

## Music Literacy in Action: Setting the Foundation for Joyful Music Making

Kara Faraldi, ACCS Conference 2023 Day 1, 2:50-3:50

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### Skip to My Lou Game Instructions

- Circle the students up.
- “Boys and girls, I want to teach you a new song today.” Pair up students and leave one to be “IT.”
- “Now, “IT”\*, when I say “Go,” you’re going to skip around the circle. When you hear me sing ‘Skip to my lou my darlin’, you’re going to take the hand of someone in this circle. Then, I want you to stop and wait for me to tell you what to do next.”
- I sing the first verse (“Lost my partner”) while “IT” skips around the circle. “IT” has grabbed the hand of a partner when I’ve sung “Skip to my lou my darlin.” I stop singing.
- “IT” and the stolen partner are going to skip around inside of the circle together while I sing the main part of the song (“Lou, lou, skip to my Lou.”) The person who is standing by his/herself is going to raise his/her hand. “When you hear me sing, “Skip to my Lou, my darlin,’ ‘IT’ and his/her partner will go back to the person who is raising his/her hand.”
- The child whose partner has been stolen and has been raising their hand is going to skip around the circle to “Lost my partner, what’ll I do?” next and find a new partner on “Skip to my Lou, my darlin.”
- Sing by yourself 3-4 rounds and then invite the students to join with you in singing.

*\*use the child’s name*

### Ti-Tika & Tika-Ti Sample Practice Activities

(Selections from: Eisen and Robertson, *An American Methodology*, pg. 79-80)

#### A. Reading

- Four beat motives
- Combine patterns to create known songs in increasing lengths
- Exercises (isolate rhythms) from books like *Bacon’s 185 Unison Pentatonic Exercises*
- Combine with tika-tika songs
- Read an unknown song

#### B. Writing

- Four to eight beat motives
- Add bar lines in two and four beat meters

#### C. Part Work

- Two part rhythm exercises from books like *Bacon’s 50 Easy Two Part Exercises*
- Rhythm ostinati

#### D. Memory

- Echo Clapping in four to eight beat patterns using rhythm names
- Clap What You Don’t See* flashcards
- Musical Spies erasing game

#### E. Inner Hearing

- Mystery Song/Guess the Song*
- Rhythm dictation

#### F. Improvisation

- Rhythm Conversation

### Classical Music Tie-In (when ti-tika AND tika-ti are made conscious—isolate rhythm)

- Rossini: Finale from *William Tell Overture* (Ti-Tika)
- Bach: *Musette in D* (credit: Eisen and Robertsen) (Tika-Ti)

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### Low Ti Practice (Selections from: Eisen and Robertson, *An American Methodology*, pg. 131-134)

- A. Reading
  - a. Read known songs that emphasize *dt, d* or *dt, l*
  - b. Sing known songs (and later exercises) with solfa and absolute pitches in keys of C and F
  - c. Melodic flashcards
  - d. Read melodic exercises containing *mrd, t, l*
  - e. Read an unknown song
- B. Writing
  - a. Write song fragments on the staff in C and F do
  - b. Transcribe two measures of a song from stick to staff notation in C and F do
  - c. Sing a known song in C do using the tone ladder, write it in F do; vice versa
- C. Part Work
  - a. Known songs in canon with words, then solfa
  - b. Two part songs
- c. Sing solfa in canon after two beats with teacher's solfa singing
- D. Memory
  - a. Echo sing from teacher with solfa
  - b. Solfa to known songs
  - c. Unison songs
- E. Inner Hearing
  - a. Mystery Song/Guess the Song
  - b. Song Match
  - c. Four to eight beat dictation
  - d. "Sing What I Point" (pointing to tone ladder, students sing solfa and/or absolute pitch names) and identify the song (should be a known song)
- F. Improvisation
  - a. Read an exercise and
    - i. Improvise an alternative ending using a given rhythm and containing low ti
    - ii. Improvise at two given places
  - b. Musical Q & A

### Classical/Church Music Tie-In (credit: Aaron Snell, Kodaly Hymn Project)

- Fairest Lord Jesus
- 'Tis So Sweet to Trust in Jesus
- Come, Thou Almighty King