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 Composition: Composing UTP ostinati using rhythmic building blocks

- Students read the following **rhythmic building blocks**. Note that we are in cut time and that the **rhythmic building blocks** are intentionally very simple, as these **ostinati** are representative of the sounds of the hammers and other tools at work.

- Guide the class through composition of an 8-beat **ostinato**, by arranging four **rhythmic building block** cards.
- Transfer to **UTP** instruments or found sounds, attempting to replicate the sound of the tools at work. This is a great opportunity to explore non-traditional sound sources.
- A small group of students plays the **UTP ostinato**, while the rest of the class sings the song.

- Divide the class into small groups. Each small group creates an 8-beat **UTP ostinato** by arranging four **rhythmic building block** cards and then transferring their **ostinato** to **UTP** instruments of their choice.
- Listen to each ostinato performed with the song.
- Consider layering multiple **ostinati**.

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,

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.

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

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

King Kong Kitchie
From Purposeful Pathways 4
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PATHWAY TO Rhythm: Decoding the Rhythm

- Show the text on the whiteboard. Students will learn the melody by rote as they decode the rhythm aurally to match the text.
- Sing the song and ask the students to silently read the text as you sing.
- Pat and say the following **rhythmic building block**. Ask the students to **echo** you.

- Show the notation. Students practice patting while saying the rhythm syllables.
- Sing the song again. Ask the students to listen for this **rhythm pattern**. They write the notation above the text each time it occurs. (four times)
- Repeat the process with this **rhythmic building block**:

- Repeat the process with the following **rhythm building blocks**:

- Repeat the process until all seven **rhythmic building blocks** have been decoded and arranged above the text.
- Students pat the rhythm of the song while speaking the rhythm syllables.
- Ask the students to echo you as you sing the melody with text, one **motive** at a time.
- Ask the students to echo you as you sing the melody with text, one **phrase** at a time.

Frog went a-court-ing and   he   did ride,   King kong kit-chie kit-chie kim - e - o.

Sword and a pis - tol   by   his   side,   King kong kit-chie kit-chie kim - e - o.

Ki - mo ke - mo   ki - mo kee,   Way down yon-der in   a   hol - low tree.   An

owl and a bat and a   bum - ble bee,   King kong kit-chie kit-chie kim - e - o.

- For an added challenge and inner hearing practice, ask the students to sing the melody on rhythm syllables. On a given signal students **audiate** the song and then come back in using rhythm syllables when the signal is played again.
- Begin the process by signaling the switch clearly, just prior to the beginning of each **phrase**. Eventually, you may wish to signal the switch in unpredictable places in the song.

TEACHER TALK: Diverse pathways for teaching melodies
In this pathway, the students learn the melody by listening to you sing many repetitions as they decode the rhythm. This method is a hybrid between learning through literacy and learning aurally. They are focusing their conscious attention on rhythmic literacy while learning the melody aurally. We frequently present pathways that emphasize literacy. There are also legitimate pathways to teaching these songs aurally. You may sometimes choose to follow our basic process, but you may also choose to focus attention on aural learning rather than learning through literacy.
Whichever process you use, pay attention to your vocal model throughout the learning process. You are always your students' model for what good musicianship sounds like.

PATHWAY TO Literacy: Arranging melodic motives
- Prepare the students for singing the **solfa echo patterns** using the **solfa tone ladder**, familiarizing them with the pitch vocabulary in this song (*so, la, <u>do</u> re mi so;* G=*do*).

- Students read the **solfa** for each **melodic motive**.

do   do   do   do   do   do   la,   la,   so,

do   do   do   do   do   do   la,   la,   so,

mi   so   so   so   mi   so   so

do   do   mi   mi   mi   mi   mi   re   do

do   do   mi   mi   mi   mi   mi   re   re

mi   mi   re   re   re   re   mi   mi   re   re

- Students arrange the **melodic motives** in the correct order.
- Students read and sing the melody using **solfa** syllables.

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

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

mi   so   so   so   mi   so   so   mi   mi   re   re   re   re   mi   mi   re   re

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

- Students sing the melody with text, while reading from the staff.

PATHWAY TO Part Singing: Melody with descant

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

- Prepare the students for the **descant** with **solfa echo patterns** using *do mi so.*
- Students read the **solfa** of the **descant**.

do mi so_____ do mi so so so so mi

- Students read the **descant**, singing **solfa** from the staff.

do mi so_____ do mi so so so so mi

- Students sing the **descant**, below, with text, while reading from the staff.

Frog did ride._____ Frog went court-ing, kim - e - o.

- Students read from the staff and sing the **descant**, with text, as you sing the melody. Trade parts.
- Divide the class in half. Half sings the melody. Half sings the **descant**. Trade jobs.

PATHWAY TO Ensemble: I-V with countermelodies

- Have the students set up their instruments in G=*do* pentatonic.
- Students sing the solfa for 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.
- Students transfer the pattern to the **BX/BM**.
- Students sing and pat the **AX** ostinato and then transfer it to **AX** together with the **BX/BM** part.
- Add singers on the melody to the **BX/BM** and **AX** parts.
- If you're interested in playing the **SR** part on glockenspiels instead of recorder, have the students read the rhythm, then sing the **solfa** while patting the rhythm and moving to reflect the location on the **GL**, and then transfer to the **GL**.
- Put the instrumental parts together with the singers on the melody.
- Add the vocal **descant**, if desired.

King Kong Kitchie

Traditional/arr. Sams

Frog did ride.

Frog went a-court-ing and he did ride, King kong kit-chie kit-chie kim - e- o.

SR/GL

AX

BX/BM

Frog went court - ing, kim - e - o.

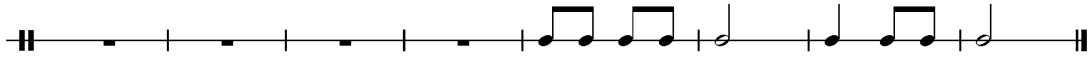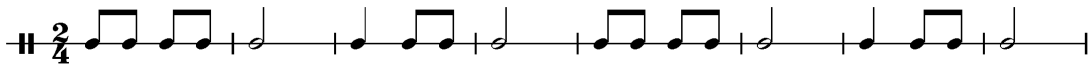Sword and a pis-tol by his side, King kong kit-chie kit-chie kim - e- o.
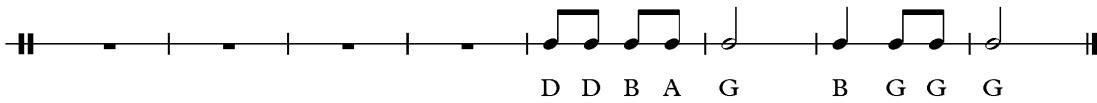
SR/GL

AX

BX/BM

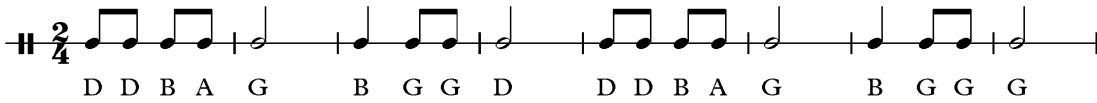## PATHWAY TO Recorder: Descant

- Review the fingers for G, A, B, and high D.
- Students read the rhythm of the recorder **descant**.

- Students sing the letter names while practicing the fingerings.

D D B A G   B G G D   D D B A G   B G G G

D D B A G   B G G G

- Students play the recorder part while reading the letter names.
- Students sing the letter names and practice the fingerings while reading from the staff.
- Students play the recorder part while reading from the staff.

- Small groups of students play the **SR** part as the rest of the class sings the melody.
- Put the **SR** part together with the full arrangement.
- The **SR** part may be played on **GL**, if you prefer.

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

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**.

- 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♭.
- 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.

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

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

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

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**.

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

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.

do mi so mi do do mi so mi fa

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 the pro - mised land.

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

Come on, now get on board.

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