sing the song on “loo.”
- Sing the song again and ask the students to listen to determine the **phrase** form of the song. (a a' b a')
- Students read the rhythm of the a' **phrase**.

- Acclimate the students to F=*do* hexatonic (with low *so*) using the **solfa tone ladder**. (*so, do re mi fa so la*)
- Students read the **solfa** for the a' **phrase**.

- Students sing the a' **phrase** several times so that they know it well.
- Sing the a **phrase** for them on “loo” and ask them to determine what is different. (The ending of the **phrase**.)
- Students read the **solfa** for the a **phrase**.

so la so fa mi do do re so, so, mi do do

- Students sing the parts of the song that they know on **solfa** syllables.

so la so fa mi do do re so, so, mi do do

so la so fa mi do do re so, so, do

so la so fa mi do do re so, so, do

- Repeat. This time, you sing the **b phrase** on “loo.”
- Tell the students that there are two **solfa** patterns that comprise the **b phrase** and they already know both of them. Sing the **b phrase** on “loo” again and ask them to determine what two **solfa** patterns you sang and in what order. (*re so, so,* and *mi do do* two times)
- Students sing the entire song using **solfa**.

so la so fa mi do do re so, so, mi do do

so la so fa mi do do re so, so, do

re so, so, mi do do re so, so, mi do do

so la so fa mi do do re so, so, do

- Acclimate the students to F=*do* hexatonic (with low *so*) on the staff.
- Students sing the melody in **solfa** while reading from the staff.

so la so fa mi do do re so, so, mi do do

so la so fa mi do do re so, so, do

re so, so, mi do do re so, so, mi do do

so la so fa mi do d re so, so, do

- Students sing the melody with text.

Ach du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,  
Oh, my dear - est Au - gus - tine, Au - gust - tine, Au - gust - tine,

Ach du lie - ber Au - gus - tin al - les ist hin!  
Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!  
Mon - ey's gone, girls are gone, ev - 'ry - thing, all is gone!

Ach du lie - ber Au - gus - tin al - les ist hin!  
Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

### PATHWAY TO Partwork: Singing with BP

- Model the **BP ostinato**. Ask the students to join you when they have the pattern figured out.

clap pat stamp

- Divide the class in half. Half performs the **BP ostinato**. Half sings the song. Trade parts. Always establish the **ostinato** before bringing in the singers.

- When you revisit this on a second day, ask the students to perform both parts at once.

clap pat stamp

Ach du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,  
Oh, my dear - est Au - gus - tine, Au - gust - tine, Au - gust - tine,

clap pat stamp

Ach du lie - ber Au - gus - tin al - les ist hin! Geld ist weg, Mad'l ist weg,  
Oh, my dear - est Au - gus - tine ev - ry - thing's gone! Mon - ey's gone, girls are gone,

clap pat stamp

al - les weg, al - les weg! Ach du lie - ber Au - gus - tin al - les ist hin!  
ev - ry - thing, all is gone! Oh, my dear - est Au - gus - tine ev - ry - thing's gone!

### PATHWAY TO Partwork: Singing with recorder descant

- Students read the rhythm of the recorder **descant**.

- Review the fingerings for A, C, and D.
- Students sing the letter names first and then sing the letter names and practice the fingerings.





Ach du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,  
 Oh, my dear-est Au - gus - tine, Au - gust - tine, Au - gust - tine,

Ach du lie - ber Au - gus - tin al - les ist hin!  
 Oh, my dear-est Au - gus - tine ev - 'ry - thing's gone!

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!  
 Mon - ey's gone, girls are gone, ev - 'ry - thing, all is gone!


Ach du lie - ber Au - gus - tin al - les ist hin!  
 Oh, my dear-est Au - gus - tine ev - 'ry - thing's gone!

PATHWAY TO Ensemble: I-V with recorder descant, BP ostinato, and GL I chord triad

- Students follow the notation on the whiteboard as you sing **solfa** (or chord numbers) and pat the **BX/BM** part.

BX/BM 

BX/BM 

- Students sing **solfa** (or chord numbers) and pat the **BX/BM** part.
- Divide the class in half. Half sings and pats the **BX/BM** part while the other half sings the song. Trade parts.
- Transfer to **BX/BM** and perform with singers.
- Lead a discussion about the pitches in the I chord and the V<sup>7</sup> chord in F=*do* hexatonic.
  - I chord – F A C
  - V<sup>7</sup> chord – C E G B<sup>b</sup>
- Ask the students to select two pitches from the I chord and two pitches from the V<sup>7</sup> chord that they can switch between easily. They play those pitches on beats 2 and 3 of every measure while you sing or play the **BX/BM** part.
- Once the students are feeling confident with the chord changes have them play the changing chords to the rhythm of the **AX** part in the score: 
- Put the changing chords together with the **BX/BM** part. The chords are written as the **AX** part in the score, but you can also use **SX** if you'd like to have more students on instruments. (Note that, as always, you can simply teach the students to play the pitches in the score or you can have discussions about chords and have them select their own pitches to play. Both processes work.)
- Teach the **GL** part by rote and add to the orchestration.
- Add the recorder descant and put all of the parts together with singers.

# Ach Du Lieber Augustin (Oh, My Dearest Augustine)

Germany/arr. Sams

Ach du lie-ber Au - gus - tin, Au - gus - tin, Au - gus - tin,  
Oh, my dear-est Au - gus - tine, Au - gust - tine, Au - gust - tine,

SR

GL

AX

clap  
pat  
stamp

BX/BM

The musical score is arranged in six staves. The top staff is the vocal line with lyrics. The second staff (SR) is a string line with a rhythmic accompaniment. The third staff (GL) is a guitar line with a simple harmonic accompaniment. The fourth staff (AX) is an accordion line with a rhythmic accompaniment. The fifth staff (clap/pat/stamp) is a percussion line with a rhythmic accompaniment. The sixth staff (BX/BM) is a bass line with a simple harmonic accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4.

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Ach du lie - ber Au - gus - tin al - les ist hin!  
 Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

SR

GL

AX

clap  
pat  
stamp

BX/BM

Geld ist weg, Mad'l ist weg, al - les weg, al - les weg!  
 Mon - ey's gone, girls are gone, ev - 'ry - thing, all is gone!

SR

GL

AX

clap  
pat  
stamp

BX/BM

A musical score for a song, featuring a vocal line and several instrumental parts. The score is written in a key with one flat (B-flat) and a common time signature. The vocal line is in German and English. The instrumental parts include a string quartet (SR, GL, AX) and a percussion part (clap, pat, stamp) and a bass/mid part (BX/BM).

*Ach du lie - ber Au - gus - tin al - les ist hin!*  
 Oh, my dear - est Au - gus - tine ev - 'ry - thing's gone!

SR  
 GL  
 AX  
 clap  
 pat  
 stamp  
 BX/BM