

### 3. Lavender's blue, dilly dilly...:

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Lav - en - der's blue, dil - ly dil - ly, lav - en - der's green,  
when I am King dil - ly dil - ly, you shall be Queen!

The image shows two staves of music in bass clef, 3/4 time, with a key signature of two sharps (D major). The first staff contains the lyrics 'Lav - en - der's blue, dil - ly dil - ly, lav - en - der's green,' and the second staff contains 'when I am King dil - ly dil - ly, you shall be Queen!'. The notation includes crotchets, quavers, and minims, with a dotted note at the end of the second staff.

Sing through the song at an easy pitch for teacher and student.

#### A. Music Theory:

1. **Symbol:** the bass or F clef is used for lower sounding voices and instruments such as baritone, bass, bassoon, trombone, cello.
  - [page 44 - clef with informational 'learn more' button](#)
  - [page 45 - mnemonics for letter named notes in the bass clef](#)
  - [pages 48 & 71 - quizzes concerning bass clef](#)
2. **Notation:** The song uses only simple notation - crotchets / quarter notes, quavers / eighth notes and minims / half notes.
  - [pages 32 & 33 - notation](#)
  - [pages 42 & 71 - notation quizzes](#)

This piece also uses a crotchet / quarter note rest - what is a rest and why use one?

- [page 32 & 33 rests - with learn more button showing the other symbol for this duration of rest](#)
- [page 42 - quiz for rests](#)

This piece has a dotted note - what does a dot after a note indicate?

- [page 41 - dotted notes and double dotted notes](#)

3. **Key:** The key is D Major - we know this because there are two sharps in the key signature.
  - [page 102 - scale interactive - see the scale in the bass clef both ascending and descending](#)

Use of tonic and dominant to settle the key. The first phrase starts on the tonic and then the 5th is repeated twice before a descending quaver scale passage leading back to the tonic.

- [pages 100 to 101 - technical names for the degrees of the scale](#)
- [page 103 - quiz](#)
- [page 172 - the importance of the first beat of the bar](#)

4. **Time signature:** 3/4 means 3 x crotchet / quarter note beats in a bar.

- page 188 & 189 - the anatomy of a time signature
- page 192 - quiz
- page 196 - 200 - 3/4 and simple time
- page 201 - quiz

5. **Intervals:** Count the first interval. It is a 5th - D E F G A - and because you have an A natural (the upper note) in the key of D Major (lower note) it is called a Perfect 5th.

- page 132 - numbering an interval
- page 136 - quiz
- pages 137 to 138 - naming an interval
- page 139 - Perfect intervals
- page 143 - quiz

The interval at the start of bar 3 is a Major 6th - the sound is easy and open.

- pages 141 & 142 - Major intervals and Major 6th

## **B. Compositional elements & style:**

Q: The first 4 bars are almost identical in rhythm to the last 4 - can you spot the difference?

A: Bar 4 has a two count note and a one count rest and bar 8 has a 3 count note.

Q: Why is it a good idea to have a rest at the end of bar 4?

A: So that the singer can breathe easily...

Q: How is the tune pitched differently in bars 3 - 4 and bars 7 - 8?

A: One is an ascending phrase and one is descending.

Q: Why does bar 8 sound like a finishing bar whereas bar 4 does not?

A: The note in bar 8 is the tonic and the note in bar 4 is the submediant - not a home note at all.

Q: What makes a tune recognisable?

A: The specific order of the pitch (the sounding intervals between the notes) and rhythm (the length or duration of each note or rest).

Q: Why is the last note the longest note?

A: Because it gives the listener time to understand that the music is finishing.

Q: What might this music be used for if sung or played quickly?

A: It might be a playtime dance - it's in a Major key so is quite happy and could be sung with a strict tempo - a dance tends to need a strict tempo or the dancers do not know when to put their feet down next.

Q: What other sort of music should be played with a strict tempo?

A: A march - for the same reason.

Q: What might the music be used for if sung or played slowly?

A: A lullaby - the 3 time (called triple) is quite lilting and calming in a slow tempo - this makes it good for sending a child to sleep.

Q: What else makes it good for a lullaby?

A: The pitch range is small (only a 6th) and not challenging, and the tune is short and repetitive in itself, so when it is repeated in the other verses the overall effect could be a bit hypnotic.

## C. Musicianship:

Sing slowly for these:

- You can sing or play this in imitation, at a distance of 4 bars - leading onto a discussion of texture. Two part imitation / two part counterpoint / two part polyphony.
- Discussion of why it doesn't work at a distance of 2 bars - if you put the first two bars alongside the second two bars you can immediately see there will be a clash between the A and the B.
  - [page 141 - intervals of a second and the effect they have](#)
- Clap the pulse as you sing making sure to make a louder clap on the first beat of the bar - do this at a slow then a quick tempo.
- Clap along on the offbeat as you sing - at a slow tempo.
- Advanced: try clapping every other beat - discussion on why this feels strange (you are not always clapping on the first beat of the bar) and therefore why it would not really work to march in 3 time (the stressed beat in the music would keep coinciding with alternating feet which is very disconcerting - try it).
- Clap the rhythm of the song whilst saying aloud the number 1 on the first beat of the bar.
- Say the letter names of the notes in order both out of and then in time.
- Try saying the degree numbers of the notes, first out of and then in time... (ie. 1 5 5 - 5 4 3 2 1 - 1 6 6 - 6 etc).
- Work out what the sol-fa syllables would be for each bar then say and sing them first out of then in time.

## D. Broadening ideas:

**Note well: for safeguarding purposes** - remember to always choose and check in advance the suitability of any audio or visual material chosen for discussion and illustration.

Instruments already mentioned:

- Bassoon:
  - Which orchestral family is it from and where does it sit in the standard SATB order of that family?
  - What reed does it use?
  - What is the range?
  - Listen to: Dukas 'The Sorcerer's Apprentice' music for the broomstick
- Cello:
  - Which orchestral family is it from and what is its range?
  - What are the names of the other instruments in this family and how do they sit in the SATB order?
  - What do the following mean? arco, spiccato, pizzicato, col legno
  - Listen to JS Bach's 'Cello suites' or 'The Swan' by Saint-Saens
- Trombone:
  - Which orchestral family is it from and what is its range?
  - Where does it sit in the standard orchestral SATB order?
  - What does 'con sordini' mean?
  - See: Mayumi Shimizu - Piece in E flat Minor by Ropartz for trombone and piano

Historical periods:

- In which period might we most often find counterpoint / polyphony: Renaissance and Baroque
- Which composers were composing then: Gibbons, Byrd, Purcell, Handel
- Which instruments in the Renaissance / Baroque period were the forerunners of the cello and the trombone?