

# Sweep Away

American traditional

**Dolce** d m r d r m m m r d d m

Sweep, sweep, sweep a - way Sweep the road of dreams. Peo - ple

s l s m d d m m s, s, s, d d

say that in the night The tur - tle will talk it seems, The

m m s, s, s, d

tur - tle will talk it seems.

s, (d) r m s l

## Teaching Tips

- For children who can already sight-sing, this song provides useful sight-reading material, with its stepwise and tonic chord-based intervals.
- Very good for *cantabile* singing. Try dividing it phrase by phrase between a group and a soloist/semi-chorus. (Start off the first phrase with the group singing.)
- You can make a beautiful two-part arrangement by adding a second part in canon, beginning from the upbeat to bar 5. Let the second voice follow on, starting with this phrase a bar behind.

# Salut, Ça Va?

Words and Music by Nandita Hollins

Question	s	m	s	m	m	r	r	r	r	d
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Sa - lut, ça va? Ça va très bien mer - ci.  
Sa - lut, ça va? Très bien mer - ci, et toi?

Answer	(d) r m s

## Teaching Tips

- A very easy song, useful for cross-curricular work. Tie it in with first-year French. Translate it into English!
- *s-m* is the usual starting point for introducing work on solfa. You might find this song helpful for making conscious the first solfa syllables.
- This is another good song for working with stick notation. See if the children can sing it from this notation:

# Solfa Canon

Lajos Bárdos. Copyright Editio Musica Budapest 1970

Ⓣ r m f s l t d'



① d r m      ② m f s      d' d' d' d' d' t l l s

d' f f f f m l l s      d' f f f f m r r d

## Teaching Tips

- There are no words here: singing on the solfa syllables fixes them in the memory and builds fluency and confidence.
- This is a very good example of the falling fifth ( $d'-f$ ), which is a difficult interval to learn.
- Start singing the canon and let the class follow a bar behind. This is an excellent way of developing two-part listening, and a challenge for the memory.

# Solfège Round

Solfège is the word for musicianship and singing exercises using the solfa syllables.

Anon.

d r m f s l ta t Ⓣ



① d r d m d f f d s d l d t d d' s m d

② d' t d' ta d' l d' s d' f s f m r r d m s d'

## Teaching Tips

- This is harder to sing than the previous song, but for learning intervals in a major scale it can't be beaten!
- Teach by rote and memorise. Stick notation is useful here.

3/4

d r d m d f f d s d l d t d d' s m d

d' t d' ta d' l d' s d' f s f m r r d m s d'

Sing on letter names in different keys.

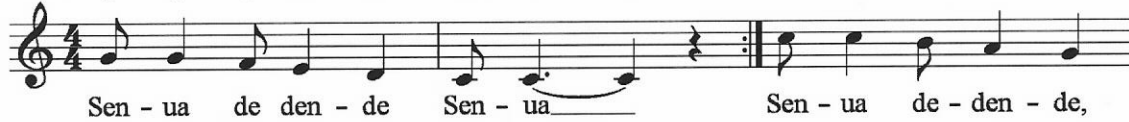
# Senua de Dende (Canon)

In this traditional call and response song, a mother is calling for her child, using a pet-name.

Ghanaian folk-song


Ⓛ r m f s l t d'


① s s f m r      ② d d      d' d' t l s






Sen - ua de den - de Sen - ua      Sen - ua de - den - de,

l l s f m f f m r m d d




Sen - ua de den - de, Sen - ua de den - de Sen - ua

## Teaching Tips

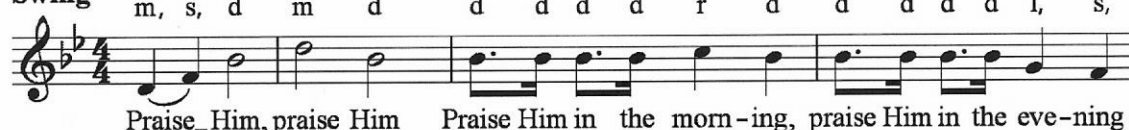
- Another stepwise song. Start in canon at the second bar.
- Very good for reinforcing  (*syncopa*). Perform an action on the  rest.
- Try this ostinato clap: 

# Praise Him

Traditional gospel


m, s, l, Ⓛ r m f


Swing ① m, s, d      ② m d      ③ d d d d r d      ④ d d d d l, s,




Praise Him, praise Him Praise Him in the morn - ing, praise Him in the eve - ning

m, s, d m d m r m f m r d



Praise Him, praise Him, praise Him till the sun goes down.

## Teaching Tips

- A four-part canon with lots of scope for working on the notes of the *do* chord.
- The first bar is a useful introduction to a *do* chord in first inversion (*m, -s, -d*), and could be compared with *d, -m, -s*, or root position. Let three groups or individual voices sing the three notes together as a block chord, changing from root to first inversion and back, so that everyone can hear the difference in the sound. This will be good preparation for identifying chords and their inversions in higher aural tests of music practical exams.
- Discuss the more relaxed atmosphere of swing rhythm, and the effect it has on the  rhythm. This is an opportunity for looking at where swing rhythm is appropriate in vocal music and where it isn't. Listen to some jazz or gospel.


# Viva la Musica

Michael Praetorius







① s f m r d t, d t,  
 Vi - va, vi - va la mu - si - ca.

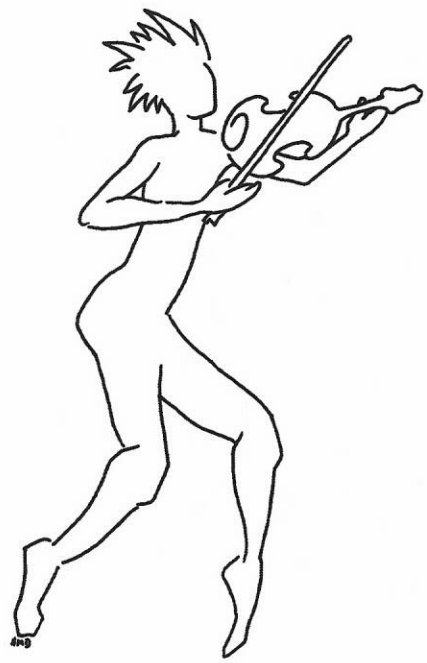
② m f s f m r d r  
 Vi - va, vi - va la mu - si - ca.

③ d d f, s, l, s,  
 Vi - va la mu - si - ca.

f, (s), l, t, d r m f s


## Teaching Tips

- Useful for the dotted rhythm   (ta-e te). It also has a good example of   (ta ta-a ta), which is an augmented version of   (syncopa).
- Another example of a falling fifth (d-f<sub>2</sub>), which lays good foundations for hearing the basic harmonic progressions in a bass line.



# Bim Bam

*Traditional Yiddish circle dance*

l, d l, t, l, t, d l, t, l, t, d d l, t, l, t, d

Bim bam bi-ri bi-ri-bam. Bi-ri bi-ri bam bam, bi-ri bi-ri bam.

r r d d t, t, m r d t, l,

Bim bam, bim bam, bim bam bi ri bi-ri bam.

r r d t, d d t, l, t, t, m r d t, l,

Bim bam bi-ri Bim bam bi-ri Bim bam bi-ri bi-ri bam.



① t, d r m



## Dance Instructions

*First* Practise these dance steps individually:

1. Step sideways with R foot.
2. Place L foot behind R, weight on ball of foot.
3. Step sideways on R foot.
4. Place L foot in front of R, weight on ball of foot.
5. & 6. Repeat 1. & 2.
7. Step sideways on R foot.
8. Swing L foot forward (point toe – do not put weight on it) ready to step L for next 8 beats.

*Next* Form a circle with arms on the shoulders of both neighbours. Circle R for 8 beats, then L, using the dance steps. Then combine with the song!

START SLOWLY then get faster.

## Teaching Tips

- Once the song is learned, it can be accompanied with a simple vocal or instrumental ostinato on an open fifth:

l, m  
Bim bam

- Talk about *accelerando*.

# Dipidu.

Ugandan traditional

s m d f f r s m d r r d

Good day, good day to you. Good day, O dip-i-du.

m m m m f f r f f m d r r d

Dip dip dip dip di-pi - du, di-pi - du O di-pi - du.

This is a useful song for working in stick notation.

$\frac{3}{4}$  s m d f f r s m d r r d

$\frac{2}{4}$  m m m m f f r f f m d r r d

(d) r m f s

## Teaching Tips

- A good example of changing metre, which could be reinforced by facing a partner and doing the following actions on each beat:

$\frac{3}{4}$  x x x  
Knee-patsch Clap Clap partner's hands

$\frac{2}{4}$  x x  
Clap Clap partner's hands  
(or alternate L and R)

- Get the children to try out ostinatos for chime bars or xylophone, using *d* and *s*:

	LH	RH	RH		LH	RH	
$\frac{3}{4}$					$\frac{2}{4}$		
	s,	s	s			s,	s
or:	d	d'	d'		or:	d	d'
or:	d	s	s		or:	d	s

# Love Grows Under

*Girl Guide singing game*

d d s s s l l s f f m m r s

Love grows un - der the wide oak tree. Su - gar flows like can - dy.

d' d' d' t s l l s d r m r m r m r d d

Top of the moun - tain shines like gold, and you keep your lit - tle fel - la kin - da

r d d' l s m r m f m r m s

han - dy. Dreams, dreams, sweet dreams, un - der the wide oak tree

d' l s m r m f m r d

Dreams, dreams, sweet dreams, some for you and me. Hoy!

ⓓ r m f s l t d'

### Teaching Tips

- The idea is to start at quite a leisurely speed for the first time through. Then increase the speed on the second and again on the third (and last!) repetition. The actions need to be secure before you can speed up.

Everyone sits in a circle and does the actions together. The action sequence is repeated four times as the song is sung. The pictures are drawn as if you were looking at yourself in a mirror.

Pulse

d d s s s l l s f f m m r s

Love grows un - der the wide oak tree.

R over L L over R

s s f f m s

Sugar flows like can - dy etc.

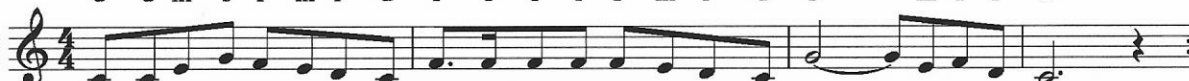


# Tzena Tzena

This Israeli folk-song, with its catchy rhythms, may be sung as a three part round to accompany the energetic Israeli circle dance known as the Horra.

*Israeli folk-song*

d d m s f m r d f f f f f m r d s m f r d

①   
 Tze-na tze-na tze-na tze-na, Can't you hear the mu-sic play-ing in \_\_\_\_\_ the ci-ty square?

d' t l s l l l l l l t t t s l t d' t l s

②   
 Tze - na tze - na Join the ce - le - bra - tion, There'll be peo - ple there from ev - 'ry na - tion.

d' t l s l l l l l l t t t s l t d'

  
 Tze - na tze - na Join the ce - le - bra - tion, There'll be peo - ple dan - cing there.

d' d' d' d' r' d' t d' t l s f m r d r m f s l t s

③   
 Tze - na tze - na X Tze - na tze - na tze - na Tze - na tze - na Tze - na tze - na tze - na tze - na  
 (clap)




d' d' d' d' r' d' t d' t l s f m r s l t s d' d'

  
 Tze - na tze - na X Tze - na tze - na tze - na Tze - na tze - na Tze - na tze - na tze - na.  
 (clap)

(d) r m f s l t d' r'




## Teaching Tips

- All link arms or put arms around neighbours' shoulders.
  - Step forward with L foot. R foot cross over behind L. Change direction at each line.
- Useful for teaching:
  - dotted rhythms:   and 
  - quaver rests, crotchet rests
  - tied notes
  - dotted minims.



# Hey Dum Bar de Ay (Rainforest Song)

Try this with a large group of children or adults. Teach it by rote, and get into the spirit of improvisation.

## African Chant

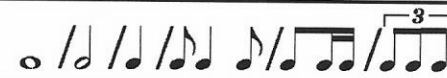
1 *d* s, s, d ta, s, s, s  
Hey, dum bar de ay, dum bar de

2 *m* s s s f s s s  
Hey, dum bar de ay, dum bar de

1 *d* ta, l, s, d ta, l, s, ad lib.  
ay dum a dum Hey, dum a dum

2 *m* s s s s s s s  
ay, la la la la la la

s, l, ta, *d* m f s



## Suggested Performance

All open by softly tapping two fingers on hand to simulate raindrops.

Start group 1 *pianissimo*. Repeat with small *crescendo*, and fade out raindrops.

Start group 2. Repeat ad lib as both groups make a *crescendo*.

Make gradual *diminuendo* to *piano*.

End with raindrops in unison with group 1 and, finally, raindrops alone.

## Teaching Tips


- It is quite difficult to pitch the  $F^{\sharp}$  (*ta*) accurately at first, so make sure this is secure before putting the parts together. The result is a beautiful two-part harmony where *ta* is experienced and enjoyed unconsciously.
- Try singing this on alternative solfa with G = s. This clarifies the Mixolydian scale (centred on s).


# Two Canons by Michael Praetorius (1571–1604)


Many churches and some school halls provide the right accoustics to bring out the best in these beautiful canons.

## Alleluia

Michael Praetorius








①    
 d r m f m r d  
 Al - - - le - lu - - ia

②    
 m f s l s f m  
 Al - - - le - lu - - ia

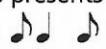
③    
 d d' d' d' t d'  
 Al - - - le - lu - - ia

■ Useful for work in stick notation:

   
 d r m f m r d m f s l s f m d d' d' d' t d'

d	r	m	f	s	l	t	(d')
							

### Teaching Tips

- The melody has a simple stepwise sequence in the first two phrases, followed by an octave leap (*d-d'*). This presents a special challenge here, combined with the  (*syncopa*) rhythm.
- Use in various ways for developing vocal technique:
  - Sing staccato from the diaphragm, and feel the movement by holding the hand lightly over the abdomen.
  - To relax the muscles in the throat on the octave leap, bend the knees as you sing *d'*.
  - This canon needs a beautiful *legato*. To get a clear *legato* sound, tell the children to sing like honey pouring from a spoon.