

Analysis

Title: Grandfather's Clock

Composer: Henry C Work/Arranged by Henry Hinnant
Hinshaw Music Inc

Background Information:

Song that is credited with tall clocks being called grandfather clocks, according to the Oxford English Dictionary

Musical Elements:

Meter: 4/4 and 6/8

Form: 3 verses (AB) with a chorus following each verse, with a different ostinato/canon harmony added each verse.

Tonality: A Major

Harmony: Although the accompaniment has different chords, I don't think they sound good, and I would use a simpler pattern:

I-V7-I-IV

I-V7-I

I-V7-I

I-V7-I

I-V7-I

I-II7-V7

I-V7-I-IV

I-V7-I

Dynamics: mp-mf-mp-mf-mp-f-mp-p-f

Elements Related to Vocal Technique:

Range: C1-E2

Tessitura: C1-D2

Text: English, from the late 19th century

Part singing with ostinati and in canon

Accompaniment: The accompaniment is pretty tacky in this arrangement- it has some strange chords and often plays the melody. I would rewrite this accompaniment if I were to perform this with a choir.

Melodic Elements: Solfege patterns that can be echoed easily and then related to notation:

Sol do ti do re do re me

Do re me fa me sol mi

Re re do do do ti la ti do
Mi fa sol, mi re do ti do
Do re do ti la sol sol,

Rhythmic Elements: This piece is a good one to teach and/or review eighth sixteenth sixteenth.

Elements related to teaching: The melody of this piece is quite singable and could be taught as early as 3rd grade. Due to the ostinati and canon singing, this piece could be done by 5th or 6th graders

Difficult Sections:

The part sung in tight canon (letter G) may prove difficult, as well as the key change at I, and the meter change at K.

Grandfather's clock teaching sequence

Week 1: Teach A-C, first rhythms, words, then melody.

Week 2: Review A-C, teach melody from C-D, then teach ostinato from C-D and combine

Week 3: Review A-D, teach words to melody from D-F (same melody as A-C), teach ostinato from D-F and combine. Add F-G, since it's the same as C-D.

Week 4: Review A-G, teach H-I, as it is very similar to C-D. Teach unison sections that change keys, but have very similar melodies as the beginning (I-K).

Week 5: Review A-G and H-K, teach G-H, just top line first, then in canon/with the second line

Week 6: Review A-K, teach K-end, which is very similar to C-D, only rhythmic differences

Lesson Plan

Choral Group: Upper elementary Children's Choir

Focus of Rehearsal: "Grandfather's Clock" by Henry C Work, Arranged by Henry Hinnant

Rehearsal Goals:

1. Students will read the rhythm of measures 8-16 using syllables
2. Students will read the rhythm with some assistance of measures 21-24 using syllables
3. Students will recite the words in rhythm for measures 8-16 and measures 21-24
4. Students will sing measures 8-16 and 21-24 with good tone and phrasing

Materials: Power point with rhythms and melodic passages isolated, piano.

Procedures:

Warm up:

1. Teacher will have students do a few vocal sirens
2. Teacher will have students warm up with pattern from letter A in the piece (sol do tido re dore mi) in an ascending pattern starting in the key of FM.
3. Teacher will have students echo rhythmic patterns in 4/4 using eight notes, quarter notes and half notes, while keeping a beat

Rehearsal:

4. Teacher will display rhythm from the first four measures of letter A and have students sight read on rhythmic syllables
5. Teacher will then reintroduce the eighth sixteenth sixteenth rhythm, and have students echo patterns including that rhythm
6. Teacher will have students sight read pattern from measure 21-24 on rhythmic syllables
7. Teacher will have students echo back the words to the first four measures ("My grandfathers clock was too....") in rhythm
8. Teacher will display the rhythm for the next four measures of the piece, have the students sight read it, and ask if it's the same or different than the first four measures (same)
9. Teacher will have students echo back the words for the first eight bars, in rhythm.
10. Teacher will have students echo back words for measures 21-24, using kinesthetic movements to reinforce the staccato feel, as well as holding the whole note at the end.
11. Teacher will have students echo back melodic patterns on solfege, using hand signs (including mi fa mi la re and do ti do patterns)
12. Teacher will sing the first measure of A on solfege, and ask the students where they have heard that pattern before (the warm up).
13. Teacher will display words on the screen with the rhythm for the first eight measures of A
14. Teacher will have the students echo sing the first two bars on the words
15. Teacher will have the students echo sing the second two bars on the words

16. Teacher will have the students echo sing the entire first phrase on the words, especially watching out for the melody in bar two (mi fa mi la re)
17. Teacher will display rhythm for measures 21-24 again and ask students to read on rhythmic syllables
18. Once the students get the rhythm correct, the teacher will have the students read measures 21-24 on words
19. Teacher will have students echo sing the melody for measures 21-24 on words, watching out for the melodic pattern in measure 22, and having the students tap the rhythm softly while the teacher sings the melody on words
20. Teacher will display the rhythms and melody on the board in the form of the song, and will tell students that she will be singing a part in the middle, and they will need to sing everything they know.
21. Students will sing from letter A-letter C acapella, with the teacher singing measures 16-20.
22. Students will sing from letter A-letter C while the teacher accompanies on piano, with the teacher singing measures 16-20.

Assessments:

Teacher will assess the students through observation of posture and movement, and listening to performances of rhythmic, and melodic sections.