Is It Orff or Choir?
Part-Singing with Orff Accompaniment

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Drill, Ye Tarriers, Drill
From Purposeful Pathways 4
By Roger Sams and BethAnn Hepburn
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PATHWAY TO Singing: Rote learning and cut time vs. 4/4

- Tell the students that you are going to sing a work song. Explain that this is a song that men would have sung while building the railroads. Talk about how the laborers would sing to keep them all swinging their large hammers together to the same beat or pulse and to add some joy and sense of community in the midst of their very demanding, physical work. Ask them to pound one fist onto the other palm and find the beat as you sing the song. (Be sure to swing the eighth notes.)

Work-in' all day with-out sug-ar in me tay, Ham-mer-in' rocks on the old rail-way. The months roll by and I don't get no pay, Drill, ye tar - ri - ers, drill. Drill, ye tar - ri - ers, drill. Drill, ye tar - ri - ers, drill. The months roll by and I don't get no pay, Drill, ye tar - ri - ers, drill.

2. Workin' in the tunnel, shovelin' out the dirt,
I worked so hard that I wore out me shirt.
The tunnel caved in and we all got badly hurt,
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
The tunnel caved in and we all got badly hurt,
Drill, ye tarriers, drill.

3. Standin' in the mud about six feet deep,
Workin' all night without a bit to eat.
Couldn't get to camp for the mud on me feet,
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
Couldn't get to camp for the mud on me feet,
Drill, ye tarriers, drill.

4. I went to the river to wash out my clothes,
I laid 'em on a log where the river swiftly flows.
The log rolled in, down the river went my clothes,
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
The log rolled in, down the river went my clothes,
Drill, ye tarriers, drill.

5. Layin' in the bunkhouse, the chills o'er me creep,
The night was cold and dark, was rainin' hail and sleet.

Everybody snorin' and I couldn't get to sleep,
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
Drill, ye tarriers, drill.
Everybody snorin' and I couldn't get to sleep,
Drill, ye tarriers, drill.

- You may need to discuss the differences in feeling the quarter note as the beat versus feeling the half note as the beat. Ask the students to think about swinging a large hammer versus a small hammer and how that impacts which pulse they feel. Stylistically, it is most accurate to feel the half note beat for cut time.
- Teach the students the song by rote, using **echo imitation**, while they continue to maintain the half note beat.
- Students sing the song with you, while keeping the pulse.
- Students sing the song without support.

PATHWAY TO Literacy: Reading the notation for the song

- Using the **solfa tone ladder**, prepare the students to hear and read patterns in the *la* **pentachord**. (*la, ti do re mi*; D=*la,*)
- Add high *la* to the pitch vocabulary. (*la, ti do re mi la*; D=*la,*)
- Point out the melody on the **solfa tone ladder** and ask the students to sing what you show.
- Students read the rhythm of the melody.

- Students sing the melody from **solfa** notation.

la, la, la, do do do   la, la, la, ti, do   mi mi mi   mi   mi mi   mi   mi mi   la,

la,   la,   do   do ti,   la,   la,   ti, do   mi   re   do do ti,   la,

mi   mi   la   la   la   mi   mi   mi   la   la   la   mi   la,

la,   la,   do   do ti,   la,   la,   ti, do   mi   re   do do ti,   la,

- Acclimate the students to the pitch vocabulary of this song on the staff, using D=*la,*.
- Students sing the song, using **solfa**, while reading from the staff.

la, la, la,   do do do   la, la, la, ti, do   mi mi mi   mi   mi mi   mi   mi mi   la,

la,   la,   do   do ti,   la,   la,   ti, do   mi   re   do do ti,   la,

mi   mi   la   la   la   mi   mi   mi   la   la   la   mi   la,

la,   la,   do   do ti,   la,   la,   ti, do   mi   re   do do ti,   la,

- Students sing the song, with text, while reading from the staff.
- Students sing the song while patting the quarter note pulse.
- Ask the students which beat, half note or quarter note, has two beats per measure, and which has four beats per measure. Have them determine which beat best fits the action of hammering while singing the song. (Half note beat)

PATHWAY TO Part Singing: Harmony on the third phrase.
- Prepare the students to work with the *la* pentachord, using the **solfa tone ladder**.
- Show the score on the whiteboard. Model singing the song, but sing the harmony part on the third phrase. Ask the students to identify repeated patterns.

- Students sing the song with the harmony part on the third phrase, first with you and then without teacher support.
- Divide the class in half and sing in two parts. Trade parts.

Work-in' all day with-out sug-ar in me tay, Ham-mer-in'rocks on the old rail-way. The

months roll by and I don't get no pay, Drill, ye tar-ri-ers, drill.

Drill, ye tar-ri-ers, drill. Drill, ye tar-ri-ers, drill. The

Drill, Drill, ye tar-ri-ers. Drill, Drill, ye tar-ri-ers.

months roll by and I don't get no pay, Drill, ye tar-ri-ers, drill.

PATHWAY TO Ensemble: Arpeggiated Bordun with two melodic ostinati

- With notation on the whiteboard, sing and pat the **BX/BM arpeggiated bordun**. Ask the students to join in when they've figured out the **bordun**.

BX/BM

(Ham - mer. Hard work - ing, hard work - ing,)

- Divide the class in half. Half sings and pats the **arpeggiated bordun** while the other half sings the song. Trade parts.
- Transfer to the **BX/BM** and perform with singers.
- Show the notation on the whiteboard. Sing and pat the **SX ostinato**. Tell the students to enter when they've figured out the **SX ostinato**.

SX

(Drill, ham - mer, Drill ham - mer, Drill.)

- Combine the **SX ostinato** with the **BX/BM arpeggiated bordun**. Now add the singers.
- Show the notation on the whiteboard. Pat the **AX ostinato** and ask the students to join in when they've figured out the **AX ostinato**.
- Transfer to F and A on the **AX**, add to the other two ostinati and singers.

AX

Drill, Ye Tarriers

Attributed to Thomas Casey and Charles Connolly
/arr. Sams

Work - in' all day with - out sug - ar in me tay,

SX

AX

BX/BM

Ham - mer - in' rocks on the old rail - way. The

SX

AX

BX/BM

months roll   by and I don't get no pay,   Drill,   ye tar-ri- ers,   drill.

SX

AX

BX/BM

Drill,   ye tar-ri- ers,   drill.   Drill, ye tar-ri- ers, drill.   The

Drill,   Drill, ye tar-ri- ers, Drill,   Drill, ye tar-ri- ers. The

SX

AX

BX/BM

[Musical notation: melody line with lyrics]

months roll   by and I   don't get no   pay,   Drill,   ye tar-ri- ers,   drill.

SX

AX

BX/BM

- Consider adding a different student-created **UTP ostinato** for each verse of the song.

This Train is Bound for Glory
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PATHWAY TO Singing: Learning the song by rote

- Show the text on the whiteboard and use rote process to teach the song to the students. Teach as many verses as you'd like.

The Train is Bound for Glory

Traditional

[Musical notation: melody line with lyrics]

This   train   is   bound   for   glo - ry,   this   train.___

This   train   is   bound   for   glo - ry,   this   train.

This   train   is bound for   glo - ry.   All   who   ride   it   must   be   ho - ly.

This   train   is   bound   for   glo - ry,   this   train.___

2. This train has left the station, this train.
This train has left the station, this train.
This train has left the station. This train takes on ev'ry nation.
This train is bound for glory, this train.

3. This train don't carry no liars, this train.
This train don't carry no liars, this train.
This train don't carry no liars, false pretenders, or back biters.
This train is bound for glory, this train.

4. This train don't pull no gamblers, this train.
This train don't pull no gamblers, this train.
This train don't pull no gamblers, hypocrites, or midnight ramblers.
This train is bound for glory, this train.

Repeat first verse.

PATHWAY TO Part-singing: Song with descant

- Students read the rhythm of the **descant**, clapping and saying rhythm syllables.
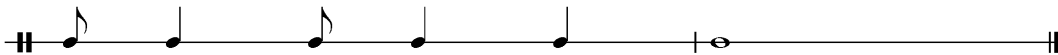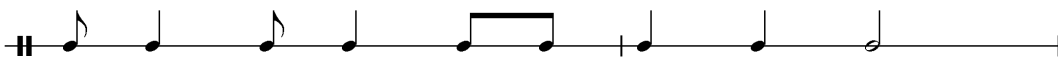
- Use the **solfa tone ladder** to acclimate the students to the pitch vocabulary of the **descant** (*ti, do re mi fa so;* F=*do*).
- Students sing the **descant** using **solfa**.

do do do do mi so mi

do do do mi do re do ti,

do do do do mi mi fa fa la

so so so so fa mi

- Acclimate the students to the pitches on the staff.
- Students sing the **descant** using **solfa** syllables, while reading from the staff.

do do do do mi so mi

do do do mi do re do ti,

do do do do mi mi fa fa so

so so so so fa mi

- Students sing the **descant** with text.

This train is bound for glo - ry.

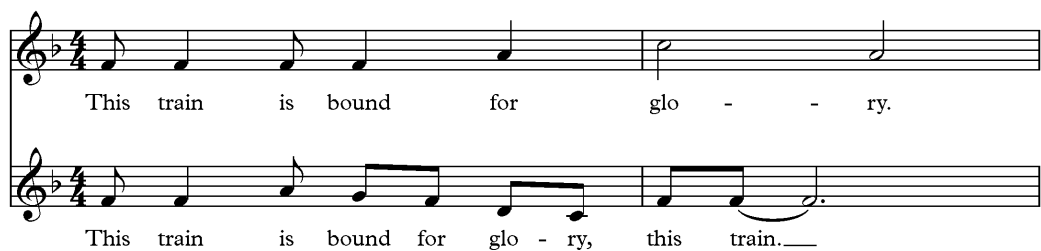This train is filled with love, with love.

This train is bound for the pro - mised land.

Come on, now board this train.

- Ask the students to sing the **descant** while you sing the melody.
- Divide the class in half and sing in two parts. Trade parts.
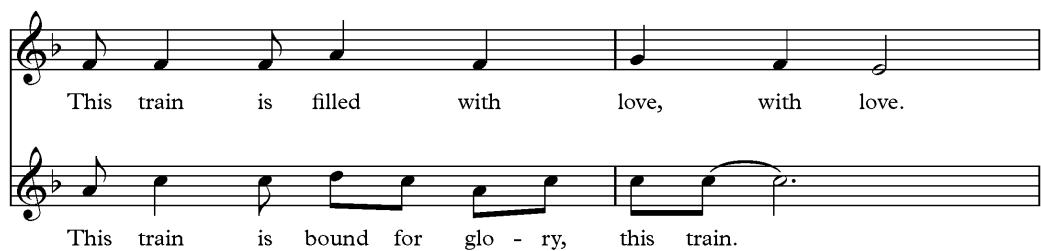
This Train is Bound for Glory
2-Part

Traditional/arr. Sams
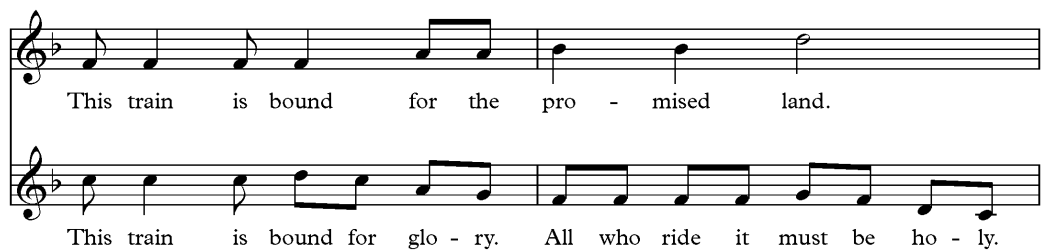
This train is bound for glo - ry.
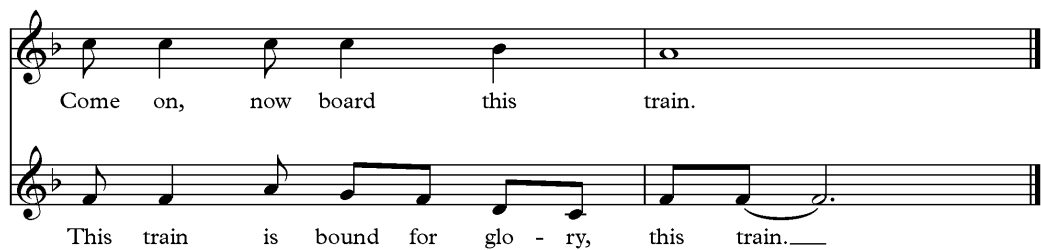
This train is bound for glo - ry, this train.___

This train is filled with love, with love.

This train is bound for glo - ry, this train.

This train is bound for the pro - mised land.

This train is bound for glo - ry. All who ride it must be ho - ly.
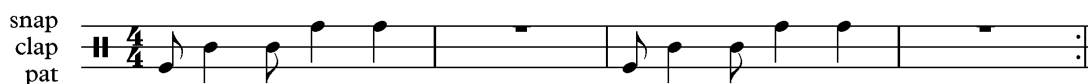
Come on, now board this train.

This train is bound for glo - ry, this train.___

PATHWAY TO Improvisation: Rhythms to be completed

- Show the notation on the board and perform the improvisation structure (without improvisation) for the students.

snap
clap
pat

- Ask the students to perform the improvisation structure (without improvisation) with you.

- Students perform the improvisation structure as you model a **BP** improvisation (stamp, pat, clap, snap) during the measures of rest.
- Students fill in the measures of rest with **BP** improvisation.
- Consider using this improvisation as an interlude between verses of the song.

PATHWAY TO Ensemble: I-IV-V with melodic ostinato

- Students set up the barred instruments in F major, with a B$^\flat$.
- With notation on the whiteboard, sing the **solfa** and pat the **BX/BM** part.

BX/BM

do   do   do do do   do   do do so, so,

BX/BM

do   do do   fa   fa   do   so, so, do   do

- Students sing **solfa** syllables and pat the **BX/BM** part.
- Divide the class in half. Half sings and pats the **BX/BM** part. The other half sings the melody. Trade parts.
- Transfer to the **BX/BM**.
- With notation on the whiteboard, sing **solfa** syllables and pat the **AX** part.

AX

mi   mi   mi mi   mi   mi   mi mi mi   mi   mi   mi mi   mi   re   re re re

AX

do   do   do do   do   la,   la, la, la,   mi   mi   re re   re   mi   mi mi mi

- If your students are having difficulty with this challenging part, you may wish to add the following text to support them.

AX — This train's rol - lin', it's gone down the track.

AX — This train's rol - lin', it's now down the track.

AX — Down the moun - tain and val - ley be - low.

AX — This train's rol - lin', it's now com - ing back.

- Student sing the **solfa** (or text) and pat the **AX** part.
- Ask the students to sing and pat the **AX** part with the left hand only.
- Model how to add a third above on the **AX**.

AX — mi mi mi mi mi mi mi mi mi   mi mi mi mi mi re re re re

AX — do do do do do la, la, la, la,   mi mi re re re mi mi mi mi

- Transfer to the **AX** and combine with the **BX/BM** part.
- Students sing the **solfa** for the **GL** part.

GL — do mi so mi do   do mi so mi fa

GL — do mi so mi do   do do ti, re do

- Students sing the **solfa** and pat the **GL** part.
- Transfer to the **GL** and perform the full arrangement with singers.

This Train is Bound for Glory

Traditional/arr. Sams

This train is bound for glo - - ry.

This train is bound for glo - ry, this train.__

This train is filled with love, with love.

This train is bound for glo - ry, this train.

GL

AX

BX/BM

This train is bound for the pro - mised land.

This train is bound for glo - ry. All who ride it must be ho - ly.

GL

AX

BX/BM

Come on, now get on board.

This train is bound for glo - ry, this train.__

GL

AX

BX/BM

My Hat It Has Three Corners (Germany)
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PATHWAY TO Audiation: Learning the song and eliminating words

- Students perform a three-beat **BP** pattern (pat, clap, snap) as you sing the song.
- Students learn the song through **echo imitation**, while patting the three-beat pattern.

My hat it has three cor-ners. Three cor - ners has my hat. And
had it not three cor-ners it would not be my hat. My

- Students sing the entire song, maintaining the three-beat pattern.
- Students create gestures or shapes to represent "hat", "three," and "corners." They sing the song with the movements they create.
- Students sing the song, **audiating** the word "hat" with their gesture every time it occurs in the song.
- Students sing the song, **audiating** the words "hat" and "corners."
- Students sing the song, **audiating** the words "hat, "corners," and "three."
- Students **audiate** the entire song while performing their gestures or shapes.

PATHWAY TO Partwork: Melody with countermelody and BP ostinato

- Students read the rhythm of the **countermelody**.

- Students read and sing the **countermelody** from **solfa** notation, using **solfa** and hand signs.

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so do' la so

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so so fa mi re do

- Students sing the song using **solfa** syllables with hand signs while reading from the staff.
- Students sing the **countermelody** in **solfa** while reading from the staff.

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so do' la so

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so so fa mi re do

- Students sing the **countermelody** with the text.

Three cor-nered hat, How I love my hat. This hat's mine.

I love my hat. I love to wear it all of the time.

Had it not three, no it would not be my own hat.

Had it not three cor - ners it would not be, would not be my hat.

- Students sing the **countermelody** while you sing the melody. Trade parts.
- Divide the class in half. Half sings the melody; half sings the **countermelody**. Trade Parts.

My Hat It Has Three Corners
2-part with BP

Germany/arr. Sams

My hat it has three cor- ners. Three

Three cor-nered hat, How I love my hat. This hat's mine.

snap
clap
plat

(My hat has three cor - ners.)

cor - ners has my hat. And had it

I love my hat. I love to wear it all of the time. Had it not three,

snap
clap
pat

not three cor - ners it would not

no it would not be my own hat. Had it not three

snap
clap
pat

be   my   hat.   My

cor - ners it would not   be,   would not be my hat.

snap
clap
pat

- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.
- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.

PATHWAY TO Ensemble: I-V accompaniment

- Students read the **BX/BM ostinato**, singing **solfa** and patting their legs appropriately to prepare for playing the barred instruments.

BX/BM
do do do do   so so so so

BX/BM
so so so so   do do do do

BX/BM
do do do do   so so so so

BX/BM
so so so so   do do do do

- Students sing and pat the **BX/BM ostinato** as you sing the melody.

- Divide the class in half. Half sings and pats the **BX/BM ostinato**. Half sings the melody. Trade parts.
- Transfer the **BX/BM ostinato** to barred percussion.
- Students sing the **BX/BM ostinato**, using roman numerals. (I-V)
- Teach or review the pitches in the I chord and the V chord in the Key of C.
- Divide the students into three groups. All three groups play their assigned pitches to the rhythm of the **BX/BM ostinato**.
  - Soprano xylophones play E on the I chord and D on the V chord.
  - Alto xylophones play G on the I chord and B on the V chord.
  - Bass xylophones and metallophones play the chord roots, as written.
- When the students are secure playing their chord tones on the same rhythm, have the **SX** and **AX** players switch to the rhythm written in the score. (♪ ♩ ♪ ♩ ♩)
- Put the barred instrument chordal accompaniment together with singers.
- Add the **countermelody**, either as a second sung part or as a **GL descant**.
- Add the **BP ostinato** and perform the entire orchestration. You might also choose to use student-created **BP ostinato** compositions.

My Hat It Has Three Corners

Germany/arr. Sams

My hat it has three cor - ners. Three

(My hat has three cor - ners.)

cor - ners has my hat. And

had it not three cor - ners it