

# Old Woman

**Tonality:** Major

**Resting Tone:**



**Keyality:** C

**Harmonic Functions:**



**Meter:** Duple

**Rhythm Functions:**

**Macrobeat and Microbeat level:**

Macrobeats: Microbeats:

## ACCULTURATION AND ESTABLISHING THE RESTING TONE

Establish tonality and sing the melody inviting students to move in the following manner.

**Movement Activity 1:** Instruct students to move their whole body very slowly in a straight path.

**Movement Activity 2:** Sing the following pitch on BUM:



The page includes the title 'Old Woman', tonality (Major), keyality (C), meter (Duple), macrobeat and microbeat notation, harmonic functions (I and V), a cartoon of an old woman, and two staves of music with lyrics: 'Old wo-man, old wo-man, Do you want to mar-ry me?' and 'Oh, good-ness, my grac-i-ous, Can't you see I'm nine-ty three!'.

While singing the instructions, ask students to sing the pitch and tell them this is the Resting Tone. Instruct students to move as if floating like a balloon in the wind. Instruct students to freeze and sing the Resting Tone when the music stops. Repeat this activity several times, stopping at various points in the song.

<b>Elements of Movement</b> Activity 1 / 2	<b>Audiation:</b> <b>Type &amp; Stage</b>
<b>Flow:</b> Bound/Free <b>Weight:</b> Heavy/Light <b>Space:</b> Direct/Indirect <b>Time:</b> Sustained/Moderate	Type 1 & 4 Stage 1 & 2

## COORDINATION WITH LEARNING SEQUENCE ACTIVITIES

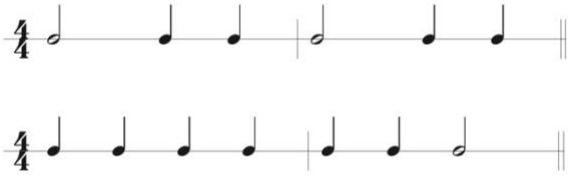
### DISCRIMINATION LEARNING

#### AURAL/ORAL

#### Rhythm – LSA Unit 1

**Activity 1:** Establish meter, sing the song while students move with the Macrobeats in their heels and microbeats in their hand.

While moving to the Macrobeats and microbeats, ask students to imitate the following rhythm patterns on a neutral syllable BAH.



**Activity 2:** Chant a rhythm pattern and ask students to imitate, then to audiate the rhythm pattern. Instruct students to count how many times that rhythm pattern appears in the song. Sing the song and students indicate each time they hear the specified rhythm pattern. Discuss how many times the rhythm pattern was heard. Sing the song again, indicating each time the rhythm pattern is heard.

Audiation: Type and Stages	
Type 1 and 4	Stage 1 - 5

### Bridge to Creativity/Improvisation – Aural/Oral

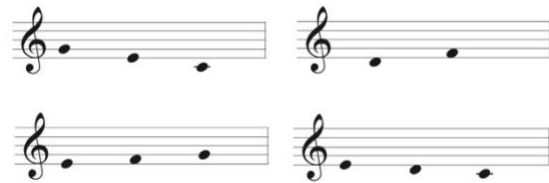
Chant an appropriate rhythm pattern and have the students imitate the rhythm pattern. Ask students to audiate the rhythm pattern and then play that pattern on a group of three black keys on the piano.

Audiation: Type and Stages	
Type 6	Stage 1 - 6

### Tonal – LSA Unit 1

**Activity 1:** Establish tonality and sing the song. Ask students to imitate each of the following tonal patterns on the neutral syllable BUM. Tell students these are the tonal patterns sung in “Old Woman”.

**Activity 2:** Sing one of the following tonal patterns and ask students to imitate, then audiate, the pattern. Instruct students to count how many times that tonal pattern appears in the song. Sing the song and have students indicate each time they hear the specified tonal pattern. Discuss how many times the tonal pattern was heard. Sing the song again, indicating each time the tonal pattern is sung.



Audiation: Type and Stages	
Type 1 - 4	Stage 1 - 5

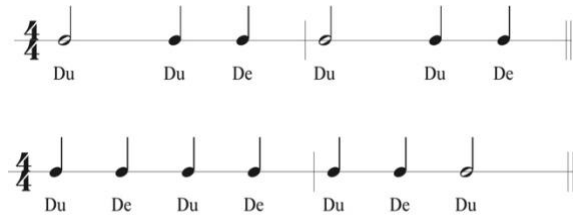
### Bridge to Generalization – Aural/Oral “Same” or “Not the Same”

**Rhythm Activity:** Sing “Old Woman”. Tell students there are two phrases in this song. Ask them to listen and upon completion of chanting the rhythm of the two phrases, show with their hands whether the rhythm of the two phrases is the “same” rhythm or “not the same”. Inform students you will hold up one finger when chanting the rhythm pattern of the first phrase, and two fingers when the second phrase begins. Chant the rhythm of each phrase on a neutral syllable indicating with your fingers the phrases. Discuss how the rhythm is the same.

### Teaching Tip for “Same” or “Not the Same”

Have students indicate “same” by having both hands closed (soft fist), or both hands open. Have students indicate “not the same” with one hand open and the other hand closed.

**Tonal Activity:** Sing the song, instructing students to listen and indicate if the melody in both phrases is the “same” or “not the same”. Discuss how the melody is different and what makes it different.



Audiation: Type and Stages	
Type 1 & 4	Stages 1 - 5

**Singing “Old Woman”**

Teach the students to sing “Old Woman”. Sing the first phrase and ask students to imitate. Sing the second phrase and ask students to imitate. Do this until the students are able to sing each phrase by themselves. Then sing the entire song with the students.

**Playing “Old Woman” on the Piano**

If students are ready, teach them how to play “Old Woman” on the piano, by rote. Assign they practise the melody in the right hand, then the left hand. Challenge students to play the melody in both hands, simultaneously.

Audiation: Type and Stages	
Type 1 & 4	Stage 1 - 5

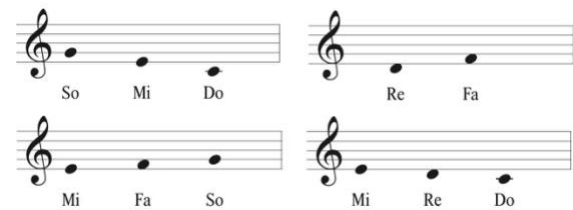
**VERBAL ASSOCIATION**

**Rhythm – LSA Unit 2**

Establish tonality then sing the song while students move with the Macrobeats in their heels and microbeats in their hands. While moving to the Macrobeats and microbeats, ask students to imitate the following rhythm patterns using rhythm syllables.

**Tonal – LSA Unit 2**

Establish tonality and sing “Old Woman”. Sing the tonal patterns using tonal syllables while students imitate.



Audiation: Type and Stages	
Type 1 & 4	Stages 1 - 5

**Bridge to Generalization - Verbal**

See activities under GENERALIZATION – Verbal.

**Singing and Playing Chord Roots**

Sing “Old Woman” with students. Instruct students to sing it again, but explain you will sing the chord roots that accompany the melody. As students sing the melody, sing the chord roots on BUM.

Inform students this melody can be accompanied by two tonal functions, tonic and dominant. Instruct students to sing the melody again and explain you will sing the chord roots of the harmony, with DO being the chord root of the tonic harmony and SO being the chord root of the dominant harmony. While singing, indicate the chord roots by holding up 1 finger for DO and 5 fingers for SO.

Teach the students to sing the chord roots while indicating the chord roots with their fingers. Once students are able to sing these on their own, instruct students to sing the chord roots while you sing the melody. Switch and have students sing the melody while you sing the chord roots. If there is a group of students, divide the group in half. While half will sing the melody, the other half will sing the chord roots, then have the groups switch parts.

Instruct students to play the chord roots on the piano. Then instruct students to play the chord roots in the LH while playing the melody in the RH.

## PARTIAL SYNTHESIS

### Rhythm – LSA Unit 6

**Note:** By the time students reach this level of learning, it would be expected they will also be chanting triple meter macro-microbeat patterns at the Aural/Oral and Verbal Association level.

Tell students you will chant two rhythm patterns on a neutral syllable. The first pattern is:



The second pattern is:



Explain to students the first pattern is in duple meter, as we audiate:

Du De Du De | Du De Du

And the second pattern is in triple meter, as we audiate:

Du Da Di Du | Du Da Di Du Da Di

**Variation on Activity:** If students are chanting division or division elongation patterns at the Aural/Oral and Verbal Association, the same activity can be done between Macro-microbeat patterns and Division or Division/elongation patterns.

### Tonal – LSA Unit 6

Tell students you will sing two tonal patterns. The first pattern is (sing on BUM):



The second pattern is:



Explain to students the first pattern is the tonic harmony as we audiate “Do Mi So” and the second pattern is the dominant harmony as we audiate “So Ti Re”.

Instruct students to imitate the two tonal patterns. Show them how to play the two patterns on the piano.

**Variation on Activity:** If students have been learning tonal patterns in minor tonality at the Aural/Oral and Verbal Association level, the same activity can be done between major tonal patterns and minor tonal patterns.

Audiation: Type and Stages	
Types 1 & 4	Stages 1-6

**Adding Chordal Accompaniment**

Sing “Old Woman” with students while accompanying the song with a chordal accompaniment.

Show students how to play the tonic and dominant chords on the piano. Instruct students to accompany the melody of “Old Woman” with the tonic and dominant chords.

**Bridge to Generalization – Verbal**

See activities under GENERALIZATION – Verbal.

**Bridge to Improvisation**

Once students are comfortable playing the chords in blocked form, ask them to create an accompaniment for the melody (e.g. broken chord pattern, Alberti Bass).



**SYMBOLIC ASSOCIATION - Reading**

**Rhythm – LSA Unit 10**

Tell students “Old Woman” contains two rhythm patterns. Instruct students to imitate the chanted rhythm patterns. Chant, using rhythm syllables, the rhythm patterns notated under VERBAL ASSOCIATION - Rhythm. Sing the song and assist students in recognizing the rhythm patterns in the song.

Have students look at the notation of the song in the Student’s Copy. Explain the measure signature 4/4 tells them to audiate in Usual Duple Meter.

Using Student’s Copy, page 2, show the students what the patterns look like in notation. Return to page 1 of Students Copy and assist students in reading the patterns while chanting rhythm syllables.

In the student’s copy, instruct students to bracket/highlight Rhythm Pattern 1 in one colour, and to bracket/highlight Rhythm Pattern 2 in a different colour.

**Tonal – LSA Unit 12**

Establish major tonality. Instruct students to imitate you. Sing, using tonal syllables, the tonal patterns notated under VERBAL ASSOCIATION - Tonal.

Sing the song and assist students in recognizing the tonal patterns in the song.

Have students look at the notation of the song in the Student’s Copy. Explain that the DO signature indicates that DO is on the ledger line below the staff.

Using Student’s Copy, page 3, show the students what the tonal patterns look like in notation. Return to page 1 of Student’s Copy and assist students in reading the tonal patterns while singing tonal syllables.

On the student’s copy, instruct students to bracket/highlight each tonal pattern in a different colour. Sing the song while looking at the notation, identifying each appearance of the tonal patterns.

<b>Audiation: Types and Stages</b>	
Type 2	Stages 1 - 5

### Bridge to Generalization – Symbolic Reading

See activities under GENERALIZATION – Symbolic Reading.

### SYMBOLIC ASSOCIATION - Writing

#### Rhythm LSA – Unit 13

Show students how to notate the measure signature 4/4. Show students how to notate the rhythm patterns found in *Old Woman*. Ask students to turn to page 2 of Student's Copy and have them write rhythm patterns 1 and 2 on the lines provided.

Instruct students to turn to page 1 of "Old Woman" and sing the song while looking at the notation. After singing the song, show students what the patterns look like in notation in different places in the song, in combination with different tonal patterns.

#### Tonal – LSA Unit 13

Show students how to write the C DO signature. Allow students to practise writing the C DO signature on page 2 in Student's Copy.

Show students the tonal patterns found on page 3 of Student's Copy. Sing the tonal patterns and have students sing the patterns while looking at the notation. Show students how to write the four tonal patterns. Allow students to practise writing the tonal patterns on the provided staves on page 3 of Student's Copy.

Instruct students to look at the notation of "Old Woman" on page 1 of Student's Copy. Sing "Old Woman" while looking at the notation while identifying the tonal patterns.

Audiation: Type and Stages	
Types 3 & 5	Stages 1 - 5

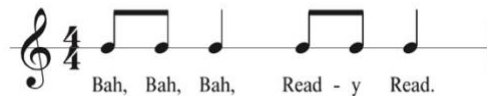
### Bridge to Generalization – Symbolic Writing

See activities under GENERALIZATION – Symbolic Writing.

### COMPOSITE SYNTHESIS - Reading

#### Rhythm – LSA Unit 19

Instruct students to look at the notation of "Old Woman" and to audiate the rhythm. Explain half-notes are macrobeats DU DU, and quarter notes are microbeats DU DE. Ask students to chant the rhythm, without pitch, using the neutral syllable BAH, and then using rhythm syllables. Use the preparatory sequence notated below before each step of the reading activity.



#### Teaching Tip

When erasing the demonstrated pattern leave the measure signature on the whiteboard allowing students to refer to it if necessary.

#### Tonal – LSA Unit 19

Instruct students to look at the notation for "Old Woman" in the Student's Copy. Explain where DO is on the staff. Ask students to audiate the tonal patterns in the first four measures of the song. Review each group of patterns with the students, once they have audiated the patterns. While reading, sing the tonal patterns of the song without rhythm, using tonal syllables.

Instruct students to read the tonal patterns of the song using a neutral syllable, then tonal syllables. These should be sung without stopping.

Use the preparatory sequence before each step.



Bum, bum, bum. Aud - i - ate  
 Bum, bum, bum. Read - y - read.

Audiation: Type and Stages	
Type 2	Stages 1 - 6

**Bridge to Generalization – Symbolic Reading**

See activities under GENERALIZATION – Symbolic Reading.

**COMPOSITE SYNTHESIS – Writing**

**Rhythm – LSA Unit 21**

Follow the instructions for Composite Synthesis – Reading. Demonstrate writing the first four measures (first phrase) on whiteboard. Erase the set of patterns and ask students to audiate the first four measures using rhythm syllables. Instruct students to turn to page 3 of Student’s Copy and write the rhythm patterns of first four measures of Old Woman in the space provided.

Instruct students to write the rhythm patterns in other measure signatures, such as 2/4, and for those that need to be challenged, in 4/2.

**Tonal – LSA Unit 26**

Follow the instructions for Composite Synthesis – Reading. Demonstrate writing the tonal patterns found in “Old Woman” on whiteboard. Erase the set of patterns and ask students to audiate the tonal patterns using tonal syllables. Instruct students to turn to page 4 of Student’s Copy and write the tonal patterns of Old Woman on the staff provided.

**Teaching Tip**

When erasing the demonstrated pattern leave the DO signature on the whiteboard allowing students to refer to if necessary.

Audiation: Type and Stages	
Types 3 & 5	Stages 1 - 6

**Bridge to Generalization – Symbolic Writing**

See activities under GENERALIZATION – Symbolic Writing.

**INFERENCE LEARNING**

**GENERALIZATION – AURAL/ORAL**

**Rhythm**

Sing two rhythm patterns on a neutral syllable and ask students to identify the patterns as “same” or “not the same”.

**Tonal**

Sing two tonal patterns on a neutral syllable and ask students to identify the patterns as “same” or “not the same”.

Audiation: Types and Stages	
Types 1 & 5	Stages 1 - 5

## GENERALIZATION - Verbal

### Rhythm – LSA Unit 5

The following activities are suggestions for addressing Generalization – Verbal in the lesson. Select a variety of activities over a number of lessons.

After establishing meter and singing “Old Woman” on a neutral syllable:

1. Chant a rhythm pattern on a neutral syllable and ask students to chant it back using rhythm syllables. Ask students to name the function of the rhythm patterns.
2. Ask students to identify the meter of the song. Then ask them to defend their decision by using rhythm syllables.
3. Ask students to sing a Macrobeat/microbeat pattern (using rhythm syllables) that was not heard in the song.
4. Instruct students to identify where the macrobeats occur in “Old Woman”. Have students move to each macrobeat as they sing the song.

### Tonal – LSA Unit 9

Remember to establish tonality before any tonal activity.

1. Sing a tonic pattern and sing it on BUM. Ask students to identify and perform the pattern with tonal syllables.
2. Tell students you will sing two different patterns on BUM. Instruct students that after singing the tonal patterns they will identify the tonality and function of both patterns.
3. Ask students to identify and sing, using tonal syllables, the tonic, dominant, and subdominant patterns in “Old Woman”. After they discover there are no subdominant patterns, instruct students

to sing any subdominant pattern using tonal syllables.

4. Instruct students to audiate and then sing, using tonal syllables, the resting tone, first pitch, and last pitch of “Old Woman”.
5. Ask students to sing “Old Woman” but replace the first pitch with the last pitch, and the last pitch with the first pitch.
6. Select two tonal patterns that appear in “Old Woman”. Sing the song on a neutral syllable, and instruct students to raise their hand when they hear each tonal pattern.
7. Sing the song for students on a neutral syllable. Ask students to audiate and sing, using tonal syllables, the two pitches not included in “Old Woman”.

Audiation: Types and Stages	
Types 1 & 4	Stages 1 - 6

## GENERALIZATION – Symbolic Reading

### Rhythm – LSA Unit 14

Instruct students to turn to page 4 of the Student’s Copy. Inform students they will read familiar and unfamiliar rhythm patterns in duple meter. Ask students to read the rhythm patterns found under Generalization-Symbolic Reading.

**Alternate Activity:** Remind students that 4/4 indicates Usual Duple meter. Instruct students to look on page 1 of Student’s Copy. Set a tempo and ask students to read the rhythm of the entire song, without pitch, using rhythm syllables. Then instruct students to read the song rhythmically, without pitch, using the lyrics.



**Tonal – LSA Unit 18**

Instruct students to turn to page 4 of the Student’s Copy. Inform students they will read familiar and unfamiliar tonic and dominant patterns in major tonality. Ask students to read the tonal patterns found under Generalization-Symbolic Reading.

**Alternate Activity:** Review with students what a C DO signature looks like. Tell students to turn to page 2 of Student’s Copy. Instruct students to find all the tonic major tonal patterns. Ask students to sing each pattern using tonal syllables.

**Melodic Patterns**

Instruct students to turn to page 5 in the Student’s Copy. Instruct students to follow the steps outlined in reading and playing the music excerpt found at the bottom of page 5.

**Alternate Activity to Reading Melodic Patterns:** Instruct students to read the first rhythm pattern in “Old Woman” using rhythm syllables. Ask students to perform the pitches of the same pattern using tonal syllables. Ask students to read and perform both the tonal and rhythm patterns together using the song text. Instruct students to sing the song with text, then play the song on the piano.

Audiation: Types and Stages	
Type 2	Stages 1 - 6

**GENERALIZATION – Symbolic Writing**

**Rhythm – LSA Unit 14**

Ask students to turn to page 6 in Student’s Copy. Chant the rhythm pattern of the first phrase of “Old Woman” and instruct

students to write the rhythm pattern of the first phrase.

**Alternate Activity:** Ask students to turn to page 6 in Student’s Copy and rhythmically notate the entire song in 4/4 and then in 2/4.

**Tonal – LSA Unit 18**

Ask students to turn to page 6 in Student’s Copy. Sing the tonal sequence in major tonality using tonal syllables. Sing the first set of tonal patterns below, using BUM with appropriate pauses and breath. Instruct students to write the tonal patterns. Repeat the process for the remaining sets of tonal patterns.

Familiar Patterns:

Set 1



Set 2



For students who need to be challenged, also give them Unfamiliar Patterns:

Set 3



Set 4



After students have notated the tonal patterns instruct them to play them on the piano.

Audiation: Types and Stages	
Type 3 & 5	Stages 1 - 6

## **CREATIVITY/IMPROVISATION – Aural/Oral with Verbal Association**

### **Rhythm – LSA Unit 7**

**Creativity - Aural/Oral:** Sing “Old Woman”. Explain to students that you will chant a rhythm pattern using a neutral syllable, and they will then create their own rhythm pattern and chant the pattern using a neutral syllable.

**Creativity - with Verbal Association:** Sing “Old Woman”. Explain to students that you will chant a rhythm pattern using rhythm syllables, and they will then create their own rhythm pattern and chant the pattern using rhythm syllables.

**Creativity - Aural/Oral with Verbal Association:** Sing “Old Woman”. Explain to students that you will chant a rhythm pattern using a neutral syllable, and they will then create their own rhythm pattern and chant the pattern using rhythm syllables.

**Variation:** Group students in pairs and allow one student to chant a rhythm pattern while the other student answers with a different rhythm pattern. Move this to the piano where students will play their rhythm patterns on an individual key, or a set of designated keys.

**Improvisation:** Sing “Old Woman” with the students. Ask some students to chant individually macrobeat and microbeat patterns, on a neutral syllable, while you and/or other students sing the song.

### **Tonal – LSA Unit 3**

**Creativity - Aural/Oral:** Establish tonality and sing “Old Woman”. After singing the song, sing a tonic or dominant pattern using

a neutral syllable. Ask students to sing a different tonic or dominant pattern using the pitches from your pattern.

**Creativity – with Verbal Association:** Sing “Old Woman”. After singing the song, sing a tonic or dominant pattern using tonal syllables. Ask students to sing a different tonic or dominant pattern using the pitches from your pattern.

**Creativity – Aural/Oral with Verbal Association:** After singing “Old Woman”, sing a tonic or dominant pattern using a neutral syllable. Ask students to sing a different tonic or dominant pattern, using tonal syllables, based on your pitches.

**Improvisation:** Ask one group/student to sing chord roots of “Old Woman” while another group/student sings tonal patterns based on the chord progression.

Ask students to transfer this to the piano, where one student will play the chord roots, while another will play tonic and dominant tonal patterns based on the harmonic progression.

**Creativity/Improvisation at the Keyboard**  
Instruct students to play “Old Woman” in ways listed below. Then ask them to create a theme and variations using a compilation of the variations, or their own created variation.

- Play melody in right hand
- Play melody in left hand
- Play melody hands together
- Play melody in right hand and chord roots in the left hand
- Play melody in right hand and chords in the left hand
- Play melody in right and add a left-hand accompaniment
- Play in c minor
- Play in triple meter

- Play in mixolydian, dorian, and other modes

Audiation: Types and Stages	
Type 6	Stages 1 - 6

**CREATIVITY/IMPROVISATION –  
Symbolic Reading**

**Rhythm**

Please note, there is no rhythm component for the symbolic reading sublevel of creativity/improvisation.

**Tonal**

After singing “Old Woman” with students, instruct them to sing the chord roots using a neutral syllable then a tonal syllable. Ask students to play the chord roots on the piano. Instruct students to turn to page 7 of the Student’s Copy and follow the steps outlined under Creativity/Improvisation Symbolic Reading.

Audiation: Types and Stages	
Type 7	Stages 1 - 6

**CREATIVITY/IMPROVISATION –  
Symbolic Writing**

**Rhythm**

Instruct students to turn to page 7 of the Student’s Copy to notate an improvised series of rhythm patterns on the lines provided.

**Tonal**

Instruct students to turn to page 7 of the Student’s Copy to notate an improvised

series of tonal patterns on the staves provided.

Audiation: Types and Stages	
Type 8	Stages 1 - 6

**THEORETICAL UNDERSTANDING**

While there is debate whether theoretical understanding is necessary, it is included in Music Learning Theory for traditional sake (Gordon, 2001b, p. 69). However, with Theoretical Understanding being based on “why” questions and “because” responses, it becomes a way of assessing students’ comprehension of what is being audiated.

**THEORETICAL UNDERSTANDING –  
Aural/Oral**

Instruct students to turn to Theoretical Understanding – Aural/Oral found on page 8 in Student’s Copy. Ask students to follow the instructions but remind them to always establish context, by singing the tonal sequence before singing or playing each tonal pattern/interval.

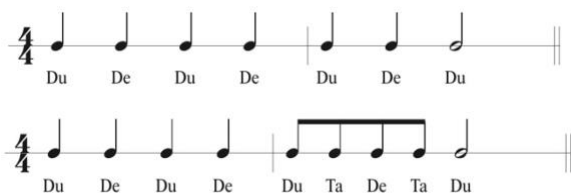
Upon students’ completion of singing and playing the tonal patterns/intervals in each notated keyality, have them explain/discuss if they are the same and different, and why.

Audiation: Types and Stages	
Types 1 & 4	Stages 1 - 6

**THEORETICAL UNDERSTANDING –  
Verbal**

Chant the following two sets of rhythm patterns with rhythm syllables. Ask students to indicate if the patterns are the same or different. Instruct students to discuss the

similarity and differences between the two patterns. Ask students to name the rhythm function of each pattern (e.g. Macrobeat, microbeat or Macrobeat, microbeat, and division). Encourage discussion on why the second pattern may be identified as a Macro-microbeat – division pattern? More specifically, what makes it a division pattern? Expand the discussion to how parts of the patterns do or do not relate to one another. Encourage students to answer the “why” questions with a “because” response.



**Variation Activity:** Have students, rather than the teacher, chant the two rhythm patterns to one another. Inform students who are chanting, that the rhythm patterns may be found on p. 8 of Student’s Copy. Remind students who are answering the question to listen, and not to look at the notation.

Audiation: Types and Stages	
Types 1 & 4	Stages 1 - 6

### THEORETICAL UNDERSTANDING – Reading

Instruct students to turn to page 9 in the Student’s Copy and following the directions under THEORETICAL UNDERSTANDING – Reading. Please note multiple reading activities have been combined on page 9. Any of these questions and activities can function independently from the others.

Audiation: Types and Stages	
Type 2	Stages 1 - 6

### THEORETICAL UNDERSTANDING – Writing

Instruct students to turn to page 10 in the Student’s Copy and following the directions under THEORETICAL UNDERSTANDING – Writing. Please note multiple writing activities have been combined on page 10. Any of these questions and activities can function independently from the others.

Audiation: Types and Stages	
Types 3 & 5	Stages 1 - 6



