

# O•11 The Lumber Camp Song

INSTRUMENTATION														
SG/AG	□	□	□	□	□	A	□	C	D	E	□	□	□	triangle, woodblock, ratchet (tambourine)
AX	□	□	□	□	□	G	A	□	□	□	□	□	□	
BX	C	D	□	□	□	G	A	□	□	D	□	□	□	

## FORM

Introduction:	First 8 measures of instruments
Song:	Voices with <i>tutti</i> instruments
Interlude:	SG/AG countermelody with BX and AX
Song:	Voices with <i>tutti</i> instruments
Coda:	First 8 measures of instruments

## NOTEWORTHY

Melody:	Dorian mode
Rhythm:	♩ rhythms
Harmony:	crossover bordun, shifting chords

## TEACHING THE ORCHESTRATION

### 1. Teach the bass xylophone part.

Have students:

- Pat the rhythm of the crossover bordun BX part. Pat the left hand on the left thigh, the right hand on the right thigh and then cross the left hand over to touch the right shoulder; then reverse to pat the right thigh and then left thigh. Repeat the pattern shifting the hands slightly to the left side of both thighs for the C bordun.
- Alter the rhythm for measures 7-8 and 15-16 by leaving out the last two pats.
- Transfer the shifting pattern to the BX. (Cue the students verbally at the beginning of the second measure of the pattern. A visual that identifies the shifts may be helpful.)
- Take turns playing the BX part on any available barred instruments alternating between the D bordun and C bordun. Have the students explore other possibilities for the final cadence. The score gives one possibility.

### 2. Teach the alto xylophone and unpitched percussion parts.

Have students:

- Pat the AX rhythm with alternating hands. (Cue the students verbally for the changes. A visual that identifies the shifts may be helpful.)
- Clap the woodblock part with the AX part.
- Rub hands together for the ratchet in measure 7 and snap the triangle in measure 8 for this eight-measure ostinato. Listen to the woodblock part for a cue. (Substitute a tambourine or crumple newspaper if no ratchet is available.)
- Take turns playing the unpitched percussion and AX with the BX as they sing the song.

### 3. Teach soprano/alto glockenspiel part.

Have students:

- Sing the pitch letter names from a visual that shows the part. (Use different colors to help identify the portion of the countermelody for each chord.)
- Transfer the part to SG/AG.
- Sing the song with all instrumental parts.

### 4. Culminating performance.

Have students:

- Experiment with different combinations of instruments and singing.
- Decide what combinations to use in the final performance.
- Perform the song with any instrumental parts.

## OPPORTUNITY FOR CREATIVITY

Have students:

- Improvise new countermelodies on SG/AG using chord tones (and passing tones, if desired).
- Accompany the new countermelodies with the BX and AX part to see how well the students followed the shifting chord pattern.
- Evaluate each creation and identify scalewise and arpeggiated patterns if present.
- Use one of the new countermelodies as an interlude between verses of the song. (See Form above.)