

O•22 Shady Grove

INSTRUMENTATION														
AG	□	□	□	F	□	□	□	C	□	E	F	□	□	güiro, temple blocks, cabasa, timpani (D and A)
AX	□	□	E	□	G	A	□	□	□	□	□	□	□	
BX/BM	□	□	□	□	□	A	□	□	D	□	□	□	□	

Note: The accompaniment for the verse is the same as for the refrain.

FORM

Introduction: BX/BM/Timp. part once through
 Song: Voices with *tutti* instruments
 Interlude: Student chosen parts
 Song: Voices with *tutti* instruments

NOTEWORTHY

Rhythm: syncopation, dotted quarter and eighth, quarter, eighths, sixteenths

TEACHING THE ORCHESTRATION

1. Teach the bass metallophone/bass xylophone/timpani parts.

Have students:

- Pat the BM/BX part in the air with right hand for the higher pitch and left hand for the lower pitch.
- Transfer the part to BM/BX/Timp.
- Sing the song with the BM/BX/Timp. part.

2. Teach the alto xylophone part.

Have students:

- Sing the song with the BM/BX/Timp. part and pat the AX part with alternating hands, starting with the right hand.
- Sing the AX part with pitch letter names.
- Notice that the first four measures and last four measures of the AX part are almost the same except for one note.
- Transfer the part to AX.
- Sing the song with the AX part.
- Sing the song with the parts learned so far.

3. Teach the alto glockenspiel part.

Have students:

- Sing the song with the BM/BX/Timp. and AX parts and pat the AG part. Pat together, R L L R L (repeat).
- Transfer the part to AG.
- Sing the song with the accompaniment learned so far.

4. Teach the unpitched percussion parts.

Have students:

- Play the BX/BM/Timp., AM, and AG parts and do the percussion parts with body percussion.
- Pat the temple block part with alternating hands, clap the cabasa part, and rub palms together for the güiro part. Use the chant: (*one, two, My lit-tle love, lit-tle love, my love.*)
- Transfer the parts to the unpitched percussion.

5. Sing the entire song with the accompaniment.

OPPORTUNITY FOR CREATIVITY

Have students:

- Experiment with different rhythms for each unpitched part. Use one-beat or two-beat rhythms from the song for ideas. Use a similar alternating instrument pattern. Play with the pitched parts.
- Experiment with playing all pitched and unpitched parts on unpitched instruments. Compare the results.
- Experiment with playing the pitched parts on different pitched instruments. Discuss the results.
- Decide on which idea sounds the best to use as an interlude. (See Form above.)