



**CMP Teaching Plan**  
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***Jingle at the Window***

Ohio Play-Party Song

Source: ***Spotlight on Music Grade 3*** (2005) Macmillan/McGraw Hill

**Analysis**

**Broad Description**

Unison folk song for treble voices

**Type/Genre**

19<sup>th</sup> Century American Play-Party

**Background Information**

Researching the background of folk songs can be a merry chase. The songs are passed around as part of an oral tradition until they eventually land in some sort of publication. There are always multiple versions of the text and often all or part of the music is missing. One is never quite certain which tunes go with which texts or if that even mattered to the original performers.

Many times only the text is published, sometimes under a variety of names. Tunes are borrowed, improvised, composed and rewritten. By the time they're published in a modern collection or a textbook series, they've been altered to fit standard notation and modern musical conventions. Ethnic and regional differences can be lost or blended. In other cases songs are simplified to make them more useful pedagogically.

There are references to ***Jingle at the Window*** in publications as old as 1911. A recording with the alternate title, ***Tideo***, can be found at the American Folklife Center at the Library of Congress. It was recorded in 1939 by Herbert Halpert who led the Southern States Recording Expedition in 1939 as part of a WPA project. Because the singer in the Library of Congress recording is a Mrs. Bernie May of Magee, Mississippi, some authors conclude that the song is African-American in origin.

Macmillan/McGraw-Hill identifies ***Jingle at the Window*** as an Ohio Play-Party and includes dance instructions that are very different from the Mississippi version. Vance Randolph, in his article *The Ozark Play-Party* in ***The Journal of American Folklore***, offers versions from Indiana, Arkansas and Missouri. All are similar to the Macmillan/McGraw-Hill publication. They have the same basic pentatonic melody and use the same double circle dance formation with the ladies (inner circle) standing still and gentlemen (outer circle) rotating until they have danced with every girl. See the MMH version below:



do

D

Pass one win-dow, ti - de - o, Pass two win-dows, ti - de - o,

D A7 D

Pass three win-dows, ti - de - o, Jin-gle at the win-dows, ti - de - o.

D A7 D

Ti - de - o, ti - de - o, Jin-gle at the win-dows, ti - de - o.

The American Folk Song Collection at The Kodaly Center at Holy Names University offers yet another version that I find really charming and a little more musically sophisticated. Their source is William A. Owens' book ***Swing & Turn: Texas Play-Party Games***. Dallas, Texas: Tardy Publishing Co., 1936.

The rhythm is almost identical but the text is different and the game instructions are different. The phrase structure is the same but the song is shorter because phrases five and six are not repeated. While the general melodic motion is similar, the Owens version is not pentatonic. The *la* on the repeated sixteenth notes and *fa* in the stepwise motion following, introduces the IV chord into the harmonic mix, giving this version a distinctively American flavor. (See the Kodaly Center version below.)



Skip one win - dow, Ti - de - o, Skip two win - dows, Ti - de - o,

Skip three win - dows, Ti - de - o, Jin - gle at the win - dows, Ti - de - o.

Jing - ling, jing - ling, jing - ling Joe, Jin - gle at the win - dows, Ti - de - o.

Others sources classify ***Jingle at the Window*** as an English folksong, citing a version found in ***The Traditional Games of England, Scotland and Ireland*** by Alice Bertha Gomme published in England in 1894. Considering the significant number of English, Scots and Irish immigrants to America, it makes sense that the song might have originated in Great Britain then migrated to America where it took on a variety of ethnic and regional variations as it was passed aurally from singer to singer.

***Jingle at the Window*** and similar play-parties like ***Weevily Wheat***, ***Skip to My Lou*** and ***Old Dan Tucker***, were a way for young people in the 19<sup>th</sup> and early 20<sup>th</sup> centuries to avoid the religious prohibitions against dancing. Not only was dancing sinful, religious people thought the fiddle and other instruments were tools of the devil as well, so the games were likely played and sung without accompaniment. An elbow swing or ballroom style swing with the man's hand on the woman's waist would have been thought scandalous, so the swing was probably performed with only palms touching or an even more chaste do-si-do.

## Elements of Music

### Form

***Jingle at the Window*** has eight 2-measure phrases. The phrase structure is aa'ab cbc. Since there is a strong cadence at phrase 4 and phrase 8, it could be considered a very simple AB form. The a and b phrases have nearly identical melodic material with the exception of the first pitch, but the b phrase is distinguished by its repeated pitches on the sixteenth notes. The c phrase begins similarly to a, but is distinctive because of the leap to high *do*.

Like all dance tunes, the phrases define the movements of the dance. The simplicity of the structure and melody make it ideal for the participants who must sing and move at the same time. In fact it's possible that the dance and text came first, with the melody mostly an afterthought.

### Rhythm

The meter of ***Jingle at the Window*** is simple duple, well suited to dancing. There are basically two rhythmic motives that direct the movement and define the form. These rhythms are accessible for upper elementary students and ***Jingle at the Window*** is an ideal song for introducing sixteenth notes.

The first motive is repeated three times, building tension until the climax on the more vigorous rhythm in motive two. The sixteenth note pattern on *jin-gle at the win-dow* also is the climactic moment in the dance as the participants swing or do-si-do their new-found partner.



In the second half of the song the intensity of the dance increases as a slight variation of motive one requires the dancers to perform the patschen pattern twice before each swing or do-si-do. The movement becomes more frantic as the dancers scurry to get back in place and start the fun all over again.

### Melody

***Jingle at the Window*** is notated in D pentatonic and has an octave range. The pitch material is *d r m s l d'*. The range and melodic material is ideal for grades 3 and 4. The repetition of the melodic material makes sight reading very manageable and it's a perfect vehicle for introducing high *do*.

There are just a few motives that generate all the melodic material in the first half of the song; the rising patterns:

1) m-s-s-l

2) m-s-s

3) s-s-s-s-l

and the falling patterns:

4) m-r-r

5) m-r-d

If one considers that motives 1 and 2 and motives 4 and 5 are nearly identical, you're down to just three bits of melody. Still, the melody isn't boring. In fact, there's something flirty and a little sly about this melody. Just as the dancers must wait for their chance to find a partner, the melody leaves the listener hanging through three repetitive and harmonically weak phrases before the climax on the repeated sixteenth notes and the resolution down to *do* in the fourth phrase.

After the more sedate melodic motion in the first half of the song, the real fun arrives in the second half. The final motive (*m-s-d'*) enters like a shout or fanfare that repeats on the words *Ti-de-o! Ti-de-o!* Like the proverbial frosting on the cake, it's so delicious we naturally want to sing the entire phrase twice, creating an even balance in the length of the two sections.

### Harmony

The underlying harmony of ***Jingle at the Window*** is as follows:

I-I-I-I

I-I-V-V

I-I-I-I

I-I-V-I

I-I-I-I

I-I-V-I

I-I-I-I

I-I-V-I

There is a long period of almost static harmony followed by slightly faster harmonic motion. This underscores the movement of the dancers. During the first three phrases only the outside circle is moving, but both circles are in motion on phrase four.

The version published by the Kodaly Center at Holy Names University has a more interesting harmony. It's possible that this later version had morphed a bit to be more in keeping with the popular music of the era. It's even more likely that it's the more historically accurate version and the one published for school use simply left out that

pesky *fa* in the interest of creating a more readable pentatonic song for 9 and 10 year olds.

### Timbre

***Jingle at the Window*** can be performed with treble voices alone or with a variety of instruments. A bluegrass band would be fun. Recordings exist using nearly every possible combination of instruments and voices but the more authentic version would be voices only. I sometimes play piano or add an Orff accompaniment if needed for support.

### Texture

***Jingle at the Window*** is monophonic. An optional bass line played on Orff instruments or a simple guitar accompaniment could be added. Since it's a pentatonic song, vocal and/or instrumental ostinati could be created.

There is an SSA choral arrangement by Ruth E Dwyer (Henry Leck Choral Series) and a number of Orff orchestrations available, but my preference is for the more historically accurate performance; unison voices punctuated by a few claps, hoots, and hollers.....plus a lot of giggling. ☺

### Expression

Events where play-parties like ***Jingle at the Window*** were sung were probably pretty raucous and unsophisticated affairs. Singing should be loud and energetic.

The first three phrases repeat almost exactly as the dancers pass up one potential partner and then another. To underscore that teasing quality, I would direct students to take a breath after phrase 1 and phrase 2, but not after phrase 3. Singers should crescendo from the end of the third phrase into the fourth, accenting the word *jingle*, then decrescendo into the cadence.

The text is much like a caller's instructions, cueing the dancers to perform the correct motion, so it should be articulated clearly. It could even be sung as a call and response with a soloist singing the first measure of every phrase and the group responding with "*Ti-di-o!*" Challenge the dancers by getting faster as the song repeats.

### Additional Considerations

***Jingle at the Windows*** is an ideal introduction to double circle mixers, a dance form that appears in cultures worldwide. As with most dance music, movement is the primary form of expression, not singing. Great attention must be paid to the style and historical context of the dancing. The movements should be courtly and restrained in keeping with 19th century disapproval of dancing, but still be playful and energetic.

Students need to understand the cultural context of these play-parties. Comparing the strict gender roles and behavior norms of early America to today's expectations of gender equality will lead to lively classroom discussions.

Students will also enjoy comparing their own attempts to outsmart their parents and teachers with those of the creators of these play parties. My third graders have been amazed to discover that the generation gap is both universal and eternal.

The movement is as follows:

<i>Pass one win-dow</i>	Outer circle only: side-step right Traditionally the outer circle is men only and the inner circle women only. In my classroom I use mardi gras beads in two colors to help identify inside and outside, then we switch places.
<i>Ti-de-o</i>	Everyone: pat legs-clap-high five your partner
<i>Jin-gle at the win-dows</i>	With right palms together make one complete circle with your partner, or do-si-do passing right shoulders.

#### Reasons to Perform This Composition

***Jingle at the Window*** is a frequent choice for the elementary classroom because the melodies and rhythms can be sight-read by upper elementary students and the singing range is appropriately challenging. The story behind the song is appealing to children and provides a window to another time and culture.

I also find mixers to be incredibly valuable tools in helping my classes develop a sense of teamwork. The simple acts of taking hands, linking elbows, or touching palms are expressions of respect and acceptance that are vital to a healthy classroom. They must be taught with intention. I often think these lessons about including everyone and showing tolerance for even those we don't like are more important to my students' future success than any musical skills I might teach them.

Other potential teaching topics include:

- phrase analysis
- pentatonic scale
- melodic and rhythmic sight-reading
- playing rhythmic and melodic accompaniments
- introducing high do
- I-V harmony
- playing, singing, and/or creating simple rhythmic or melodic ostinati
- reading, writing and creating 16<sup>th</sup> note patterns
- meter in 2/4
- partner work
- social skills
- folk-dancing
- folk music styles (play-parties)
- cross-curricular connections (history, geography, religion)

### **The Heart Statement**

The heart of *Jingle at the Window* is the rhythm. Initially lulling the listener with its simplicity, this sly rhythm breaks into a scurrying sixteenth note figure that propels the participants to a new partner, allowing the young folks to dance right under the noses of their chaperones.

### **Introducing the Piece**

Paper plate dancing - *Overture to The Marriage of Figaro* by Mozart

**Skill Outcome:** Students will sing and sign accurately using the pitches of a pentatonic scale, including high do.

#### **A. Strategies**

1. Echo singing from hand signs.
2. Singing from stick notation.
2. Singing from magnet staff.
3. Singing from scale ladder
4. Singing short fragments from staff paper charts
5. Listening to the song and matching the sound with the notation.
6. Student leaders

#### **B. Assessment**

1. Students will sing and sign *Jingle at the Windows* and other pentatonic songs independently and in groups.
2. Students will lead small groups in singing and signing.
3. Students will sing and sign short melodic patterns from notation.

**Knowledge Outcome:** Students will use eighth notes, quarter notes and sixteenth notes to notate rhythmic patterns.

#### **A. Strategies**

1. Paper plate dancing
2. Fill in the blank
3. Body percussion
4. Apple, Pear, Watermelon pictures  
Echoing clapping  
Reading rhythms from pictures  
Improvising your own "fruit salad"
5. Book: *Rap a Tap Tap* - improvised patterns.
6. Apple, Pear, Watermelon – large pictures – group composition
7. Apple, Pear, Watermelon manipulatives
8. Flashcards: I speak/You clap      I clap/You speak
9. Partners: You point/I clap    I point/You clap
10. Writing patterns with standard notation: dry erase boards and pencil/paper

#### **B. Assessment**

1. Identify quarter notes, paired eighth notes and groups of 4 sixteenth notes.
2. Write rhythmic dictation of 4-beat patterns using quarters, eighths, and

- sixteenths
3. Students will compose 8-beat patterns using both picture notation and standard notation.
  4. Students will make decisions about what makes a rhythm pattern interesting yet still performable and well balanced.

**Affective Outcome: Students will reflect on the idea of “passion,” be able to describe their own passion, and make connections to others and how they are driven by their passions.**

**A. Strategies**

1. Discussion and writing assignment about each student’s passion.
2. Discussion of Mozart, Lewis Hine, religious passion, romantic passion.
3. Discussion: Is being passionate a good thing?
4. Quick write: What is your passion? Tell me 3 things about it.
4. Assignment to question family and friends about their passions.
5. Think, Pair, Share activities.
6. Written assignment where students identify famous people and their passions.

**B. Assessment**

Students will be able to express their understanding of what it means to have a passion and give examples of how passion motivates people to action through one or more of the following:

- verbal responses with a partner.
- verbal responses to the teacher in a whole class discussion.
- written responses (worksheet, journal, exit ticket, etc.)
- other media (drawings, collage, music, literature, etc.)

**Music Selection**

***Jingle at the Window*** is a classic folk tune that should be part of every child’s musical heritage. It has been included in song collections and textbook series for elementary schools for decades. It is ideally suited to the 3<sup>rd</sup> grade curriculum for reading rhythm and melody and offers opportunities for teaching a laundry list of concepts.

It has a light hearted quality and the back story is highly engaging. In my experience, children love to sing it and perform the dance. Teaching the historical and cultural background of the music allows students to make connections to their own experiences and to other areas of the school curriculum. This song ages well and can be used again in the upper grades. Like so many iconic folk songs, we can return to it over and over until students truly own it.



Name \_\_\_\_\_ Class \_\_\_\_\_

Compose an 8-beat rhythm pattern using

Clap and revise. Make a final copy.

Choose a non-pitched percussion instrument.

1	2	3	4
5	6	7	8

Instrument \_\_\_\_\_

1	2	3	4
5	6	7	8

Name \_\_\_\_\_ Class \_\_\_\_\_

1. Someone I know: \_\_\_\_\_

What is their passion? \_\_\_\_\_

2. A famous person alive today: \_\_\_\_\_

What is their passion? \_\_\_\_\_

3. A famous person from history? \_\_\_\_\_

What is their passion? \_\_\_\_\_

Can being passionate about something get you into trouble? Why?

# Jingle at the Window

2  
 mi so so la mi so so mi so so la mi re re  
 mi so so la mi so so so so so so so la mi re do  
 mi so do' mi so do' so so so so so la mi re do

do

D

Pass one win-dow, ti - de - o, Pass two win-dows, ti - de - o,

D A7 D

Pass three win-dows, ti - de - o, Jin-gle at the win-dows, ti - de - o.

D A7 D

Ti - de - o, ti - de - o, Jin-gle at the win-dows, ti-de-o.

# Little Tommy Tinker

Traditional

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a quarter rest, followed by a dotted quarter note on G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The second staff continues the melody with a quarter note on C4, a quarter note on D4, a quarter note on E4, a quarter note on F4, a dotted quarter note on G4, and a quarter rest. This is followed by a triplet of eighth notes: A4, Bb4, C5. The third staff continues with a quarter note on D4, a quarter note on E4, a quarter note on F4, a quarter note on G4, a dotted quarter note on A4, and a quarter rest. The piece ends with a double bar line.

*1*  
Lit - tle Tom-my Tink - er sat up - on a clink - er, And

*C*  
*2* he be - gan to cry, "Ma! \_\_\_ Ma!" \_\_\_  
*3*

*C*  
*4* Poor lit - tle in - no - cent guy.

## Demo Lesson Teaching Outline

1. Echo patschen: 2 quarters, 4 quarters, 7 quarters +rest  
2 eighths/quarter 6 eighths/quarter 12 eighths/quarter

ti-ri-ti-ri tah

ti-ri-ti-ri ti-ri-ti-ri ti-ri-ti-ri tah

ti-ri-ti-ri ti-ri-ti-ri ti-ri-ti-ri ti-ti-ti-ti ti-ri-ti-ri ti-ri-ti-ri tah rest

2. Sing
3. Paper plate dancing: ***Marriage of Figaro Overture***
4. Picture of Mozart – Opera was his passion (**Mozart, opera, passion**)  
**PAIR/SHARE**

5. ***Jingle at the Window*** Teach the Movement game.

Seated. Partners Double circle

6. Sixteen blanks on the spiral chart: Speak words to ***Jingle at the Window***  
Fill in quarters, eighths.

What about the last one? Introduce four sixteenths

7. Religious passion. Passion for girls and boys to meet. Play-party/Dances

- 
8. Spiral Chart: rhythm w/solfege

9. Ask students to write ***d-r-m-s-l*** on magnet staff.

Echo sing phrases of ***Jingle at the Window***

Discover and label high do

Look under your chair. Who has:

msslms  
msslmr  
msslms  
sssslmrd  
msd' msd'  
sssslmrd?

Come up on the stage. Can you get in the right order?

Everybody sing and sign. Small groups. Each one take one measure.

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8. They echo: **Apple, Pear, Watermelon** - improvise an 8-beat pattern. End on pear.

9. **Rap a Tap Tap** - Dance was his passion.

**Rap a Tap Tap: Here's Bojangles--Think of That!** (Coretta Scott King Illustrator Honor Books) Hardcover – September 1, 2002 by Leo Dillon (Author, Illustrator), and Diane Dillon (Author, Illustrator)

10. Exit ticket: What's your passion? Tell me 3 things about your passion. (3x5 card)

Mrs. Trump

My passion is teaching.

1. I wanted to be a teacher since I was a little girl.
2. Being a music teacher is the very best kind of teacher you can be.
3. The only time I don't like teaching is when there are tornado drills or if someone is disrespectful to me or my students.

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**Call up the people with large fruit pictures under their chairs.**

**Teacher models composing process.**

11. Apple Pear Watermelon: Ziplock bags.

12. Worksheet

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13. **Little Tommy Tinker**

Scale ladder: Echo sing. Gradually remove support.

They read **Little Tommy** from ladder.

Spiral chart: Add text

Child labor - Lewis Hine – photography was his passion – used photos to fight against child labor in the US – show photo.

4 leaders in canon

14. Round-robin: famous people and their passions

15. HOMEWORK: Think of 3 people (friend/family, famous/living, famous/historical)

## ***Marriage of Figaro*** – Paper plate dancing

Rub – 14 beats

Pat – 8 beats

Loud Clap – 12 beats (REPEAT)

Head - 4

Shoulders - 4

Hips - 4

Knees – 4

(REPEAT)

Cross Legs – 16

Wave at others 8 beat / Fan yourself – 8 beats (REPEAT)

Slide plates – 20 beats

John Travolta (up/down/up/down) 3X Fanny pats – 8

John Travolta (up/down/up/down) 3X Fanny pats – 14

Circle the plate – 8 left, 8 right, 8 left, 8 right

Head - 4

Shoulders - 4

Hips - 4

Knees – 4

Head – 4

Shoulders – 4

FREEZE

Rub – 14 beats

Pat – 8 beats

Loud Clap – 12 beats

Rub – 18 beats

Clap – 16 beats

Wave at others 8 beat / Fan yourself – 8 beats (REPEAT)

Slide plates – 20 beats

John Travolta (up/down/up/down) 3X Fanny pats – 8

John Travolta (up/down/up/down) 3X Fanny pats – 14

Circle the plate – 8 left, 8 right, 8 left, 8 right

Down 4 Head 4

Down 1 Head 1

Wiggles down and up – LOUD CLAPS

Down 1 Head 1

Wiggles down and up (REPEAT) – LOUD CLAPS

Swaying back and forth

Right plate up

Left plate up TOSS!

## CONTACT INFORMATION

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