

O•4 When Johnny Comes Marching Home

INSTRUMENTATION

SX	□	D	E	F#	G	A	B	□	□	□	□	□	□	finger cymbal, hanging cymbal,
SG/AG	□	D	E	F#	G	□	B	□	D	E	F#	G	□	headless tambourine, temple blocks (or snare drum)
AX/AM	□	D	E	□	G	A	B	□	D	□	□	□	□	
BX	□	□	E	□	G	A	B	□	D	□	□	□	□	
CB	□	D	E	□	G	□	□	□	□	□	□	□	□	

Note: This orchestration generates a feeling of troops marching, singing, and dreaming of home. The parallel accompaniment gives a strong sense of stability. Various parts may be read.

FORM

Introduction:	Instruments play measures 13–16
Verse 1:	Voices and <i>tutti</i> instruments
Optional:	Play melody on recorder
Interlude:	Student created motives
Verse 2:	Voices and <i>tutti</i> instruments
Coda:	Play and sing measures 13–16 twice, once <i>pianissimo</i> , once <i>mezzo forte</i> .

NOTEWORTHY

Melody:	E minor: <i>mi so la ti do re mi</i>
Rhythm:	eighth, quarter, dotted quarter notes, eighth rests, ties, anacrusis
Harmony:	i, III, VII

TEACHING THE ORCHESTRATION

1. Teach the bass xylophone/bass metallophone part.

Have students:

- Sing measures 1–8 and pat both hands on left leg, then moving both to the right leg to show the two sets of pitches. (Use mirror technique to teach low to high relationships. Teach the parts by segment: measures 1–8, 9–12, 13–16.)
- Sing measures 9–12 and pat both hands on left leg and then to side of left leg to show the two sets of pitches.
- Sing measures 13–16 and pat both hands on left leg then moving both to the right leg to show the two sets of pitches. Discuss how this pattern differs from previous examples.
- Transfer patterns to BX/BM.
- Sing the song with the BX/BM part.

2. Teach the contrabass part.

Have students:

- Pat the pattern as the teacher demonstrates.
- Discuss which segments of the melody the pattern would fit. (middle and last sections)
- Practice pattern singing with pitch syllables or pitch letter names.
- Transfer to CB bars.
- Sing the song with the BX/BM and CB parts.

3. Teach the alto xylophone/alto metallophone parts.

Have students:

- Sing and play BX/BM for measures 1–8 and mirror-pat the AX/AM part.
- Discuss relationship of where AX/AM occurs when BX/BM plays (in the rests or 'holes').
- Sing and play BX/BM/CB for measures 9–12 and pat the AX/AM, then do measures 13–16.
- Transfer to AX/AM.
- Sing the song with the BX/BM and AX/AM parts.

4. Teach the soprano xylophone part.

Have students:

- Echo-sing short patterns (one or two measures) using pitch letter names, then entire segments.
- Transfer to SX.
- Sing the song with parts learned.

5. Teach soprano glockenspiel/alto glockenspiel part.

Have students:

- Echo-clap rhythm for each segment.
- Echo-say pitch letter names in rhythm.
- Add segments together.
- Transfer to SG/AG.
- Sing the song with parts learned so far.

6. Teach unpitched percussion.

Have students:

- Clap temple block (or snare drum) part with alternating hands. Speak the chant and clap the italicized words.
(One, two,) *Bar-bar-a Jeanne,*
Bar-bar-a Jeanne I long to see.
- Identify entrance for finger cymbals and hanging cymbal during segment 2. Clap pattern.
- Play hanging cymbal and tambourine patterns.
- Transfer to instruments.
- Play unpitched percussion for the whole song.
- Sing and play the song with all parts.

OPPORTUNITIES FOR CREATIVITY

Have students:

- Discover short patterns (motives) similar to SX part in E-minor pentatonic.
- Select and order these for use as interludes. (Patterns may be played on unpitched percussion and recorders also.) (See Form above.)