

SPRINGBOARDS SPRINGBOARDS SPRINGBOARDS

ideas for music



EDITOR: BELLE FARMER

Produced by Department of Music, Nevada State College



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PRODUCED BY THE DEPARTMENT OF MUSIC
VICTORIA COLLEGE, BURWOOD CAMPUS

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FOREWORD

As a former principal of Victoria College, Burwood Campus, having an intimate knowledge of the many initiatives which have originated from its staff since 1954, it is a great pleasure for me to write a foreword to this very interesting and useful publication.

The book can be regarded as an important support resource for the new Music Curriculum Guides currently being published in Australia by the various State Education Departments. If desired, it can be viewed as a self-contained package in its own right. Built on a sound curriculum basis it caters for all aspects of a dynamic and effective music programme. The content is based on the areas of performance, knowledge and skills, decision-making, and creating and responding (ie on attitudes, values and feelings). There is even a Theory Work Book for those who claim they were never taught the basic rudiments! In addition, cassette tapes are available for song teaching.

The important difference between *Ideas for Music* and the full Music Curriculum Guides is that this book provides for one level only, plus a great deal of flexibility within that level. The basic assumption is that this level will cater for children of any age-group and for any class teacher. Suggestions are made also for the extension or reduction of this level.

Two important aspects of the text are the provision of evaluation suggestions with each learning activity to encourage teachers to continually review progress, and the provision of an overlap with the first year of secondary school which acknowledges the continuing nature of the educational process.

There is no doubt that a feeling for the joy of music permeates the whole of the text and its accompanying learning activities.

I am sure it will assist in the development of music education for children. Over three decades, Burwood's Department of Music has contributed much to the attainment of this objective. This publication is evidence that it will continue to do so.

A handwritten signature in black ink, reading "L W Shears". The signature is written in a cursive, flowing style with a large initial 'L'.

L W SHEARS
Director General of Education

INTRODUCTION

A collaborative effort on the part of eight music teachers requires cooperation, commitment to a common goal, professional expertise and, above all, that leavening agent, a sense of humour.

I believe that IDEAS FOR MUSIC represents a unique collaborative effort. Each person has contributed to the book as a whole; not always as a writer but often as a commentator, feeding into the manuscript ideas and procedures acquired over many years of involvement with children and music education.

I mentioned the importance of a “common goal”. Whatever else our individual persuasions in music may be, the fostering of music education is a goal fundamental to us all.

So here it is—loads of ideas, games and songs, but structured on a sound curriculum basis. Quite deliberately, the music content has been kept simple and our bias is clearly towards the teacher who lacks confidence and all but the barest of musical knowledge and skills.

One last thing remains. In the teaching profession, many ideas, games and songs are passed on by word of mouth over many, many years. Every effort has been made to trace copyright of all songs and non-original material, but we would be pleased to be notified of any omission so that they can be acknowledged in future editions.

Happy music-making!

Belle Farmer
Editor.

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HOW TO USE THIS BOOK

On first browsing through the pages of this book, your heart may well sink when you see those words and symbols that music books always seem to contain. However, if you read through the Theory Workbook at the end of this book your troubles will be over. The Workbook will help you brush up on your music reading, remind you of the reasons for time signatures, key signatures, symbols and the like. Next look at the glossary of terms and signs; it provides a quick reference point for interpreting the 'road maps' of music.

You will find that Section B contains learning activities under the headings of Melody, Rhythm, Harmony, Form, and Style and Expression. If you already have a music programme to follow, then we suggest you use this book purely for ideas. Select those activities and songs which interest you and use them to enrich your music sessions.

However, if you need to develop your own music programme, the sound curriculum structure on which this book is based will provide sufficient direction. Consult 'A Basic Music Programme for Any Grade Level' and the following pages. You may find that there is too much to cover in 12 months or that you need to extend the basic outline. Read the instructions on p 6 and remember, **flexibility** is a key word.

Each learning activity has its own general and specific objective, and evaluation. These objectives indicate **why** you are doing a particular activity and will assist you in identifying the **progress** the children are making. Many activities can justifiably satisfy a number of quite different objectives, so do try to remember the flexibility we mentioned earlier.

If you are diffident about using your own voice, use the accompanying **cassette** to teach the songs in Section C. But once the children know the song you will turn the tape off, won't you? Songs provide a wonderful springboard to all sorts of musical experiences so teach the children as many as possible. That a singing school is a happy school may be an old cliché, but it is true!

Learning the recorder is an exciting experience for most children. **Learning to Play Descant Recorder** (p 298) shows you how to use the song material in Section C to introduce the recorder. One of the fringe benefits may be the parent involvement that occurs—mums and dads often want to learn as well.

Developing sound-awareness in children is a valuable class activity. Our **Experiments with Sounds** (p 289) is designed to show you one way of

developing not only skills and sound-awareness, but sensitivity and creativity in children's composition.

Finally, all the objectives, all the games, resources, instructions, diverse teaching methods and evaluation become meaningless if you lose sight of one vital point—that is, that music exists in its own right; that **you** feel the need of music or you wouldn't be reading this; that the joy of making music and the inner satisfaction of responding to music provides children with rich resources upon which to draw.

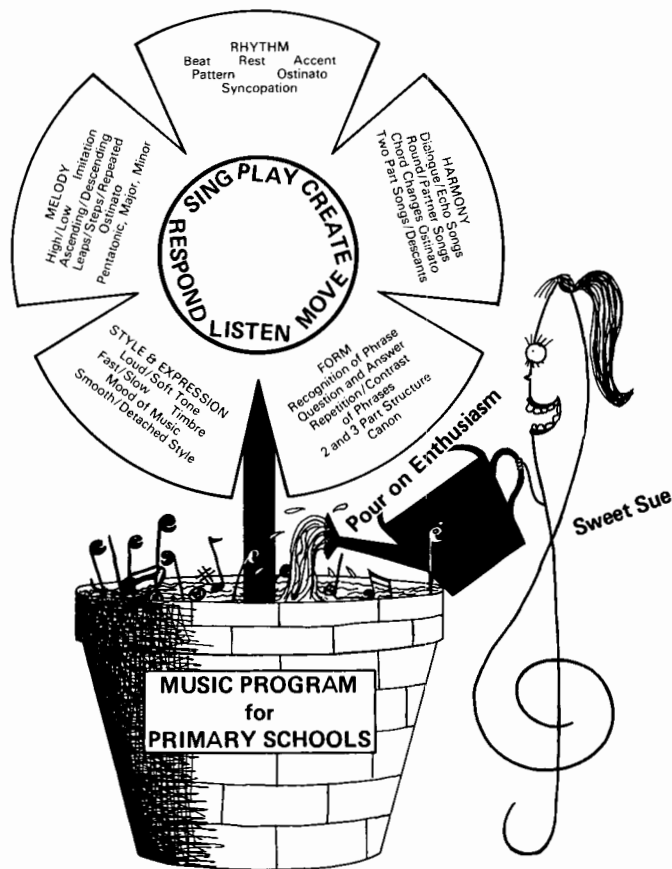
Skills and knowledge certainly heighten understanding—but it is **your** involvement in music that will, in the final analysis, be the motivating force behind the children's responses.





SECTION A

TEACHING MUSIC



WHAT DOES OUR MUSIC FLOWER MEAN?

It is stating visually that music is made up of a number of elements, and that there are many ways of making music which above all, should result in a happy and exciting time for everyone involved. Read about these 'Bits 'n' Pieces of Music'

THE BITS 'N' PIECES OF MUSIC

Music can be said to involve 5 elements—rhythm, melody, harmony, form, and style and expression.

Each of these elements may take several years to acquire (and internalize). They are acquired by participating in and mastering sequentially developed or concurrently occurring activities. We can participate in these activities in a variety of musical ways.

Basically these ways are

- SINGING
- PLAYING instruments
- MOVING our bodies
- LISTENING intently
- CREATING or making up musical ideas
- RESPONDING to music

In a teaching situation SINGING will involve many, many songs written by a variety of people from different cultures. Later on, children might sing melodies which they have made up themselves. Throughout the learning process, attention should be given to a pleasing vocal tone and accuracy of performance, as well as to the mood of the song.

PLAYING instruments will involve physical coordination as well as a recognition of the basic elements of music.

Untuned percussion instruments provide opportunities for children to explore beat, pattern, accent, loud/soft, mood, etc.

Tuned percussion instruments, such as xylophones, glockenspiels and autoharps provide similar experiences as well as adding melodic and harmonic experiences. Instruments with removable bars are invaluable with smaller children as all unwanted notes can be removed, thus making it easier for the children to coordinate.

MOVING our bodies implies total body response to and involvement in the music. At the simplest level it can mean clapping the beat, stepping and clapping, finger snapping and knee patting as well as an emotional or interpretive involvement in the music. At a higher level it can demand a more complex use of the body and dance technique.

LISTENING is the springboard to all musical experience. Auditory discrimination is required whether we are singing, playing, moving or creating. Listening to recordings—the so-called musical appreciation lesson—is but a small segment of our aural experience. Children must be taught to listen.

CREATING is, in very basic terms, an act of discovery. If the individual discovers something new to him or herself (it may be 'old-hat' to

others), and makes use of that discovery, then the creative process has been in operation. It is this creative process which is critical, not necessarily the result or outcome.

RESPONDING to music encompasses not only the many ways of making music, but also the feelings or emotions engendered by music and musical involvement. Children have feelings which are often volatile and fleeting. They should be encouraged to broaden and deepen their feelings for, and understanding of, music; to increase their knowledge and skills through performance; and to develop relationships with others through music participation.

While excellence of performance is not the sole criterion of a successful music programme, the depth of feeling engendered by good performance produces immense feelings of inner satisfaction.

WHAT SHOULD BE ACHIEVED IN MUSIC BY THE END OF THE PRIMARY YEARS?

- 1** All children should have had the excitement and joy of **PERFORMING** music in various ways—singing, playing and dancing—and sharing their developing expertise with parents and friends, both in the school and the community.
- 2** All children should have acquired a basic **KNOWLEDGE** of the elements of music: that is, the interesting things that happen in rhythm, melody and harmony; the ways we can build musical compositions (form) and the ability to perform them in an expressive way.
- 3** A basic knowledge of the elements of music stimulates a desire to **READ** music (notation). All children should be able to read music—and so should you! Have a go! Be brave! Broaden the children’s musical horizons (and your own).
- 4** All children should be able to make **SIMPLE MUSICAL DECISIONS** about the music they hear or play, based on their growing knowledge of those elements of music we have been talking about. We all have our own preferences, but it is the discriminating person who says: ‘I am personally not attracted to the melodies in the music of , but I can see that there are features that may be appealing to other people.’
- 5** All children should have **HEARD MANY SORTS OF MUSIC**, particularly of the twentieth century, and including ethnic, popular and serious varieties. This is the music of the world in which they are growing up. As teachers we must protect children from the ‘blinkering’ effects of media pressure. Their understanding of other peoples can be heightened by an understanding of the music of other cultures.
- 6** All children should leave the primary years having had many opportunities to **CREATE** their own music—which won’t include too many symphonies!
- 7** All children should have had the opportunity to **RESPOND** to music using their musical knowledge and skills to improve their musical performances and understandings and to develop inner satisfaction through musical involvement with others.

SO YOU WANT TO GET STARTED? THIS PAGE IS FOR YOU

The Basic Music Programme Chart suggests a possible year's programme, **suitable for any grade** with little musical experience—but do not hesitate to extend or reduce this programme according to the musical needs of the children. Choose your **songs** from Section C and use the cassettes to help you teach them. Relate the songs to the wider curriculum where possible.

Choose BEAT activities to suit the children's age level and continue these regularly throughout the year. After a few weeks, introduce activities based on ACCENT and PATTERN.


Always try to **blend** in one or two other aspects of music; eg, Style and Expression or Melody. Choose learning activities from the relevant sections to help you. (Consult the chart.)

Encourage children to think about their **responses** to music. (Consult the chart.)

Delay activities on harmony until the children are hearing more acutely.

ENJOY YOURSELF!

Your enthusiastic approach will be reflected in the children's responses. But don't forget to keep revising. The children will only derive a thorough understanding by constant reinforcement. And remember to look for a **musical** outcome in each game.

MAJOR CONCEPTS	Knowledge of/Listening to SOUND EVENTS
RHYTHM	1 Beat pp 11–26
	2 Accent pp 27–31
	3 Pattern pp 36–50
	4 Metre—twos and threes pp 32–35
	5 Visual symbols pp 40–41
	6 Ostinato p 23  p 70
MELODY	1 High, low and in-between sounds pp 52–57
	2 Music that goes up and down pp 58–60
	3 Music that jumps, steps or repeats the same note pp 61–63
HARMONY	1 Harmony pp 68–69
	2 Melodic patterns add harmony pp 71–72
	3 Harmony is not always pleasing to our ears p 68
	4 Need for chord changes p 69
FORM	1 Phrases pp 80–83
	2 Repeated phrases pp 84–86
	3 Canon (rounds) pp 91–94
	4 Binary and Ternary Form pp 87–90
STYLE and EXPRESSION	1 Loud, Soft and becoming louder/softer pp 96–100
	2 Fast, Slow and becoming faster/slower pp 101–103
	3 Tone Colour pp 104–108
	4 Different musical styles—lullaby, march, dance, etc. pp 113–114
	5 Smooth and detached pp 109–110

A BASIC MUSIC PROGRAMME FOR ANY GRADE LEVEL

GENERAL TOPICS OF THE MUSIC PROGRAMME

PERFORMANCE and SKILLS	MAKING DECISIONS about Music	CREATING our own Music	RESPONDING to Music
Performing beat movements to songs, poems and recorded music pp 11–26 Performing the accent pp 27–31 Echo clapping p 41 Performing beat and pattern simultaneously—ostinato patterns pp 38–39 Reading the symbols pp 40–41, 45, 47	1 Beat/accent 2 Beat/pattern 3 Music in twos and threes	1 Making a dance, using body movements to the beat p 22 2 Making a composition using percussion instruments on the beat pp 20–21 3 Making rhythmic patterns from word patterns pp 37–39 4 Making rhythmic patterns using visual symbols pp 40–41	Discuss these questions with the children. 1 How can I show that I enjoy making music? 2 How do I respond to music with a strong beat? 3 How can I use my body to show beat and pattern? 4 Am I interested in the ideas of others? 5 How do I respond to making music with others?
Singing a variety of songs with accuracy pp 116–126 Playing and/or singing simple melodic patterns pp 71–72 Pitch imitation pp 64–65 Singing and/or playing our own tunes p 66	1 Identifying songs from patterns 2 Matching environmental objects to high, low, up and down sounds 3 Melodic answers to musical questions	1 Making our own songs, using G E and A p 66 2 Singing/playing 'answers' to musical questions pp 82–83 3 Making sound pictures and/or tape loops pp 60, 296	How do I respond when 1 the music is high or low? 2 we compose our own melodies? How can I suggest improvements without hurting others' feelings? 3 we use a melodic ostinato pattern with a song?
Singing echo songs p 69 Singing songs accompanied or unaccompanied pp 110–111 Adding melodic ostinato patterns to a song pp 71–72 Singing rounds, partner songs pp 73–75 Chord changes on autoharp or guitar p 77	1 Melody or harmony? 2 When are chord changes needed? 3 What sort of harmony is appropriate?	1 Making very simple pentatonic ostinato patterns to play with pentatonic songs p 71 2 Making a tape loop and playing through 2 or more reel-to-reel recorders pp 296–7	How do I respond when 1 we add harmony to our music? 2 we sing some songs unaccompanied? 3 I strum chord patterns on the autoharp? 4 I hear tone clusters?
Matching picture cards to phrases p 85 Playing different instruments to indicate phrases p 83 Moving to phrases pp 84–85 Answer clapping p 335	1 Length of phrases 2 Do repeated phrases occur? 3 Do repeated sections of music occur?	Building compositions (rhythmic or melodic) from our own rhythmic phrases, using repeated and contrasting phrases pp 81–83	How do I respond when 1 I hear repeated phrases? 2 we organise sounds in a particular order? 3 we make a tape loop or a sound picture?
Playing and singing expressively to convey the meaning of the music	1 How should a song be performed? fast/slow? loud/soft? 2 Choosing appropriate instruments to accompany a song 3 Why is this carnival music (for example) loud and fast?	1 Making expressive music a angry music b happy music c scary music, etc. 2 Making sound pictures	1 Which instruments best suit the song, recorded music or sound picture? 2 Should a lullaby have strong or gentle accents? 3 Can I use my body to show delicate sounds, happy sounds, etc? 4 Does my face reflect the mood of the music? 5 How do I respond when we sing expressively?

SUGGESTIONS FOR EVALUATING PUPIL PROGRESS

1 WHY EVALUATE?

Evaluation allows you to determine

- a the musical growth of the children
- b the suitability of the programme

2 WHAT INFORMATION WILL YOU GET IN EVALUATING MUSIC?

A measure of the following should be obtained.

- a Specific knowledge gained by the children; ie,
theory
historical and cultural background
music reading
songs and other music repertoire
- b The development of psycho-motor skills through
playing
singing
moving
- c Changes in attitudes and appreciation
- d Development of creative ideas
- e Whether the activities and course content are suitable for the achievement of your objectives

3 HOW DO YOU EVALUATE?

- a By using the specific objectives as guidelines. Write your objectives in behavioural terms where possible so that you are clear about your intent.
- b By observation. This is important in music since it gives clues not only to intellectual and psycho-motor responses, but to the all-important area of attitudes and values.
- c By self-appraisal of performance. Involve children not only in music-making but also in appraising themselves. Use a check-list for those skills which should be demonstrated.
- d By using questionnaires and check-lists yourself. If the children's ages permit, use questionnaires and check-lists to gain insight into their interests, as well as for measuring knowledge and skills.

4 HOW DO YOU RECORD RESULTS?

- a Make check-lists to correspond with your specific objectives.
- b Make brief comments on cards or in a loose-leafed folder concerning individual or group incidents or progress.
- c Tape music-making during the year as a record of individual and group progress.
- d Construct rating scales or tally sheets for the results of questionnaires and check-lists used with children.

During evaluation, you must remember that many music skills take a long time to develop. However, whenever you conduct a learning activity, no matter how long it takes to achieve total mastery of the skill involved, you must never forget that there should be a musical reason for doing that activity, and a musical outcome.



SECTION B

LEARNING EXPERIENCES

RHYTHM

GENERAL OBJECTIVE

The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE

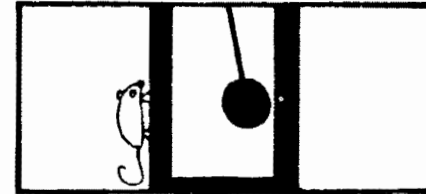
Children will

1 Demonstrate physically their recognition of the BEAT by

- a using body movements to songs, rhythmic poems or chants, or recorded music
- b walking the beat of a song or poem
- c using untuned percussion instruments
- d devising and performing simple dance steps to songs or recorded music
- e indicating the one-beat rest as the beat continues
- f drawing the beat of a song, poem or recorded music

WHAT IS BEAT?

This is the underlying throb of the music, just as in a clock the tick-tock of the pendulum is ever-present, continuous and even.



If you were asked to march to a piece of marching music you would feel this basic beat of the music.

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>a by using body movements to songs, rhythmic poems or chants, or recorded music.</p>	<p>1 FOLLOW ME</p> <p>While singing songs that they know very well, the children imitate the movements of the leader, changing when the leader changes. Keep the beat at a steady walking pace.</p> <p>Do the following in sequence, making sure that each step is grasped before going on to the next. Some children will require much time and practice before moving beyond the first 2 or 3 stages.</p> <p>a pat knees (1 2 3 4), children copy</p> <p>b clapping (1 2 3 4), children copy</p> <p>c combine (a) and (b) Keep this slow, simple and relaxed. Repeat a number of times.</p> <p>eg pat clap pat clap (1 2 3 4) or pat clap clap (1 2 3) or pat clap pat (1 2 3)</p> <p>d snapping fingers: clap clap clap <i>snap</i> 1 2 3 4</p> <p>Gradually add more 'snap' movements</p> <p>eg clap clap <i>snap snap</i> 1 2 3 4</p> <p>e combine a, b and d.</p> <p>Over a period of time, patterns can be made increasingly more complex. Combinations such as 'pat clap snap clap' are very difficult, even for a child who has no problems, but they can be mastered with steady and consistent work.</p>	<p>Involves—listening —moving —singing</p> <p>Materials</p> <p>a Select songs or poems that commence on the strong beat, eg <i>Ipsey wipsey spider</i> p. 153 <i>Li'l Liza Jane</i> p. 167</p> <p>b For older children, two excellent resources for an extension of this activity are the records:</p> <p><i>Clap, Snap & Tap</i>—Ambrose Brazelton. AR48 Educational Activities Inc., contains 'Hand Jive' & other activities for beat.</p> <p><i>Honor Your Partner</i>—Ed. Durlacher, Educational Activities Inc. Album 23. Contains beat activities/games for older children.</p>	<p>Refer to the specific objective.</p> <p>Observe carefully the children's responses.</p> <p>Remember that very young children may have difficulty with some movements because of their own physical coordination level.</p> <p>Test (informal) Give individual children the opportunity to be 'leader'.</p> <p>Take another look Frequent clapping and/or knee patting of beat to songs and poems.</p>
		<p>Grade levels</p> <p>Suitable for any grade level, providing the right choice of song is made. Older children will move through the sequence more quickly—but don't rush it!</p>	



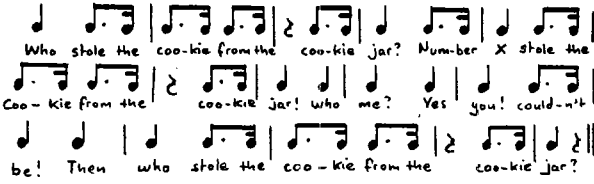
GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION														
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>a by using body movements to songs, rhythmic poems or chants, or recorded music.</p>	<p>2 ACTIONS TO SONGS</p> <p>Select songs that require actions on the beat. Sea shanties or other work songs can suggest a movement appropriate to the nature of the song.</p> <p>eg <i>Seven steps</i> or <i>Head, shoulders, baby</i> both require a series of actions to make the game.</p> <p>Can the children suggest appropriate movements "or other songs?</p>	<p>Involves— listening — moving — singing</p> <p>Materials</p> <p>Useful songs include:</p> <table border="0"> <tr> <td><i>Head, Shoulders, Baby</i></td> <td>p. 226</td> </tr> <tr> <td><i>Seven Steps</i></td> <td>p. 162</td> </tr> <tr> <td><i>Hammer Man</i></td> <td>p. 234</td> </tr> <tr> <td><i>Hullabaloobalay</i></td> <td>p. 230</td> </tr> <tr> <td><i>Erie Canal</i></td> <td>p. 254</td> </tr> <tr> <td><i>Teddy Bear</i></td> <td>p. 135</td> </tr> <tr> <td><i>Bow Wow Wow</i></td> <td>p. 136</td> </tr> </table> <p>Grade levels</p> <p>Suitable for all grades by adjusting the song content.</p>	<i>Head, Shoulders, Baby</i>	p. 226	<i>Seven Steps</i>	p. 162	<i>Hammer Man</i>	p. 234	<i>Hullabaloobalay</i>	p. 230	<i>Erie Canal</i>	p. 254	<i>Teddy Bear</i>	p. 135	<i>Bow Wow Wow</i>	p. 136	<p>Refer to the specific objective.</p>
<i>Head, Shoulders, Baby</i>	p. 226																
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<i>Bow Wow Wow</i>	p. 136																
	<p>3 THE MASTER MIND GAME</p> <p>Form the children into a circle.</p> <p>Select any interesting music that has a strong, steady tempo without fluctuations.</p> <p>While the music is playing, the teacher as Master Mind performs simple actions to the beat which the children imitate.</p> <p>Use actions such as: clapping, knee patting, shoulder tapping, nose patting, toe pointing, hand shaking, etc.</p> <p>The teacher now selects a child to be the clue finder and sends him from the room. Another child in the circle is selected to be the Master Mind and to initiate the body movements.</p> <p>Encourage the Master Mind to change the body movement after every 8 beats if the music is moving in twos or fours.</p> <p>When the music commences, the clue-finder returns and tries to guess the identity of the Master Mind.</p> <p>Let the clue-finder have three guesses.</p>	<p>Involves— listening — moving</p> <p>Materials</p> <p>Ask the children to bring records if you have none available.</p> <p><i>Adventures in Music</i> series of records are in many school resource libraries. Try the following pieces of music from this series:</p> <p>Gr 4, v 2. <i>Stars & stripes forever</i>— Sousa</p> <p>Gr 2, v 2. <i>Dragoons of Alcala</i>— Bizet</p> <p>Gr 3, v 2. <i>Semper fidelis</i>— Sousa</p> <p>Gr 2, v 1. <i>Viennese musical clock</i>— Kodaly</p> <p>Grade levels</p> <p>Most grades should be able to cope.</p>	<p>Be careful about what you are evaluating in this game, so look at the specific objective.</p> <p>You are looking for accurate response to the beat, so do not think 'dark' thoughts about the clue-finder if he/she appears slow-witted in detecting the Master Mind.</p> <p>Instead observe the Master Mind. He/she will be reflecting his control of the beat.</p> <p>If the Master Mind is accurate, then turn your attention to the remainder of the class. How are they coping?</p> <p>Make a note of any child who cannot keep the beat accurately. How does the child perform in other beat activities? Is the child always weak in keeping the beat securely?</p> <p>Problems? The teacher should resume the role of the Master Mind, providing simple actions for the class to imitate as the music is played or sung.</p>														

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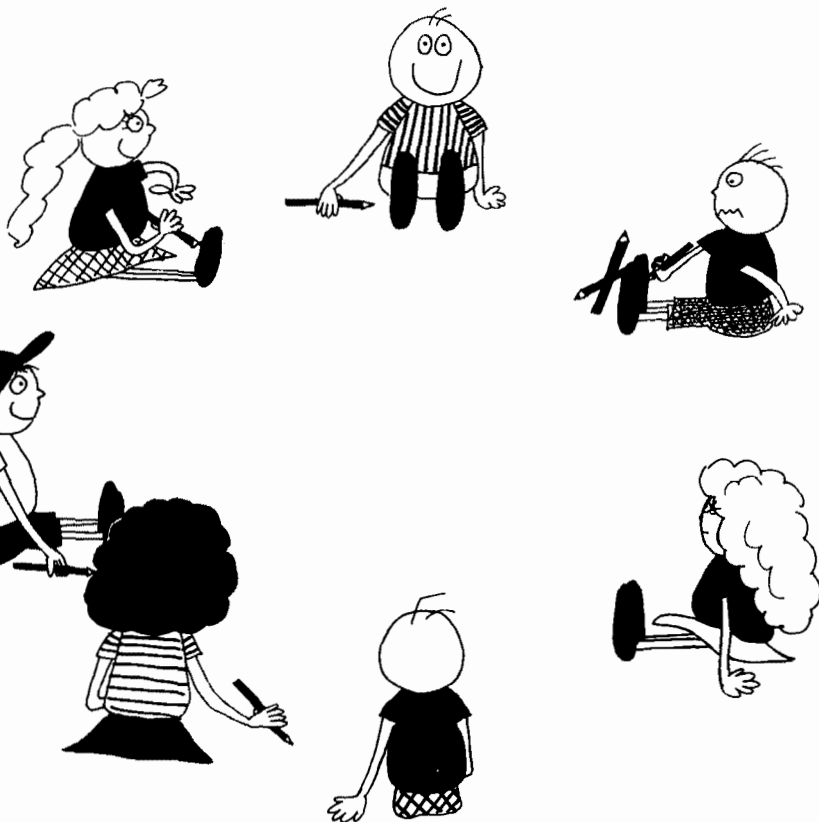
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION																				
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>a by using body movements to songs, rhythmic poems or chants, or recorded music.</p>	<p>4 NOAH'S ARK</p> <p>Children sit in a circle and select an animal and its 'noise', which must take 2 beats, eg baa-baa, moo-moo, meeow-meeow, etc.</p> <p>One child is elected leader and the aim of the game is to take his seat.</p> <p>All children commence a beat of slap knees (k), slap knees, click (cl), click etc. The leader comes in and says his own sound on the slap knees beats and someone else's sound on the click beats. That person must then come in straight away on the next beat and say his own sound first and then someone else's on the last two beats.</p> <table border="1" data-bbox="382 557 891 690"> <tr> <td>eg</td> <td>First child</td> <td>Second child</td> <td>Third child</td> </tr> <tr> <td></td> <td>moo-moo</td> <td>bow-wow</td> <td>baa baa</td> </tr> <tr> <td></td> <td>k k</td> <td>k k</td> <td>k k</td> </tr> <tr> <td></td> <td>bow-wow</td> <td>baa baa</td> <td>oink oink etc</td> </tr> <tr> <td></td> <td>cl cl</td> <td>cl cl</td> <td>cl cl</td> </tr> </table> <p>If someone misses the beat he must move to the seat on the 'wrong' side of the leader and everyone else moves round one seat closer to the leader.</p>	eg	First child	Second child	Third child		moo-moo	bow-wow	baa baa		k k	k k	k k		bow-wow	baa baa	oink oink etc		cl cl	cl cl	cl cl	<p>Involves—listening —moving</p> <p>The size of the circle will depend on the number of suitable 'noises'. This game requires concentration and coordination. Used as a reinforcement activity it should over a period of time, help to increase concentration as well as to maintain a steady beat.</p> <p>Grade levels Grades 3–6.</p> <p>It requires sensible, stable behaviour to perform the game.</p>	<p>Refer to the specific objective.</p> <p>Observe those children who consistently miss the beat and compare their performance in relation to other beat activities.</p> <p>Continue to give plenty of clapping to the beat as they sing their songs and say poems.</p>
eg	First child	Second child	Third child																				
	moo-moo	bow-wow	baa baa																				
	k k	k k	k k																				
	bow-wow	baa baa	oink oink etc																				
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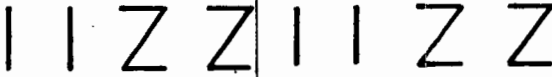

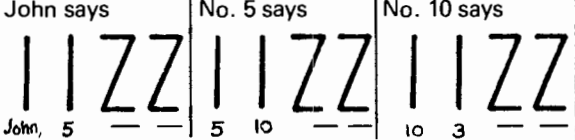


SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>a by using body movements to songs, rhythmic poems or chants, or recorded music.</p>	<p>5 WHO STOLE THE COOKIE FROM THE COOKIE JAR</p>  <p>The children sit in a circle and number off from 1 to however many children there are. They start a pulse beat by slapping their knees (k) and clapping (cl). Someone is elected to start. Everyone recites the first line— 'Who stole the cookie from the cookie jar', starting on a slap knees beat (as written above). The child who has been elected to start must then say 'Number x stole the cookie from the cookie jar' without missing the beat. He says any number that has been given to a child in the circle. Child x must then reply without missing the beat, 'Who me?' Again, without missing the beat, the whole group says 'Yes, you'. Child x replies 'Couldn't be' without missing the beat, and everyone together says the last line 'Then who stole the cookie from the cookie jar?' The child who was chosen as the one who stole the cookie, must then pick a number and so the game goes on.</p> <p>Children who 'miss the beat' or say the number of a child who is already 'out' become 'plum puddings' in the middle of the circle.</p>	<p>Involves—listening —moving</p> <p>A great deal of concentration and coordination is required for this game, too.</p> <p>Once the children are familiar with the task, divide the class into groups and allow each group to practise as fast as it is able. This allows the more coordinated children to accept the challenge of an increased tempo, and also gives each child more turns.</p> <p>The other children in the group will often help a 'slower' child to develop the needed skills. Be careful to keep the beat very steady. It is very easy to find that the beat is getting faster and faster.</p> <p>Some children may find it difficult to fit multi-syllabic words (eg Number 26) into one beat.</p> <p>Grade levels Grades 2–6</p>	<p>Refer to the specific objectives.</p> <p>Observe those children who always seem to miss the beat when their number is called. Why does this happen? Is it lack of concentration or insecurity in beat response? Or both?</p> <p>Difficulties? Play FOLLOW ME (p. 11) using very simple actions, making sure the beat is maintained all the time.</p>

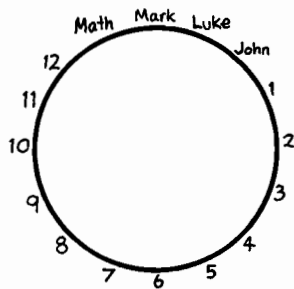
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<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>a by using body movements to songs, rhythmic poems or chants, or recorded music.</p>	<p>6 PASS THE PENCIL</p> <p>The children kneel or squat in a circle each having a pencil on the floor in front of him. They choose a song that they like to sing. As they sing the song they place the pencil in front of the next person on the first beat. Then on the next beat they pick up the new pencil in front of them and on the following beat, they place that in front of their neighbour. This continues for the whole song, everyone trying not to miss the beat.</p>	<p>Involves—listening —moving —singing</p> <p>Watch your classroom management procedures in this game. You may find you have a number of children all scrabbling to retrieve their own pencils. Perhaps you could use 'common property' and have a monitor collect them at the end of the game.</p> <p>Be sure that all of the children place the pencil in front of the next person on the <i>first</i> beat. This may need to be practised. If the children start together they have a chance of continuing correctly together.</p> <p>Materials</p> <p>You will need a number of pencils or some other object that is easily handled. Bean bags are ideal.</p> <p>Select a song that starts on the first beat, such as:</p> <p><i>Sing, sing together</i> p. 212 <i>Shoo fly</i> p. 176 <i>Li'l Liza Jane</i> p. 167</p> <p>Grade levels</p> <p>Grades 3–6, but use only if the children are well on the way to beat security.</p>	<p>Refer to the specific objective.</p> <p>Observe the children who consistently miss the beat. Would the children find bean bags easier to handle? Are the children behaving sensibly?</p> <p>First aid? Continue to give plenty of clapping to the beat, particularly clapping with a partner who has a secure response to the beat.</p>



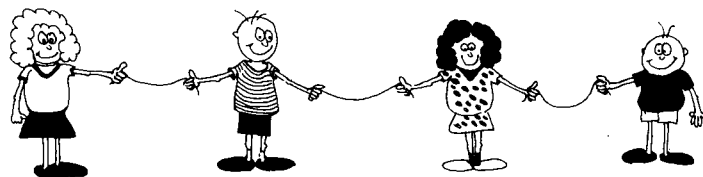
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<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>a by using body movements to songs, rhythmic poems or chants, or recorded music.</p>	<p>7 SAINTS AND SINNERS</p> <p>The beat goes:</p>  <p>Matthew Mark — — Luke John — —</p> <p>slap clap tap tap slap clap tap tap knees shoulders shoulders knees shoulders shoulders</p> <p>The children sit in a circle. Four children are given the names Matthew, Mark, Luke and John. The rest are given a number from 1 to whatever. The children sit in the order shown in the diagram.</p> <p>The aim is to become Matthew. Matthew always begins. Everyone starts the beat and the right actions, then Matthew begins.</p> <p>Matthew says Mark says Luke says</p>  <p>Matthew, Mark — — Mark, Luke — — Luke, John — —</p> <p>John says No. 5 says No. 10 says</p>  <p>John, 5 — — 5 10 — — 10 3 — —</p>	<p>Involves—listening —moving</p> <p>This game requires a high degree of concentration because of the complex nature of the activity.</p> <p>Once the children grasp this activity and can play the game easily, it can be made more demanding by omitting the rests.</p> <p>Write all names and numbers on flashcards and place on the floor in front of the children so that they will be reminded of their new number when they change positions.</p> <p>Grade levels Grades 3–6</p>	<p>Refer to the specific objective.</p> <p>Evaluation is the building of a comprehensive profile by a variety of means. Keep 'your eyes open' and watch for the children insecure in beat control. Note when and how any improvement occurs. Jot down these observations as <i>anecdotal records</i> and compare with other school areas.</p> <p>Take another look</p> <p>a Practise the body movement pattern by itself, the class imitating the teacher.</p>  <p>slap clap tap tap knees shoulders shoulders</p> <p>b Perform the movement pattern to a song which moves in twos or fours.</p> <p>c Perform the movements, chanting the basic word pattern.</p>  <p>Matthew Mark — — Mark Luke — —</p> <p>d Perform the game with a small group of children (say 10) so that they do not become muddled by too many numbers. (Most grades have at least 30 children.)</p>



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Children will 1 Demonstrate physically their recognition of BEAT a by using body movements to songs, rhythmic poems or chants, or recorded music.	8 THE ROPE GAME Select a group of children (about 4–5) to hold a rope. Have the children hold the rope loosely in their hands palms up. Choose a song with a strong beat to sing. As they sing the song the children move the rope from side to side in time with the beat. If you like, the rest of the class can sing the song and the children in the group can chant words, such as 'heave-ho' to the beat. Discourage 'yanking' of the rope. Try other movements to the music, such as swinging arms up and down to the beat. Alternatively, one child could skip to the beat whilst the other children sing.	Involves —listening —moving —singing Materials Select songs that start on the first beat, or use well-known songs such as <i>Waltzing Matilda</i> . eg <i>Old MacDonald</i> p. 138 <i>Hey! Ho! Anybody home</i> p. 211 Grade levels Suitable for Grades 3–6, providing suitable songs are used for the age group.	Observe the result and be careful that your judgement is not confused by poor classroom management procedures. Make a written note about those children who could not manage the activity. Notice also, the degree of 'sensible' behaviour in a group situation. You can build up a valuable profile of any child by noting his responses in varying situations—not just music.











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<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>b by walking the beat of a song or poem.</p>	<p>All these activities can be repeated many times, either as isolated activities or as part of a more formal lesson.</p> <p>9 WALKING THE BEAT</p> <p>This activity is a basic and straightforward one.</p> <p>Form the children into a circle as this will help to keep them together in an orderly manner. When you know the class well and have the 'room' to do so, allow them a more random path.</p> <p>Ask the children to select a song they know very well, or teach them a rhythmic poem a few days prior to this activity, revising it frequently.</p> <p>As the children sing or chant have them walk to the song (or poem).</p> <p>Give a drum to a child who has demonstrated he can keep the beat and have him play the beat while the children sing and walk.</p> <p>This time, the teacher plays the beat on the drum at a moderate speed as the children sing and walk.</p> <p>a On a loud signal with the instrument, all children 'freeze'.</p> <p>b On loud signal, children 'freeze', assuming a 'free' pose.</p> <p>c Try changing tempo (speed of beat); eg slow.</p>	<p>Involves—listening —moving —singing</p> <p>Materials</p> <p>a Refer to 'Rhymes and Jingles' p. 308.</p> <p>b Section C contains many songs for all grades that are useful for this activity. Select songs which commence on the first beat.</p> <p>eg <i>Lucy Locket</i> p. 130 <i>Shoo fly</i> p. 176 <i>L'il Liza Jane</i> p. 167</p> <p>c Drum, tambour or tambourine.</p> <p>Grade levels</p> <p>Suitable for most grade levels, providing the songs or poems chosen are suited to the age group and can be 'marched' to the steady beat.</p> <p>Many five-year-olds may not be able to do this activity well because of the problem of balance during weight transference.</p>	<p>Refer to the specific objective.</p> <p>The evaluation technique for this activity will be observation. The children who cannot do this activity will be quickly apparent.</p> <p>Balance may be a problem. Check whether the child can clap the beat. If he can, then you will not need to follow the remediation procedure.</p> <p>Remedial steps (Slot into lessons informally.)</p> <p>a Hold the child's hand and walk the beat with him/her. Or pair the child with another child who can cope.</p> <p>b Walking 'on-the-spot' in small groups.</p> <p>Test (Do this when you think most of the children can do it).</p> <p>Ask individual children to walk the beat of the song, matching their footsteps to cards spread on the floor. Space the cards evenly and in a straight line. Do not make the space between the cards more than a comfortable footstep apart.</p>

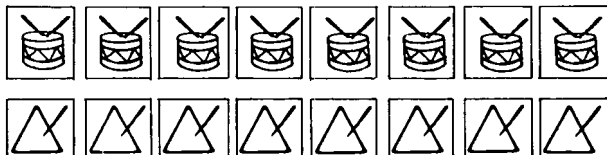
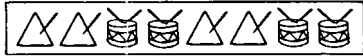
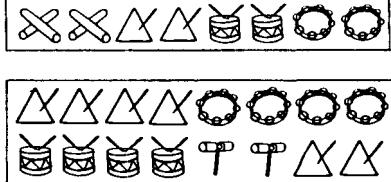
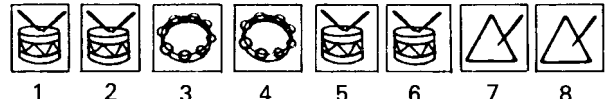

- eg — pocket
- lost her
- locket
- Lucy



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		<p>All grades. It is possible that very young children may reach step c.</p>	

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		<p>Add these patterns to known songs; eg <i>Shoo fly</i>, p. 176. If a song has 3 beats in a bar, a pattern of 6 beats should be used.</p>	<p>Informal test</p> <p>a Construct large flashcards (say three) prior to lesson; eg</p> 
	<p>d Invite children to play each pattern, one after the other. The remainder of the class can do hammer movements for the drum, knee pats for the triangle.</p> <p>e Discuss with the class the possibility of making this pattern more interesting by mixing various instruments into this 8 + 8 pattern. Allow the children to demonstrate their ideas on the percussion instruments.</p>	<p>Grade levels</p> <p>All grades. But do give the infant grades plenty of practice using only two instruments in a simple sequence.</p>	
	<p>Arrange picture cards of the instruments to remind the class of the pattern; eg</p>  		<p>b Select small groups to perform at sight. Ask the remaining children to clap the beat as they sing a song with a steady beat.</p>
	<p>f Invite groups of children to perform the patterns. You may have to give the children plenty of practice at keeping a steady beat. Remember—no hesitating!!</p>		<p>Why did some children find this difficult?</p> <p>Was it because of</p> <p>difficulty in playing the instruments?</p> <p>lack of concentration? (Some children are immature in this respect.)</p> <p>insecurity in beat response or recognition?</p>

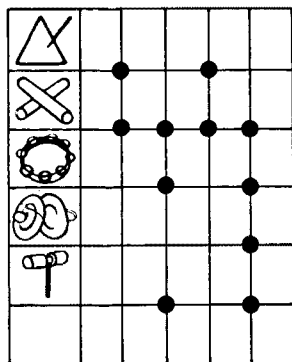
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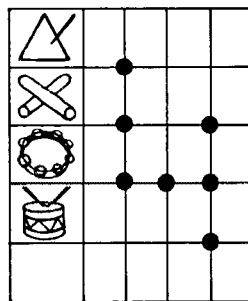
12 GRIDS

This activity is a useful extension of Activities 10 and 11.

- a Introduce the idea of a grid, one upright stroke per beat and a horizontal line for each instrument, and work with children to build up a grid score. Pulse beats are the basis of the accompaniment. Instruments need not play on every pulse beat.



This grid would suit music which moves in twos or fours.



This grid would suit music which moves in threes.

- b **More percussion activities to recorded music**
 Combine the previous 2 activities in developing 'beat' awareness. If there is more than one main tune, ask the children to suggest a suitable percussion instrument for each tune. Draw the plan of instruments on a grid. Pulse beats form the basis of the accompaniment.

Involves—listening
 —playing
 —reading

Materials

- a Available **percussion** instruments.
- b Songs
 Most songs in Section C are suitable for this activity. Avoid at first, those songs with an anacrusis, ie, songs which do not start on the first beat.
- c Records
 eg *Adventures in Music*, RCA
 Gr 4, v 2, *Stars and stripes forever*—Sousa.
 Gr 1, v 1, *March*—Rossini-Britten.
 Gr 3, v 1, *Dagger dance*—Herbert.

Grade levels

Grades 3–6.

Refer to the specific objective

The evaluation of Activity 10 is a natural forerunner to this activity.

Informal Test

The teacher can plan a simple grid to be performed at sight.


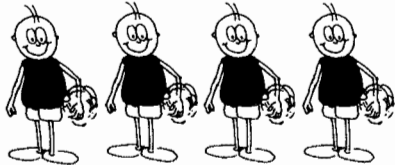


Ask the children to play this grid to the music of *Dagger dance*. (This music moves in fours.)

Tape the performance. The children should discuss the results. Did they keep the beat?

Too hard?

If necessary, reduce the variety of instruments playing.

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities






































































































































SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>d by devising and performing simple body movements as dance steps to songs and recorded music.</p>	<p>13 MAKING OUR OWN DANCE</p> <p>a <i>Introduction</i> Learn and perform <i>Hand jive</i> from <i>Clap, Snap and Tap</i>.</p> <p>b Let the children experiment in making their own dance. These dances could have repeated movement patterns on pulse beats; eg</p> <p style="text-align: center;"> </p> <p>(Children repeat each idea four times.)</p> <p>Each child may contribute his own pattern to the group effort. (About four children per group)</p> <p>eg Ursula's idea: step step hop hop</p>  <p>Brian's idea: cool wave cw cw cw</p>  <p>Barry's idea: click click clap clap</p>  <p>Noela's idea: stamp pat stamp pat</p> 	<p>Involves—listening —moving</p> <p>Materials</p> <p>a Songs</p> <p><i>Shoo fly</i> p. 176 <i>Ballad of Kelly's gang</i> p. 244 <i>Shores of Botany Bay</i> p. 252</p> <p>b Records</p> <p><i>Adventures in Music, RCA</i></p> <p>Gr 3, v 1, <i>Dagger dance</i>—Herbert</p> <p>Gr 4, v 2, <i>Minuetto</i>—Bizet (in threes)</p> <p>Gr 5, v 2, <i>The girl I left behind me</i>—Anderson</p> <p>Gr 2, v 1, <i>Viennese Musical Clock</i>—Kodaly</p> <p><i>Clap, Snap and Tap</i>—Ambrose Brazelton</p> <p><i>The Small Listener</i>—Bowmar—<i>Polka</i>—Johann Strauss</p> <p><i>The Small Player</i>—Bowmar—<i>Teddy bear march</i>—Bratton</p> <p>Folk dance records</p>	<p>Refer to specific objective.</p> <p>Are the children performing the movements to the beat?</p> <p>Note any improvement by individual children.</p>
	<p>Now, perform the movements as a group, one pattern after the other.</p>		

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

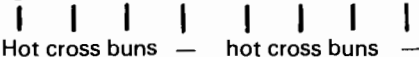


SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>e by recognising the 1-beat rest as the beat continues.</p>	<p>14 INTRODUCING THE 1-BEAT REST</p> <p>a The rest is silent, but has a beat. We clap the beat (taa) and tap shoulders for the 'rest'.</p> <div data-bbox="443 280 739 420" style="text-align: center;"> </div> <p>Sing <i>Candle burning Bright</i> (p. 148) As you sing, hold up one finger for a candle. Blow the candle out when you hear the silent beat. Sing the song again, tapping fingers to the beat. On the silent beat, put hands on shoulders. Pretend to play the drum (one fist on top of other), and pat hands on shoulders for the rest as you sing the song. Pretend to play the triangle, making the hand signal for the rest as everyone sings. Now play the sticks, showing the rest as the class sings. Clap the 'Taas' and say 'sh' for the rest. Sing the song and step the beat on the spot step step step 'bob' etc. Now play the chart with untuned percussion instruments as you sing <i>Candle burning bright</i>.</p> <div data-bbox="425 854 739 1148" style="text-align: center;"> </div> <p>b Choose a song or poem and make up your own chart and perform it. (Choose songs where the rest occurs at the end of a phrase.)</p>	<p>Involves—listening —moving —singing —playing —reading</p> <p>Materials Make up charts for these songs and poems</p> <p>a Songs <i>Candle burning bright</i> p. 148 <i>Bow wow wow</i> p. 136 <i>Hot cross buns</i> p. 131</p> <p>b Poems <i>Hurry little pony</i> p. 308 <i>Rain on the green grass</i> p. 308 <i>Sausage in the pan</i> p. 308 <i>The tower</i> p. 309</p> <p>Be careful: Not all these songs and poems follow the same pattern of I I I Z</p> <p>Rhythm chart: Note: I and Z are Kodaly symbols. I is for the crotchet——(1 beat) and Z is the crotchet rest—</p> <p>Grade levels All grades.</p>	<p>Refer to the specific objective</p> <p>The introduction of new songs containing the one-beat rest will provide you with excellent information about the understanding and feeling for the continuance of the beat whilst the pattern is resting.</p>

(cont.)

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION																																																				
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>e by recognising the 1-beat rest as the beat continues.</p>	<p>14 INTRODUCING THE 1-BEAT REST (cont.)</p> <p>c Echo clapping Teacher claps  Children clap and say taa taa taa taa. Teacher claps a variety of patterns and children echo with clapping and saying the taas keeping the beat. Include ti-ti  to extend the children's rhythmic skills.</p> <p>Teacher children echo</p> <table border="0" data-bbox="421 445 759 568"> <tr> <td></td> <td></td> <td></td> <td></td> <td>taa</td> <td>titi</td> <td>taa</td> <td>taa</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>taa</td> <td>titi</td> <td>taa</td> <td>sh</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>taa</td> <td>sh</td> <td>titi</td> <td>taa</td> </tr> </table> <p>Make flash cards of various patterns.</p> <table border="1" data-bbox="421 645 916 697"> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> </table> <p>Show card. Children perform.</p> <p>Select individual children to echo, keeping the beat.</p> <p>Teacher claps a pattern and the children write the pattern on the chalkboard or piece of paper.</p> <p>Extension</p> <p>Once the 1-beat rest and the taa and ti-ti patterns are very secure, include other rhythmic patterns; eg  (ti-ka ti-ka)</p>					taa	titi	taa	taa					taa	titi	taa	sh					taa	sh	titi	taa													<p>Flash cards required.</p> <p>Remember</p> <p> is played in the time of one beat ( taa).</p> <p> is the Kodaly symbol for  (two quavers). These two half beats together equal the one beat count of a crotchet (.</p> <p> is the Kodaly symbol for  (4 semiquavers). These 4 notes together equal one crotchet.</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective</p> <p>a Step c makes an excellent evaluation activity.</p> <p>b Write up a number of patterns on the chalkboard, using   and . Class claps all the pattern as a continuous exercise.</p> <p>The children enjoy performing the patterns in varying order.</p> <p>eg</p> <table border="0" data-bbox="1474 487 1665 659"> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> </table>																
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GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate physically their recognition of BEAT</p> <p>f by drawing the beat of a song, poem or recorded music.</p>	<p>15 Clap or move to the beat of a song, poem or a piece of recorded music.</p> <p>eg</p>  <p>Hot cross buns — hot cross buns —</p> <p>a Preliminary activities</p> <p>Walk to the beat, singing the song, and bounce an imaginary ball on each beat.</p> <p>Walk and tap shoulders.</p> <p>Walk and beat an imaginary drum.</p> <p>Clap and pat knees alternately to the beat.</p> <p>b The teacher draws the beat on the chalkboard whilst the children sing and draw imaginary beats in the air.</p> <p>c Select individual children to draw beats on the chalkboard whilst the rest of the grade sings the song and draws imaginary beats in the air.</p> <p>d Give each child a large sheet of butcher's paper and a crayon or coloured pencil. Or, if you prefer, use individual chalkboards.</p> <p>While they sing or listen to the music, the children draw the beat.</p>  <p>e Design a picture sheet based on the theme of a song and show the number of beats in a bar (3 or 4).</p> <p>The children have a sheet each and draw an appropriate line as they hear and feel each beat. Make sure they draw the line from top to bottom.</p> <p>eg</p>  <p>Draw the cross on the hot cross bun.</p>	<p>Involves—listening —moving —singing</p> <p>The song <i>Hot cross buns</i> utilises taa and ti-ti and a rest.</p> <p>Materials</p> <p>a Butcher's paper</p> <p>b Crayons or coloured pencils</p> <p>c Rhythmic poem p. 308</p> <p>d Songs. Any songs that provide a steady beat and commence on the first beat; eg <i>See saw</i> p. 128 <i>Ipsey wipsey spider</i> p. 153 <i>Lucy locket</i> p. 130 <i>Wake snake</i> p. 149 <i>L'il Liza Jane</i> p. 167 <i>Taffy</i> p. 151</p> <p>e Records</p> <p><i>Adventures in Music, RCA</i> Gr 5, v 1. <i>American Salute</i>—Gould Gr 1, v 1. <i>March</i>—Rossini, Britten <i>The Small Listener</i>—Bowmar <i>Dance of the Warriors</i>—Hanson <i>Parade</i>—Tansman.</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective.</p> <p>Step c of the learning activity provides a useful evaluation exercise. Do not try to test everybody in the one session—two or three children will suffice.</p> <p>Check that the children draw beats of a reasonable size, and encourage even spacing of the beats.</p> <p>Remember. It is the rhythmic flow of the action which is important.</p> <p>Difficulties?</p> <p>A child having difficulty with drawing the beat can be helped by</p> <p>a placing your hand over his and drawing the beat with him.</p> <p>b drawing the beat in the air.</p> <p>c drawing the beat on a partner's back. Change roles.</p>

FINAL EVALUATION OF 'BEAT'

After some months, you may wish to make some formal decisions concerning the achievement of your objectives. What precise tests (of a non-threatening nature) can you administer?

These simple tests have been slotted into your games and activities already, but they can now be used again to give you fairly reliable information.

- a Walk the beat of a song, unaided, stepping onto cards on the floor.**
- b Draw the beat of a song on chalkboard or paper. Watch for the children who are hesitating on a rest and not feeling the beat continuing through.**
- c Play a percussion instrument to the beat of a song.**

After the summer holidays – be prepared to start again!

RHYTHM

SPECIFIC OBJECTIVE

Children will

2 Demonstrate their recognition of ACCENT by

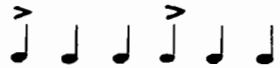
- a exploring accents in speech
- b the use of body movements to songs and recorded music
- c playing untuned percussion instruments
- d echo clapping

WHAT IS ACCENT?

When we speak, we naturally accent or emphasise certain syllables of words.

In music, we group our sounds in twos, threes or fours to give it shape.

To show these groupings, we usually accent or emphasise the first sound in each grouping.



Proceed to making the ACCENT conscious when the children are beginning to feel the BEAT confidently.

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities


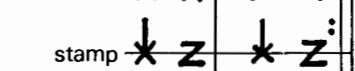
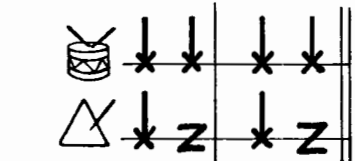
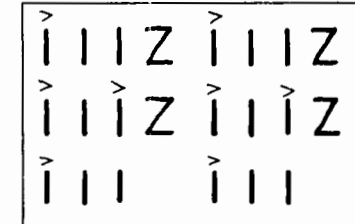
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of ACCENT</p> <p>a by exploring accents in speech</p>	<p>16 Have the children explore natural accents in speech.</p> <p>a Discuss and identify natural accents found in children's names. eg $\overset{\text{>}}$Carolyn, $\overset{\text{>}}$Fiona, $\overset{\text{>}}$Alexander, $\overset{\text{>}}$Timothy, $\overset{\text{>}}$John, $\overset{\text{>}}$Debbie.</p> <p>b Use the names of cars, foods, countries, animals or any other topic to find natural patterns and accents. eg $\overset{\text{>}}$elephant, $\overset{\text{>}}$rhinoceros, $\overset{\text{>}}$snail, $\overset{\text{>}}$Canada, $\overset{\text{>}}$America, $\overset{\text{>}}$Holland, $\overset{\text{>}}$Australia, $\overset{\text{>}}$banana, $\overset{\text{>}}$Mercedes.</p> <p>c In poems, chants and rhymes we do not accent every word but rather where a strong accent occurs after every third or fourth beat. This provides a lilt to our language. Ask the children to say the poems and clap the accents, eg</p> <p>In twos or fours</p> <p>$\overset{\text{>}}$Humpty Dumpty $\overset{\text{>}}$sat on a wall, $\overset{\text{>}}$Humpty Dumpty $\overset{\text{>}}$had a great fall. $\overset{\text{>}}$All the king's horses and $\overset{\text{>}}$all the king's men, $\overset{\text{>}}$Couldn't put Humpty together again.</p> <p>$\overset{\text{>}}$There was an old man in a $\overset{\text{>}}$tree, Who was $\overset{\text{>}}$horribly bored by a $\overset{\text{>}}$bee, When they $\overset{\text{>}}$said, 'Does it buzz?' He $\overset{\text{>}}$replied, 'Yes, it does, It's a $\overset{\text{>}}$horrible brute of a $\overset{\text{>}}$bee'.</p> <p>In threes</p> <p>$\overset{\text{>}}$Mummy has scissors, $\overset{\text{>}}$snip, snip, snip, $\overset{\text{>}}$Mummy has cotton, $\overset{\text{>}}$stitch, stitch, stitch, $\overset{\text{>}}$Mummy has buttons, $\overset{\text{>}}$one, two, three; She's $\overset{\text{>}}$making a dress, $\overset{\text{>}}$Just for me.</p>	<p>Involves—listening</p> <p>Materials</p> <p>a Rhythmic poems p. 308</p> <p>b <i>This Little Puffin</i>—nursery songs and rhymes compiled by E. Matterson.</p> <p>Grade levels</p> <p>Suitable for all grades but do be careful that any rhythmic poems you use with very young children are easily understood by them.</p> <p>Start this activity fairly early in the year.</p> <p>You can be developing beat recognition at the same time.</p>	<p>Refer to the specific objective.</p> <p>Ask the children to make a series of words to a theme or to find a simple limerick.</p> <p>As an individual exercise, children could mark the beats and discover the main accents by talking and clapping.</p>




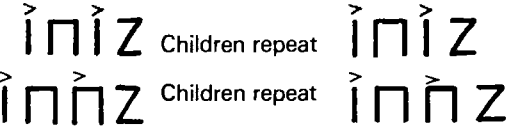





GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of ACCENT</p> <p>b by the use of body movements to songs and recorded music</p>	<p>17 a Do strong body movements appropriate to the song on the accented beats; eg</p> <p style="padding-left: 20px;">> Row, row, row your boat, > Gently down the stream > Merrily, merrily, >merrily, merrily, > Life is but a dream.</p> <p>To the following rhyme, turn the wheel with your partner on the accents.</p> <p style="padding-left: 20px;">The >wheels on the bus go >round and round, > Round and round, >round and round, > The >wheels on the bus go >round and round > All day >long.</p> <p>The children perform the actions suggested in the song on the accented beats. Continue with</p> <p style="padding-left: 20px;">The >horn on the bus goes >peep, peep, peep . . . > The >windscreen wipers go >swish, swish, swish . . . > The >people all bounce >up and down . . .</p> <p>b Use recorded music with strong, clearly audible accented beats.</p> <p>Let the children move naturally to the recorded music and observe the response to the accented beats. Feel the way the music moves using strong body movements, or perhaps a drum.</p>	<p>Involves—listening —moving —singing</p> <p>Materials</p> <p>Other songs and recorded music containing strong accents are</p> <p>a Songs</p> <p style="padding-left: 20px;"><i>Hammer man</i> p. 234 <i>Erie canal</i> p. 254 <i>See saw</i> p. 128 <i>Hullabaloobalay</i> p. 230</p> <p>b Records</p> <p style="padding-left: 20px;"><i>Adventures in Music</i>, RCA Gr 3, v 1. <i>Dagger dance</i>—Herbert Gr 1, v 2. <i>The elephant</i>—Saint-Saens Gr 1, v 1. <i>Pantomime</i> <i>The Small Listener</i>—Bowmar <i>Waltz</i>—Schubert.</p> <p>Grade levels</p> <p>Suitable for all grades. Use short songs and rhythmic poems for infants.</p>	<p>Refer to the specific objective.</p> <p>To evaluate the children's ability to identify accent, stand children in a circle facing outwards from the circle.</p> <p>They will find it difficult to merely 'follow' others.</p> <p>Or have them shut their eyes to perform the action.</p> <p>More practice needed?</p> <p>The teacher could provide more practice by asking the class to say and clap vocabulary used in other areas; eg word study, sequential word lists, social studies.</p>
<p>18 Incorporate accent into the activities, involving and developing a response to beat; eg</p> <p>a Step the beat and bend your knees on the accent.</p> <p>b Clap the beat and punch the palms of your hands on the accent.</p> <p>It would be a good idea to use this activity in conjunction with FOLLOW ME (Activity 1 p. 11).</p>	<p>Involves—listening —moving</p> <p>Grade levels</p> <p>Suitable for any age group. Keep in mind the coordination ability of very young children.</p>	<p>Test (informal)</p> <p>With children in pairs, one child taps the beat on the other child's shoulders while his partner taps only the accent on the waist of the other child.</p> <p>Note: while this activity is used here to measure recognition of accent, it is also an activity that could be the starting point for another lesson concentrating on accent.</p>	

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of ACCENT</p> <p>c by playing untuned percussion instruments</p>	<p>19 a Use songs the children sing in class; ie songs already known to the children. Divide the class so that one half taps the beat while the other half claps the accent.</p> <p>Repeat this activity using other combinations of body movements.</p> <p>eg snap </p> <p>stamp </p> <p>b When the children can confidently feel the accent using body movements, use untuned percussion instruments.</p> <p>Children will enjoy using percussion instruments. Use similar activities as before, substituting percussion instruments for body movements.</p> <p></p>	<p>Involves—listening</p> <ul style="list-style-type: none"> — moving — singing — playing <p>The children need to recognise the role accented notes play in the flow of music. If possible, try to ensure that accents are musically incorporated into songs and not exaggerated to the detriment of the song.</p> <p>Do use a variety of styles—say a lullaby with a light Indian bell playing the main accent as an accompaniment. Not all songs require strong, boisterous accents.</p> <p>Materials</p> <ul style="list-style-type: none"> a percussion instruments b known songs. <p>Grade levels</p> <p>Grades 3–6.</p>	<p>Refer to the specific objective.</p> <p>Ask the children to perform simple patterns at sight, such as</p> <div data-bbox="1404 266 1755 489" style="border: 1px solid black; padding: 5px; margin: 10px 0;">  </div> <ul style="list-style-type: none"> a Choose a child to play the drum on the accent. b Choose another child to play the beats on a selected percussion instrument. <p>Make a note of those children who have difficulties.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of ACCENT</p> <p>d by echo clapping</p>	<p>20 ECHOES</p> <p>Revise FOLLOW ME (p. 11) by concentrating activities on body movements in groups of twos and then threes. Do the following exercises in sequence.</p> <p>a Clap a number of times in a steady pattern—two, three or four.</p> <p>Start with two counts and have the children echo.</p> <p>Increase the number as the children become proficient.</p> <p>b Clap a simple 4-beat pattern</p> <p style="text-align: center;">  </p> <p style="text-align: center;">1 2 3 rest, children echo 1 2 3 rest</p> <p>c Add notes of different lengths</p> <p style="text-align: center;">  </p> <p style="text-align: center;">Children repeat</p> <p style="text-align: center;">Children repeat</p>	<p>Involves—listening —moving</p> <p>It is essential that the teacher gives the initial patterns in a very rhythmic manner, using strong and weak claps. Put hands on shoulders to indicate the one beat rest.</p> <p>Materials</p> <p>a Add these patterns to songs that the children have learnt.</p> <p>Remember  is the Kodaly symbol for  ie 2 half-beat notes. Play  in the time of .</p> <p>b If you wish to work in 'threes' suitable patterns could be:</p> <p style="text-align: center;">  </p>	<p>Refer to specific objectives.</p> <p>Difficulties?</p> <p>If difficulties are encountered in steps b and c, add words to the rhythmic patterns.</p> <p>Informal test</p> <p>Select individual children to be 'leader' and to provide the initial pattern.</p> <p>Before the pattern is clapped, the leader selects a child to reply.</p> <p>Does the child clap accurately and rhythmically?</p>
		<p>Grade Levels</p> <p>All grades, depending on length and complexity of patterns.</p>	

RHYTHM

SPECIFIC OBJECTIVE

Children will

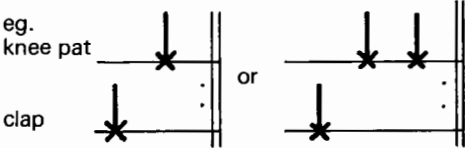
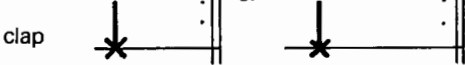


- 3 Demonstrate their recognition of beat groupings in TWOS and THREES according to the placement of the ACCENT

WHAT IS METRE?



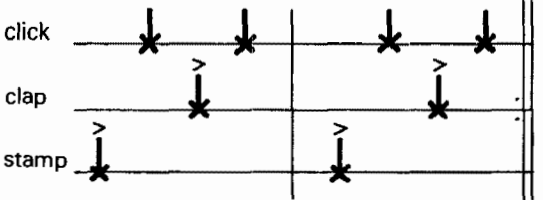
Metre is a fancy word used to tell people that the music is grouped in twos, threes or fours, and bar lines are used each time a group is repeated.






















GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>3 Demonstrate their recognition of beat groupings in TWOS or THREES according to the placement of the accent (METRE)</p>	<p>21 Perform the pulse beat of songs in $\frac{2}{4}$ and $\frac{3}{4}$ time using body movements.</p> <p>Choose a 'loud' or 'strong' body movement for the main accents; eg clap or stamp.</p> <p>Ask the children to do this to known songs. The teacher and the children decide together which pattern fits the song.</p> <p>eg. knee pat </p> <p>clap </p> <p>While we are concentrating on accent, do not use excessive sound levels for illustration.</p>	<p>Involves—listening —moving —singing</p> <p>Read again the notes and resources for Activity 19.</p> <p>Materials</p> <p>Songs</p> <p>a in $\frac{2}{4}$</p> <p><i>Old MacDonald</i> p. 138 <i>See saw</i> p. 128 <i>The old Palmer song</i> p. 242</p> <p>b in $\frac{3}{4}$</p> <p><i>Snowy River roll</i> p. 246 <i>Tum balalyka</i> p. 284 <i>We wish you</i> p. 200 <i>The autumn leaves</i> p. 151</p>	<p>Refer to the specific objective.</p> <p>Informal test</p> <p>a Teacher sings or plays a song either known or unknown to the class.</p> <p>b As the song is heard a second time a selected child draws lines on the chalk-board, to represent the beats contained in the first phrase.</p> <p>eg  etc</p> <p>c On the third hearing, the child colours over the accented beats with coloured chalk.</p>
<p>22 A visual representation of accent and beat can be provided with coloured cards.</p> <p>Choose a 'strong' colour for the accent and a contrast (pale) for the beat; eg</p> <p></p> <p>a The children select two body movements, a loud (strong) sound such as a clap and a softer sound; eg knee pat.</p> <p>b The teacher arranges patterns with cards on the ledge of the chalkboard and the class performs. Use twos and threes in your groupings.</p> <p>c Add groupings to appropriate songs.</p>	<p>Involves—listening —moving —reading</p> <p>Materials</p> <p>Coloured cards, about 18 cm long and 4 cm wide. Vary the colours.</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective</p> <p>Ask a child to make up a body movement pattern using two contrasting movements—loud and soft; eg stamp/knee pat. Select another child to put the pattern into the coloured cards. Make a note of the children who consistently cannot make the pattern with the cards.</p>	

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their recognition of beat groupings in TWOS or THREES according to the placement of the accent (METRE)</p>	<p>23 Observe how the accents divide beats into recognisable groups.</p> <p>a Listen to different types of recorded music; ie music which moves in different times, or has a different number of beats in its groups.</p> <p>Listen for the accented beats and see if you can count the number of beats between each strong beat or accent.</p> <p>Draw a picture to represent this; eg for a march.</p>	<p>Involves—listening —moving —playing</p> <p>Materials <i>Adventures in Music</i>—RCA a Twos or fours Gr 3, v 1. <i>March past of the kitchen utensils</i>—Vaughan Williams. Gr 4, v 2. <i>Stars & stripes forever</i>—Sousa Gr 1, v 1. <i>Ballet of unhatched chicks</i>—Moussorgsky b Threes Gr 5, v 2. <i>Minuetto</i>—Mozart Gr 2, v 1. <i>Waltz</i>—Meyerbeer</p> <p>Grade levels All grades. Activity No. 22 is a useful introduction to this activity.</p>	<p>Refer to the specific objectives.</p> <p>Test (informal) On large sheets of paper, ask the children to draw the beat to a song or recorded music, making the accent 'taller'; eg</p>  <p>Be prepared to give the children a great deal of practice with the learning activity before attempting this informal test.</p> <p>Take another look Return to clapping and knee patting activities, pairing the very insecure child with a secure child in a mirror image position; eg clap hands together on accent, pat knees on other beat.</p>
	 <p>b Look and listen for the different beat groupings in the songs that the children sing or recorded music, i.e. Is the accent on every second, third or fourth beat?</p> <p>Use body percussion and untuned percussion instruments to emphasise the accent.</p> 		

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their recognition of beat groupings in TWOS and THREES according to the placement of the accent (METRE)</p>	<p>24 TWOS AND THREES</p> <p>a Have the children chant the following while touching the parts of the body indicated:</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <i>Oliver</i> (Head </div> <div style="text-align: center;">  <i>Twist</i> head </div> <div style="text-align: center;">  <i>can't do</i> arms </div> <div style="text-align: center;">  <i>this</i> arms) </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  <i>Touch his</i> (Knees </div> <div style="text-align: center;">  <i>knees,</i> knees </div> <div style="text-align: center;">  <i>touch his</i> toes </div> <div style="text-align: center;">  <i>toes</i> toes) </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  <i>Clap his</i> (Clap </div> <div style="text-align: center;">  <i>hands and</i> clap </div> <div style="text-align: center;">  <i>over we</i> "wash the dishes" movement) </div> <div style="text-align: center;">  <i>go</i> </div> </div> <p>Ask the children how many times they did each movement.</p> <p>The steady beats were in groups of two.</p> <p>b Change to three.</p> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  <i>Oliver Twist Twist can't do this this</i> </div> <div style="text-align: center;">  <i>Touch his knees knees touch his toes toes</i> </div> <div style="text-align: center;">  <i>Clap his hands hands and over we go go.</i> </div> </div> <p>Which row of lines, the top or the bottom, show the beats grouped into sets of two, three?</p>	<p>Involves—listening —moving</p> <p>Materials</p> <p>Refer to the following rhythmic poems and treat in twos and threes.</p> <p><i>Come to dinner</i> <i>Tick tock</i> <i>Frogs jump</i></p> <p>p. 309 p. 308 p. 308</p> <p>Grade levels Grades 3–6.</p>	<p>Refer to the specific objective</p> <p>Draw the following patterns on the chalkboard.</p> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;">   </div> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;">   </div> <p>Ask individual children, small groups or the whole class to perform <i>Oliver Twist</i> to the pattern you select.</p>

RHYTHM

SPECIFIC OBJECTIVE





Children will

- 4 Demonstrate their recognition of RHYTHMIC PATTERNS by**
- a** exploring the natural speech rhythms of familiar words
 - b** constructing and performing interesting word patterns to form a short rhythmic composition
 - c** creating and performing contrasting word patterns, using body movements and recorded music as an accompaniment
 - d** clapping and identifying the patterns of known songs
 - e** exploring and treating a variety of rhythmic patterns using the symbols **I** **∩** and **Z**
 - f** echo clapping
 - g** performing body movements to poems
 - h** performing rhythmic patterns in unison and as rounds
 - i** playing rhythmic arrangements for untuned percussion instruments
 - j** exploring long and short sound sources and using these sounds to form non-metred compositions





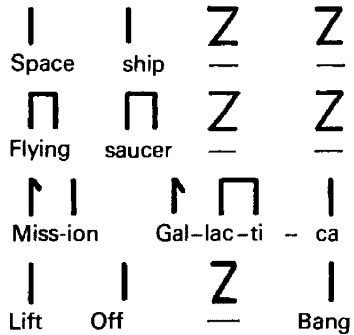




WHAT IS RHYTHMIC PATTERN?

A simple way of describing pattern in music is to say that it is the rhythm of the words in a song. The pattern decorates the beat. If you want to know more, read the Theory Workbook, (p. 311).




GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>a by exploring the natural speech rhythm of familiar words.</p>	<p>25 WORD RHYTHMS</p> <p>a Individual words</p> <p>Take the children through the sequence as far as they are able to go.</p> <p>Have the children say and clap the pattern of many words. Start with their own names.</p> <p>Objects in the room can be clapped, toys, cars, food, football teams, etc.</p> <p>Later, instead of clapping, have the children play these rhythm patterns on their knees, heads, shoulders.</p> <p>Next, use drums and other percussion instruments to play the patterns. Make sure that the word is spoken each time.</p> <p>b Combining words</p> <p>After children have become proficient in clapping words individually, combine these to make longer patterns. Start once again with children's names.</p> <p>Mary Peter Chris-to-pher John</p> <p>Have the children step these rhythms, clap them, play them on percussion instruments, just as they did with individual words.</p> <p>Cars are always a favourite.</p> <p>Cadillac Volkswagen Holden Ford</p>	<p>Involves—listening —moving —playing</p> <p>Materials</p> <p>Before taking this activity, it is important that you make yourself familiar with the rhythmic structure of the words that you think might be used.</p> <p>eg  Collingwood Richmond</p> <p> Spinning top Green jelly etc.</p> <p>Often songs contain interesting words that can be clapped,</p> <p>eg <i>Li'l Liza Jane</i> p. 167</p> <p></p> <p>or <i>Michael Finnigan</i> p. 150</p> <p></p> <p>Clap these patterns as an accompaniment to the songs.</p> <p>Grade levels</p> <p>All grades. But the junior grades will probably need to explore the rhythms of fairly simple words for quite a long time.</p>	<p>Refer to the specific objective</p> <p>This activity should be conducted as frequently as possible and not confined only to the music lesson.</p> <p>No specific test is advised for this activity—just lots of practice.</p> <p>Take another look</p> <p>If some children have difficulty in clapping multi-syllable words, give them practice in clapping and stepping one-syllable words and then two-syllable words.</p> <p>Another helpful remedial activity is to pair the child with one who can cope, the secure child tapping the word(s) on the other's shoulders; the insecure child copies by returning the word(s) in the same manner.</p> <p>Play 'I Hear With My Little Ear'. This is an auditory awareness game designed to help the child listen more accurately. A child claps the pattern of an object in the room and the others guess its name.</p>




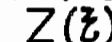

















GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION																								
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>b by constructing and performing interesting word patterns to form a short rhythmic composition</p>	<p>26 ACCOMPANYING WORD RHYTHMS</p> <p>Select a theme (eg insects) and choose four rhythmically contrasting words or phrases; eg</p> <p>blowfly, bugs and beetles, big fat bumble bee, dragon fly.</p> <p>Divide the class into four groups and allot a word or phrase to each group.</p> <p>Start one group saying 'blowfly' very slowly accompanied by finger snapping.</p> <p></p> <p>blowfly blowfly blowfly blowfly</p> <p>This group continues to the end. After the first group has said 'blowfly' four times, the next group joins the first, saying 'bugs and beetles' and performing alternating knee pats.</p> <p></p> <p>bugs and beetles bugs and beetles</p> <p>This group also keeps going. After four more times the next two groups start. One group says 'big fat bumble bee' and accompanies this by clapping and the other group says dragon fly, stepping the pattern on the spot.</p> <p></p> <p>big fat bumble bee big fat bumble bee</p> <p></p> <p>dragon fly dragon fly</p> <p>All four parts continue getting louder and louder then gradually softer, stopping one by one, until only 'blowfly, blowfly' is left.</p>	<p>Involves—listening —moving —playing</p> <p>Materials</p> <p>a Use other themes to generate new word rhythms.</p> <p>eg Space:</p> <p></p> <p>b The 'insect' Word Rhythms could be added to <i>Shoo Fly</i> p.176.</p> <p>Add them one at a time using body movements for one or two patterns and untuned percussion for the remainder.</p> <p>eg  = blowfly  = bugs and beetles  = dragon fly  = big fat bumble bee</p> <p>Decide how long you wish each pattern to continue.</p>	<p>Refer to your specific objective</p> <p>Game—informal test</p> <p>Play this game in the same way as the 'insect' activity.</p> <p>Divide the class into small groups of 3–4 people.</p> <p>Ask each group to compose a set of word patterns.</p> <p>Have each group perform their composition.</p> <p>Tape the performances: Encourage the children to evaluate their own work.</p> <p>Prepare a sheet for each child to fill in.</p> <table border="1" data-bbox="1432 651 1801 1323"> <thead> <tr> <th></th> <th>ALWAYS</th> <th>SOMETIMES</th> <th>NEVER</th> </tr> </thead> <tbody> <tr> <td>Did the words make interesting patterns?</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Did the players keep the beat?</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Did each part come in at the right time?</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Did the players use loud and soft?</td> <td></td> <td></td> <td></td> </tr> <tr> <td colspan="4">Does it need more practice?</td> </tr> </tbody> </table>		ALWAYS	SOMETIMES	NEVER	Did the words make interesting patterns?				Did the players keep the beat?				Did each part come in at the right time?				Did the players use loud and soft?				Does it need more practice?			
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GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>c by creating and performing contrasting word patterns, using body movements and recorded music as an accompaniment</p>	<p>27 MORE WORD PATTERNS WITH PERCUSSION ACCOMPANIMENT</p> <p>Theme: Red Indian War</p> <p>a Ask the children to say the following verse rhythmically:</p> <p><i>Big Chief Sitting Bull, Hiawatha Brave, Painted teepee, Arrowhead War drums grave.</i></p> <p>b Add the beat with a word such as tom-tom. Pretend to beat the war drum with one fist on top of the other.</p> <p style="text-align: center;"> tom-tom tom-tom</p> <p>c Mark the accents (first and third beats) with words such as:</p> <p style="text-align: center;"> Z Z Ho — Ho — (slow Indian movements)</p> <p style="text-align: center;"></p> <p>d Add a pattern, perhaps for the frightened squaws (high voice)</p> <p style="text-align: center;">Z Z — ee — ee</p> <p style="text-align: center;"></p> <p style="text-align: center;"></p> <p>e Add another word pattern to send the war message to other tribes.</p> <p style="text-align: center;"> m Pale faces and hor-ses (low whisper)</p> <p style="text-align: center;">Rub hands together to the pattern.</p> <p>f Transfer body movements to suitable percussion instruments.</p> <p>g Add patterns to 'Dagger Dance' (see resources).</p>	<p>Involves—listening —moving —playing</p> <p>Materials</p> <p>a If desired, appropriate costume aids such as headdress etc.</p> <p>b <i>Adventures in Music RCA</i> Gr 3, v 1. <i>Dagger dance</i>—Herbert</p> <p>c Non-tuned percussion instruments, such as drum, claves, triangle, etc.</p> <p>Do not hesitate to use the instruments made by the children.</p> <p>Grade levels Grades 3–6.</p>	<p>Refer to the specific objective As for Activity 26.</p> <p>Any problems?</p> <p>a There may be some difficulty with the 'squaws' pattern as they are required to use only the un-accented beats. The body movements will help. However, when transferring the movements to untuned percussion eg triangle—ask the squaws to move their <i>hand</i> away from the instrument on the first beat and play on the second beat etc. This should only be a small movement otherwise they may miss hitting the triangle on the next beat.</p> <p>b Add the parts to the verse one at a time.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

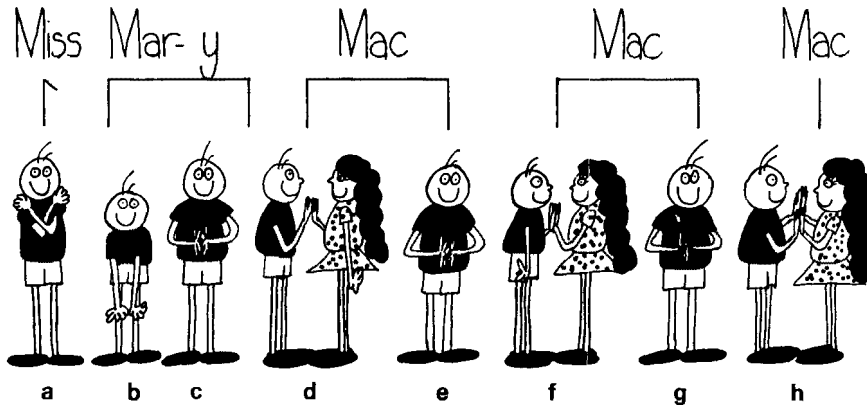
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>d by clapping and identifying the patterns of known songs</p>	<p>28 a Clap the rhythmic pattern of known songs which contain only  and  contain  and  contain more complex rhythmic components.</p> <p>b Identify known songs Child or teacher claps the pattern of the words of a known song. The remainder of the grade identify the song. Give titles of 3 songs from which to choose.</p> <p>c Recognise a known song from 3 examples in blank notation</p> <p>eg 1 - - - - - 2 - - - - - 3 - - - - -</p> <p>Which pattern is Hickory Dickory Dock?</p> <p>d Child plays one of the above rhythms. Class identifies which one is performed.</p> <p>Clap the pattern with the hands while walking or stepping the beat with feet as the class sings.</p> <p>Play the pattern on a simple non-tuned percussion instrument as everyone sings.</p>	<p>Involves—listening —moving —singing</p> <p>Materials</p> <p>a Some songs using  </p> <p><i>Lucy Locket</i> p. 130 <i>Bye baby bunting</i> p. 130 <i>Frere Jacques</i> p. 210 <i>Minor key round</i> p. 267</p> <p>b Some songs using  and </p> <p><i>Hot cross buns</i> p. 131 <i>Candle burning bright</i> p. 148 <i>Taffy</i> p. 151</p> <p>c Some songs using more complex rhythms</p> <p><i>Somebody's knocking</i> p. 142 <i>Hey ho, anybody home</i> p. 211</p> <p>d Percussion instruments required.</p>	<p>Refer to the specific objective</p> <p>This activity contains its own 'built-in' evaluation procedure. Do not forget to jot down the names of those children (and <i>not</i> on the chalkboard, please) who constantly cannot identify known song patterns when clapped.</p> <p>The best cure is to do a lot of clapping patterns. Two or three minutes every day should result in a dramatic improvement.</p> <p>Play the 'I hear with my little ear' game, using individual children to clap patterns of songs. This will make it more fun and you will gain valuable information about their pattern and aural skills.</p>
<p>e by exploring and treating a variety of rhythmic patterns using the symbols  and </p>	<p>29 MOBILE ROOF GAME</p> <p>Draw 5 beats on the chalkboard, ie     </p> <p>Ask children to clap these 5 beats. Ask some to step it. The teacher then claps     </p> <p>and asks the children which beat was altered. After the children have identified the third beat as the altered beat, proceed as follows.</p> <p>How many sounds did you hear on the third beat? (2) How can we write it down? Teacher writes pattern on chalkboard.</p> <p>Select children to create new patterns with the 'mobile roof' and have individual children and the class clap these. Use chalkboard and/or individual papers and pencils.</p>	<p>Involves—listening —moving</p> <p>Materials</p> <p>Chalkboard and chalk, paper and pencils. Dead matches (large quantity).</p> <p>Cuisenaire Rods can be successfully substituted for matches.</p> <p>Grade levels</p> <p>Suitable for any grade, once you have introduced </p>	<p>Give all children at least 6–8 used matches and ask them to make new patterns with them on their desks. Individual children clap and step their patterns.</p> <p>Make a note of those who do not understand the concept and give them extra opportunities.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p>	<p>30 'PASS ON THE MESSAGE' GAME</p> <p>a One person makes up a pattern to clap (the message). The message is sent around the circle without hesitation. A person is out if he fails to transmit the message correctly without hesitation.</p> <p>b Once the children are proficient at sending one message, the leader can send other messages at spaced intervals.</p> <p>c Send a child out of the room. Choose 3 or 4 children who are allowed to change the message. The other children must still send the correct message. When the child returns to the room he watches the message being transmitted around the circle and indicates which children changed the message.</p> <p>d Relay. Form the children into 2 or 3 teams. Using  the leaders of the teams each make up a rhythmic pattern (message) which they write down on a piece of paper. Turn the papers face down. Each leader taps his pattern on the hand of the person behind him and the pattern is so passed down the line. The last person of each team writes the message on the chalkboard and the class compares the messages with the originals. Score a point if the team is correct.</p> <p>If you really want to develop some interesting patterns, ask the leaders to write patterns for other teams!</p>	<p>Involves—listening —moving</p> <p>Help the child who makes up the pattern by restricting the patterns to 4-beat patterns initially.</p> <p>Materials Paper, pencils.</p> <p>Grade levels All grades.</p>	<p>Refer to the specific objective</p> <p>Those who cannot imitate the pattern will be easily recognised.</p> <p>More practice needed? Lots of incidental echo clapping of simple patterns.</p>
<p>f by echo clapping</p>			




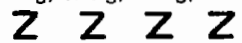
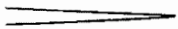
GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
Children will 4 Demonstrate their recognition of RHYTHMIC PATTERNS g by performing body movements to poems	31 MISS MARY MAC Children play in pairs. The sequence of movement is a arms crossed across chest to pat shoulder b slap knees c clap hands together d clap right hand with partner's right hand e clap hands together f clap left hand with partner's left hand g clap hands together h clap both hands with partner's hands This sequence is repeated for each line of the song.	Involves —listening —moving —chanting or singing Practise the movement pattern to a steady beat before learning and adding verse. Remember—the chant has an off-beat start. The first strong beat is on the first 'Mac'. eg Miss Mary ^{>} Mac Mac Mac Grade levels More suitable for middle and senior grades.	Refer to the specific objective Your evaluation in this activity is concerned with a whether the class can maintain the movement pattern without words. Make it a fun thing and have several children perform the movements together, while the class taps the beat on their shoulders. Change roles. (This is part of your lesson, of course.) b whether they can perform the movements to the words. Use a similar procedure, the class saying the words while different groups perform the movements. This, of course, is a logical part of the teaching procedure, but it also serves the function of the teacher and the children analysing the resultant performances.

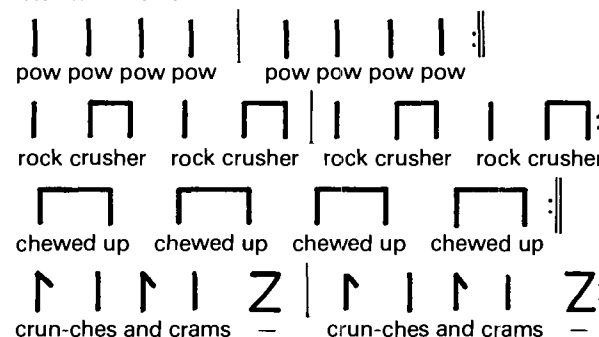


*Miss Mary Mac Mac Mac
All dressed in black, black, black
With silver buttons, buttons, buttons
All down her back, back, back
She asked her mother, mother, mother
For fifty cents, cents, cents
To see the elephant, elephant, elephant
Jump over the fence, fence, fence.
He jumped so high, high, high
Nearly touched the sky, sky, sky
And didn't come back, back, back
Till the fourth of July, July, July.*

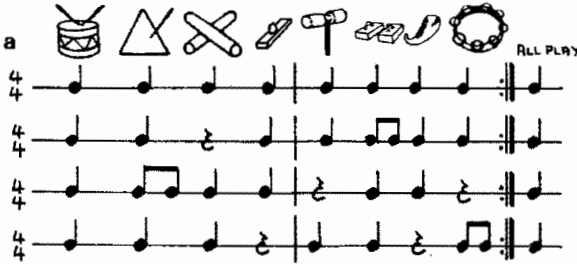
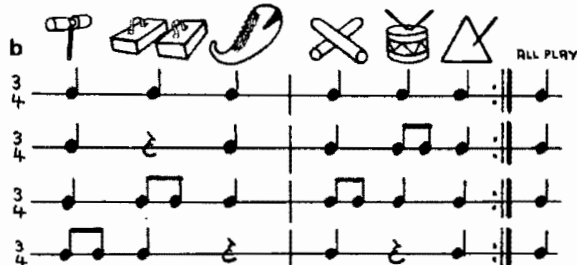
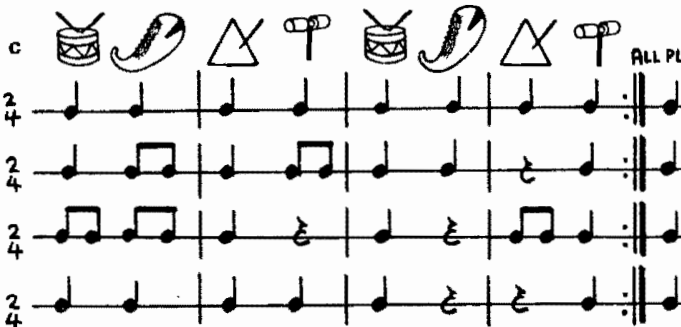








GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>g by performing body movements to poems</p>	<p>32 RHYTHMIC CHANTS</p> <p>Try to develop a rhythm chant such as the following, with your class.</p> <p>If they can cope with saying the sounds rhythmically, transfer the speech patterns to body movements and/or instruments.</p> <p><i>f</i>  Bing, bang, noisy, beat</p> <p><i>f</i>  Crash, crash, clatter</p> <p> Louder, louder, louder, bong</p> <p><i>fff</i> Clang, clang, clang, clash </p> <p>(Silence—think the beats)</p> <p></p> <p><i>pp</i> tippy, tippy, tippy, toe</p> <p><i>ppp</i> sh, sh, softly, go</p> <p>(gradually fade away)</p> <p>This word pattern may also be performed as a round.</p>	<p>Involves—listening — moving — playing</p> <p>a Further activities for loud and soft, can be found on pages 95–100.</p> <p>b The performance of this rhythmic composition should be conducted. Choose individual children to take a turn as conductor. Watch that a steady beat is maintained throughout and indicate when to get louder or softer. Conducting patterns may be found on p. 316.</p> <p>c Refer to glossary for explanation of symbols</p> <p>Materials</p> <p>Other nonsense syllables: Slurp, burp, buzzy, beep.</p> <p>Bleep, bloymp, blanketty blanks.</p> <p>Short, snort, staggered and shocked.</p> <p>Gnawing, pawing, sniffing, squiffing, splash, blurp, kerchup.</p> <p>Grade levels</p> <p>Suitable for all grades, particularly Grades 3–6.</p>	<p>Refer to the specific objective</p> <p>Divide the class into small groups and have them make up their own chant. You could list some nonsense words on the chalkboard that they and you have thought of together. Did the children's behaviour affect the quality of their work?</p> <p>Tape the result and encourage them to analyse the results — interesting patterns? — enough contrast between patterns?</p> <p>When thinking the 4 silent beats, have the children tap their fingers. Practise the line before and after the silences as a little unit on its own.</p>

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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION																																													
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>h by performing rhythmic patterns in unison and as rounds</p>	<p>33 MORE RHYTHMIC CHANTS</p> <p>The following rhythmic chant would be a useful associated activity in conjunction with the song 'Hammer Man'.</p>  <p>AND</p> <p>Try this with a sea shanty.</p> <table border="1" data-bbox="281 707 1003 1085"> <tr> <td></td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> </tr> <tr> <td>First person</td> <td>Heave</td> <td>ho</td> <td>Z</td> <td>pull</td> <td>Heave</td> <td>ho</td> <td>Z</td> <td>pull</td> </tr> <tr> <td>Second person</td> <td>Z</td> <td>Z</td> <td>ugh</td> <td>Z</td> <td>Z</td> <td>Z</td> <td>ugh</td> <td>Z</td> </tr> <tr> <td>Third person (rising voice)</td> <td>Hall-iard</td> <td>rope</td> <td>Hall-iard</td> <td>rope</td> <td>Hall-iard</td> <td>rope</td> <td>Hall-iard</td> <td>rope</td> </tr> <tr> <td>Fourth person (growl)</td> <td>Swab</td> <td>Z</td> <td>decks</td> <td>Z</td> <td>Swab</td> <td>Z</td> <td>decks</td> <td>Z</td> </tr> </table>		1	2	3	4	1	2	3	4	First person	Heave	ho	Z	pull	Heave	ho	Z	pull	Second person	Z	Z	ugh	Z	Z	Z	ugh	Z	Third person (rising voice)	Hall-iard	rope	Hall-iard	rope	Hall-iard	rope	Hall-iard	rope	Fourth person (growl)	Swab	Z	decks	Z	Swab	Z	decks	Z	<p>Involves—listening —moving</p> <p>Materials</p> <p>a Chants written clearly on charts or chalkboard.</p> <p>b Transfer body movements to untuned percussion—choose appropriate instruments to suit nature of song.</p> <p>c Related songs <i>Hammer man</i> p. 234 <i>Hullabaloobalay</i> p. 230</p> <p>d Related records <i>Adventures in Music; RCA Gr 2, v 2. Troika—Prokofieff.</i></p> <p>This little piece contains some fluctuations of tempo. The opening section is slow. Feel the beat saying 'pow pow pow pow'.</p> <p>Add 'rock crusher' and 'crunches and crams' as contrasting patterns.</p> <p>The second section is much faster.</p> <p>Can the children identify the rhythmic pattern with which this section is introduced ('chewed up')?</p> <p>Keep the four patterns going.</p> <p>Grade levels Grades 3–6</p>	<p>Refer to the specific objective</p> <p>As for Activity 32.</p> <p>Both chants could be developed into rounds. The children will have to feel the beat clearly, to gain the correct entry.</p> <p>Tape the result and have the class listen to it several times, tapping their fingers as they listen.</p> <p>Concentrate on one part each time to determine whether they maintain their pattern accurately and whether they commence at the correct time.</p> <p>Take another look</p> <p>Practise as a unison piece. Try just two patterns as a round and extend to include the remaining patterns.</p>
	1	2	3	4	1	2	3	4																																								
First person	Heave	ho	Z	pull	Heave	ho	Z	pull																																								
Second person	Z	Z	ugh	Z	Z	Z	ugh	Z																																								
Third person (rising voice)	Hall-iard	rope	Hall-iard	rope	Hall-iard	rope	Hall-iard	rope																																								
Fourth person (growl)	Swab	Z	decks	Z	Swab	Z	decks	Z																																								
	<p>a Practise each chant separately, putting in appropriate movements to the patterns—chant the words.</p> <p>b Perform four parts simultaneously or as a round.</p> <p>c Add movements to a sea shanty sung by the class—lip the chants to help you keep the patterns in time.</p>																																															

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>i by playing rhythmic arrangements for untuned percussion instruments</p>	<p>34 RHYTHMIC ARRANGEMENTS FOR UNTUNED PERCUSSION</p> <p>a</p>  <p>b</p>  <p>c</p> 	<p>Involves—listening —playing</p> <p>Materials</p> <ul style="list-style-type: none">  = drum  = triangle  = claves  = woodblock  = tambourine  = sand blocks  = guiro  = cymbals 	<p>Refer to the specific objective</p> <p>Tape the performance of each arrangement. Ask the children to analyse the performance by providing a few evaluation questions on a sheet.</p> <p>eg Did the players keep a steady beat?</p> <p>Which instruments missed their beat?</p> <p>Was the final 'all play' played together.</p> <p>Too hard?</p> <p>Return to clapping of patterns in a particular arrangement. Swap players around thus providing for the child who is unable to maintain concentration on a particular part.</p> <p>If there are still difficulties, reduce the number of instruments playing.</p>
	<p>With each arrangement: clap each line in turn, putting rests on shoulders.</p> <p>Then transfer to percussion instruments. Play each line separately. Now play through each arrangement in its entirety, omitting the 'all play' note until the end of the last line.</p>	<p>Refer to Theory Workbook for explanation of time signatures (p 317).</p> <p>Children (and adults) find this rather demanding because of the precision playing required. Although challenging, the children gain a great sense of satisfaction from performing these little arrangements. Their feelings of enjoyment and musical satisfaction are heightened by their developing awareness of contrasting tone colours.</p> <p>Grade levels</p> <p>Grades 5 and 6.</p> <p>But you could try it with younger children if you like.</p>	

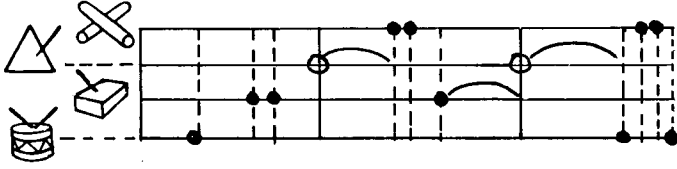
WHAT DOES NON-METRICAL MEAN?

This extraordinary term merely means that the music is *not* organised into regular groupings.

What you will find is that a non-metrical composition seems to be a random arrangement of sound, such as 'signals' determined by the conductor or sounds put together to form a sound picture.

If you want to know more read EXPERIMENTS WITH SOUNDS (p. 290).

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of RHYTHMIC PATTERNS</p> <p>j by exploring long and short sound sources and using these sounds to form a non-metred composition.</p>	<p>35 NON-METRICAL PATTERNS</p> <p>Interesting patterns can be made by exploring and using instruments or objects that make long or short sounds. Rather than playing in regular patterns, we can let the sounds die away naturally or stop them when we want a particular effect.</p> <p>a Have each child in turn produce an interesting sound from an instrument of their own choice.</p> <p>Determine, as a class, in which order these sounds could be played. eg 'Let's have the gong and when that really dies away what sound would you like to hear? Now that we have tried these two sounds, what could we use for our next sound? Let's hear what that much sounds like'. Continue in this manner.</p> <p>b Make a list of long and short sounds and the sources of these sounds.</p> <p>eg triangle—long sound voice —long sound short sound claves —short sound.</p> <p>c Encourage the children to make up their own percussion piece with an interesting combination of long and short sounds on instruments. Generally, have only one or two instruments playing at once so that the quality of each sound can be heard. Try writing it down. The vertical lines represent the relative amount of time between each sound.</p>	<p>Involves—listening —playing —creating</p> <p>Want more ideas for exploring sounds? Turn to page 290.</p> <p>Materials</p> <p>a Environmental objects that make interesting long and short sounds eg horseshoes, paper.</p> <p>b Instruments that make long and short sounds. These include untuned percussion and tuned percussion such as glockenspiels chime bars xylophones.</p> <p>Grade levels</p> <p>Suitable especially for Grades 5 and 6. However, at a simple level, suitable also for Grades 3 and 4. Infant grades should certainly explore long and short sound sources.</p>	<p>Refer to the specific objective</p> <p>Tape the result and ask the children to evaluate the results</p> <p>They could consider, in conjunction with you, the following questions.</p> <p>a How many long sounds—how many short sounds?</p> <p>b Was the composition interesting or boring? Were there too many long sounds one after the other? too many short sounds in a row? a variety of long and short sounds? not enough repetition of each type of sound?</p> <p>Make this a checklist, if you like, for each child to fill in with a tick for the appropriate rating.</p> <p>eg VG/good/needs attention</p> <p>By now you must have collected some interesting and valuable data about the children. This will give you an overall picture of the child, useful not only for music but in other areas as well.</p>
			
	<p>Next step: Discuss how you can make longer sounds short short</p> <p>(damping instrument with fingers to stop vibration) and shorter sounds longer by quickly repeating the sound.</p>		

RHYTHM

SPECIFIC OBJECTIVE

Children will

5 Demonstrate their recognition of SYNCOPATION by

- a playing patterns which shift the accent to a beat other than the first beat
- b hearing and performing the rhythmic pattern (syn-co-pa)

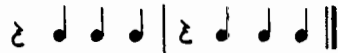
SYNCOPATION?

Roll this word around your tongue!

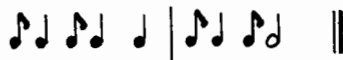
Syncopation is simply the emphasis or accent of normally weak beats of the bar.



Sometimes the first beat (usually the accented beat) is removed altogether.



or a beat may be shortened, thus disturbing the regular beat.







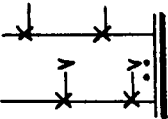
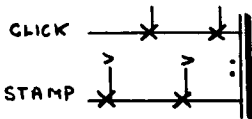
Often a beat is tied over the barline to the strong beat.










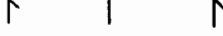



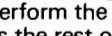

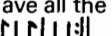
Syncopation can 'jazz up' our music and the effect is exciting and bouncy.

HAVE FUN!

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>5 Demonstrate their recognition of SYNCOPATION</p> <p>a by playing patterns which shift the accent to a beat other than the first beat.</p>	<p>36 a Revise Activity 22 (Rhythm) in the following manner:</p> <p>The teacher performs a series of four beats, using loud movements (eg clap) and soft movements (eg knee pat).</p> <p>A selected child arranges coloured cards according to the loud/soft pattern that has been performed.</p> <p>eg </p> <p>Were they grouped in twos or threes?</p> <p>b The teacher now performs the same sequence of four beats, shifting the strong and loud sound to a different beat.</p> <p></p> <p>knee pat clap knee pat clap</p> <p>Select another child to arrange the cards in the new sequence.</p> <p></p> <p>Select two or three children to perform this new sequence as the rest of the class performs the first sequence using stamp and click (fingers snap)</p>	<p>Involves—listening —moving —singing —reading</p> <p>It is important that you do Activity 22 (Rhythm) a number of times before commencing this activity.</p> <p>Problems with syncopation are likely to occur if the children have not developed a strong security in beat. So do continue giving the children many beat experiences, combined later with simple patterns. If the underlying beat can be felt there will be little difficulty in maintaining the syncopated pattern.</p> <p>Materials</p> <p>a coloured cards (see Activity 22 p. 33)</p> <p>b untuned percussion instruments</p> <p>c Known songs. Use songs with regular accents so that the accompanying pattern will provide an interesting contrast.</p> <p><i>Mary had a baby</i> p. 222 <i>Bound for South Australia</i> p. 240</p>	<p>Refer to the specific objective</p> <p>Select known songs that move in twos or fours. As the children sing, ask individual children or small groups of children to perform a given pattern as an accompaniment eg <i>Zum gali gali</i> p. 160</p> <p></p> <p>First aid</p> <p>If the small groups or individuals have difficulty in maintaining the accompanying pattern, ask all the children to clap and knee pat the pattern as the taped version of the song is played.</p>
<p>e.g. * knee pat</p> <p>CLAP</p>	<p></p> <p></p>	<p>Grade levels</p> <p>Suitable for all grades once the beat is felt securely.</p>	
	<p>Add the sequences using the accent on the weak beat (*) to a song that moves in twos or fours. Select a few children to play the sequence on untuned percussion instruments. Discuss which instruments will represent the loud and soft sounds.</p> <p>Discuss with the children the effect of adding the sequence to the song. Did it make the performance more interesting? Happier? Bouncier?</p> <p>Use the same procedure, working in threes.</p>		

GENERAL OBJECTIVE: The children will acquire an understanding of RHYTHM and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>5 Demonstrate their recognition of SYNCOPATION</p> <p>b by hearing and performing the rhythmic pattern</p> <p style="text-align: center;">  (syn-co-pa). </p>	<p>37 Introduce  through a song which features this rhythmic pattern. eg <i>Wake snake</i> or <i>Li'l Liza Jane</i>, Make sure the class knows the song well.</p> <p>The following activities should be carried out while the children are singing the song.</p> <p>a Have the children sing the song while stepping the beat on the spot.</p> <p>b Clap the pattern of the words (the rhythm).</p> <p>c One half of the class steps the beat on the spot the other half clap the rhythm.</p> <p>d Everyone steps the beat on the spot while clapping the rhythm at the same time.</p> <p>e Walk the beat and clap the rhythm.</p> <p>f Isolate the  pattern which features in the song. Work with a partner.</p> <p>One child stands behind the other; the front child claps the beat, the back child pats the pattern on his partner's shoulder as an ostinato (ie keep repeating it). The children keeping the beat sing the song, those tapping the ostinato say syn-co-pa/taa taa. Reverse roles.</p> <p>Both children face each other. One pats the beat on his partner's waist, the other pats the pattern on his partner's shoulders as ostinato. The children doing the ostinato say syn-co-pa/taa taa. Reverse roles.</p> <p>g Everyone sings the song and claps the pattern as an ostinato. </p> <p>h Select children who are performing the pattern capably to play it as an ostinato to the song on claves, woodblock, etc.</p> <p>i Use the syncopated pattern as an ostinato to other known songs which have either 2 or 4 beats in the bar and use the  pattern eg <i>Shoo fly</i>.</p> <p>j Listen to the suggested recordings. Ask the children to 'spot' the  pattern. Be prepared to help. Encourage them to clap the pattern as an ostinato.</p>	<p>Involves—listening —moving —singing —playing</p> <p>The most common syncopated pattern is  which is often given the time name syn-co-pa to help give the correct time value to each of its components. The long syllable which also receives the emphasis is the 'co'. In relation to the beat the pattern is as follows.</p> <p>Beat Pattern  Syn — co — pa</p> <p>Be prepared to spread the learning activities over a series of lessons.</p> <p>Materials</p> <p>a Suitable songs</p> <p><i>Mango walk</i> p. 278 <i>Li'l Liza Jane</i> p. 167 <i>Wake snake</i> p. 149</p> <p>b Records</p> <p><i>Adventures in Music, RCA</i> <i>Gr 5, v 1. Grand walkaround—</i> <i>Gottschalk-Kay.</i> (Listen for the recurring use of .)</p> <p><i>Brother John and the Village Orchestra—Bowmar</i> (includes  pattern)</p> <p>Grade levels</p> <p>All grades, once beat is felt securely.</p>	<p>Refer to the specific objective.</p> <p>Select a known song or teach a song that does not contain the  pattern. (Songs must be in twos or fours.)</p> <p><i>Mary had a baby</i> p. 222</p> <p>Have small groups of children perform the  pattern as the rest of the class sings the song.</p> <p>They could clap the pattern or play it on percussion instruments.</p> <p>Tape the performance.</p> <p>Discuss with the children the following points:</p> <p>a Was the  pattern played correctly throughout?</p> <p>b What effect did the pattern have on the overall performance of the song?</p> <p>Did the music seem: brighter? bouncier? more interesting? more complicated?</p> <p>Were the children stimulated to make further suggestions about the performance?</p> <p>Extra practice</p> <p>Have all the children clapping the  pattern to the taped version of the song.</p>

MELODY

GENERAL OBJECTIVE

The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVES

Children will

- 1 Demonstrate their recognition of HIGH and LOW SOUNDS by**
 - a relating high and low objects in the environment to appropriate pitch levels
 - b using body movements
 - c using tuned or untuned percussion instruments
- 2 Demonstrate their recognition of HIGH, LOW and IN-BETWEEN SOUNDS by**
 - a extending previous high/low pitch activities
 - b writing down simple melodies based on 2 and 3 notes
- 3 Demonstrate their recognition of melodies which move UP and DOWN (ascending and descending pitch) by**
 - a relating objects in their environment to melodies which move up and down
 - b playing ascending and descending tunes on melody instruments
 - c creating sound pictures
- 4 Demonstrate their recognition of STEPS, LEAPS and REPEATED NOTES in melodies by**
 - a exploring vocal sounds
 - b exploring songs that use steps, leaps and repeated notes
 - c identifying a known tune from a number of melodic patterns
 - d indicating melodic shape with hand movements and/or drawings
- 5 Demonstrate their ability to ECHO SING and PLAY 2 or 3-note melodies**

- 6 Create their OWN MELODIES using C, D, E, G and A (pentatonic)**

WHAT IS PITCH?



Pitch is the name we give to the different levels of sound: high, low and in between.

WHAT DOES 'MELODY' MEAN?

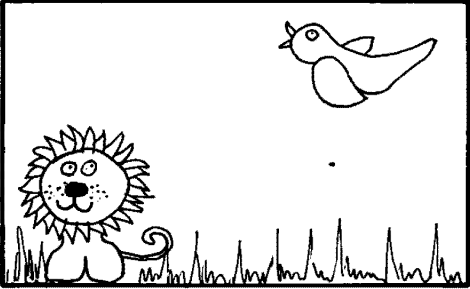
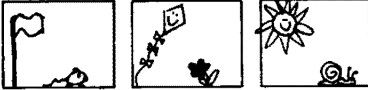
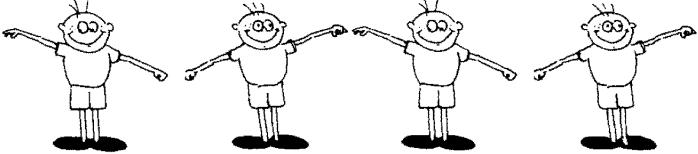
It's really very simple. A *melody* or tune is just a chain of different sounds put together in a way that is special to the composer. *Your* tunes, when you create them will be special to you and the children's tunes special to them.

READ ON! Explore melody with your class and then create tunes together.




GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of HIGH and LOW SOUNDS</p> <p>a by relating high and low objects in the environment to appropriate pitch levels.</p>	<p>1 ALL THINGS BRIGHT AND BEAUTIFUL</p> <p>a Take the children outside and direct their attention to high and low objects and sounds in their environment. You will soon stimulate the children to contribute their own observations.</p> <p>As the children make each observation the teacher plays a high note or a low note (say high E and low D) on a recorder or guitar.</p> <p>eg sky or playground school roof or asphalt top of climbing equipment or tanbark underneath equipment smoke from incinerator or incinerator hopper flag at top of flagpole or child who is hoisting flag</p> <p>Listen for high and low sounds</p> <p>eg police siren dumpmaster removal birds singing</p> <p>b Return inside and find high and low objects in the classroom. The teacher should reinforce the high/low objects with the appropriate sound on the melody instrument.</p>	<p>Involves—listening</p> <p>This is a very abstract idea for young children. Approach this activity carefully and reinforce frequently. At first, keep the 2 notes a large distance apart. As the children become more familiar with the concept, gradually decrease the interval between the 2 notes.</p> <p>Useful language work can be developed in association with this activity.</p> <p>Materials</p> <p><i>High/low song.</i> Listen and join in with the appropriate movements. This song is found on the record:</p> <p><i>Learning Basic Skills Through Music Vocabulary</i> by Hap Palmer, AR521, Educational Activities, Inc, Freeport LI, NY.</p> <p>Grade levels</p> <p>Particularly suited to the infant grades.</p>	<p>Refer to the specific objective</p> <p>Auditory test (Game!)</p> <p>Ask the children to shut their eyes (no peeping) while the teacher plays low notes on the recorder or any other melody instrument available. Children should touch their heads for a high note and hands on knees for a low note (say high E and low D). If they have their eyes shut, the children are not influenced by others, making possible a more objective assessment. Be on the look-out for the child who, over a period of weeks, consistently makes errors.</p> <p>Reinforcement</p> <p>Constantly reinforce 'object' to 'sound', eg 'John, show me how tall you can grow. You are tall—this tall'.</p>
			<div style="text-align: center;">  </div> <p>(Teacher plays high note) and so on.</p> <p>This type of reinforcement is useful for all activities based on the high/low concept.</p>
	<p>c The children make lists and drawings of their discoveries.</p> <p>d Sing the <i>High/low</i> song (see resources)</p>		

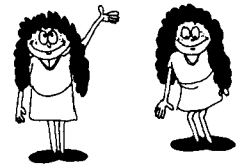
GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of HIGH and LOW SOUNDS</p> <p>a by relating high and low objects in their environment to appropriate pitch levels.</p>	<p>2 USING A CHART (OR FLANNELGRAPH)</p>  <p>a Point to the lion. Ask the children to make a low sound to imitate a lion's growl.</p> <p>b Point to the bird. Can the children make their voices 'tweet' in a high voice like a bird?</p> <p>c Ask the children to make the low sound softly and then loudly.</p> <p>d Now have them make the high sound softly and then loudly.</p>	<p>Involves—listening</p> <p>Wherever possible, try to represent sounds visually.</p> <p>Materials</p> <p>Chart with suitable high/low pictures.</p> <p>Notes</p> <p>Children often think of low as 'soft' and high as 'loud'. These exercises are designed to overcome this problem.</p> <p>Grade levels</p> <p>Particularly suited to the infant grades.</p>	<p>Refer to the specific objective</p> <p>As for Activity 1 (Melody)</p> <p>a Have the children draw high and low objects, naming them high or low.</p> <p>b Ask individual children to choose a high-sounding percussion instrument (eg triangle) and a low sounding percussion instrument (eg woodblock) and play the appropriate instrument for each sound required in the chart.</p> <p>Prepare a series of work sheets containing pictures which reflect the high/low concept.</p>  <p>Children circle the part of the picture that reflects the note played by the teacher.</p>
<p>b by using body movements</p>	<p>3 Teach or revise the song See saw. Ask the children to show the high and low movements of a see saw as they sing the song.</p> <p>eg</p>  <p>See saw up and down etc.</p>	<p>Involves—listening —moving</p> <p>Materials</p> <p>Song—<i>See saw</i></p> <p>Grade levels</p> <p>Infant grades.</p>	<p>The learning activities for high and low pitch provide constant reinforcement of the concept.</p> <p>p. 128</p> <p>a Slot the auditory test for Activity 1 (Melody) in to any part of the day as a fun game.</p> <p>b Have individual children be a see-saw as the class sings the song.</p>

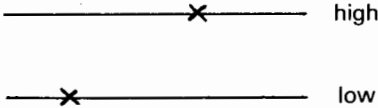
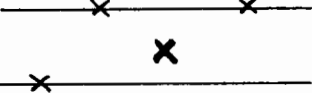
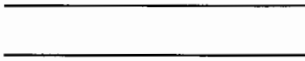
GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of HIGH and LOW SOUNDS</p>	<p>4 Select two children to hold a skipping rope about knee level.</p>  <p>As the teacher plays a high or low note on recorder/guitar, the children must choose whether to go over or under the rope.</p>	<p>Involves—listening —moving</p> <p>Materials Skipping rope Recorder or guitar</p> <p>Grade levels Infant grades.</p>	<p>Refer to the specific objective.</p> <p>As for previous activity.</p>
<p>b by using body movements</p>	<p>5 Ask the children to select body movements which reflect high and low sounds.</p> <p>eg stamp for a low sound</p>  <p>tap head for a high sound</p>  <p>Children make the appropriate movement when the teacher plays or sings individual high and low sounds.</p>	<p>Involves—listening —moving</p> <p>Materials High note: high E Low note: low D</p> <p>Gradually make the interval smaller.</p> <p>Grade levels All grades.</p>	<p>If a child makes an 'error' it will be clearly heard or seen. If this happens, repeat the sound and link to a visual aid.</p>


GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of HIGH and LOW SOUNDS</p> <p>b by using body movements</p>	<p>6 Teach or revise songs that end on a low or high pitch (note).</p> <p>Encourage the children to decide whether the end is high or low.</p> <p>Ask the children to show the level of the final note of the song with their hands.</p>	<p>Involves—listening —singing —moving</p> <p>Materials—puppet</p> <p>All songs in Section C end on a low pitch level with the exception of:</p> <p><i>Rig-a-jig-jig</i> p. 156 <i>Yellow sun at D. C.</i> p. 163 <i>Tiritomba</i> p. 282 <i>Click go the shears</i> p. 192 <i>Three young rats</i> p. 216 <i>Advance Australia fair</i> p. 287 <i>There's work to be done</i> p. 270 <i>No need to hurry</i> p. 271</p> <p>Grade levels All grades.</p>	<p>Refer to the specific objective</p> <p>Informal test (Game!)</p> <p>After working with the class as a whole, invite individual children to indicate whether a song ends on a high or low note. Give the child a puppet to show the level, thus making an enjoyable game. Use songs not well known by the class—the accompanying tape provides many songs which you can use. Select songs that are not too complex.</p> <p>Helpful hint—Ask all the children to show with their hands the levels of the last few notes. The last note is then more clearly heard in context.</p>
	<p>7 Select recorded music that is predominantly high or low. Discuss which instruments make high or low sounds. Have the children respond freely with high or low movements. If there is not enough room for free movements, ask them to show the high and low levels with their hands.</p> <p>Extend this activity to music that includes both high and low melodies.</p>	<p>Involves—listening —moving</p> <p>Materials</p> <p>Records</p> <p><i>Adventures in Music, RCA</i> Gr 1, v 1. <i>Ballet of the unhatched chicks.</i> (high)</p> <p>Gr 1, v 1. <i>Pantomime</i> (low) (first half only) composer Kabalevsky</p> <p>Gr 1, v 2. <i>The elephant</i>—Saint-Saens (low)</p> <p>Gr 2, v 2. <i>Musette</i>—Gluck (mostly high)</p> <p>Gr 3, v 2. <i>In the hall of the mountain king</i>—Grieg (high and low)</p> <p><i>The Small Player</i>—Bowmar— <i>Polka</i>—Tchaikovsky (high and low)</p> <p>Grade levels All grades.</p>	<p>Unless you ask individual children to respond by themselves, it will be impossible to obtain an objective assessment. So use this learning activity purely for reinforcement purposes.</p>

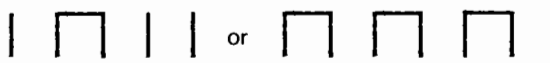
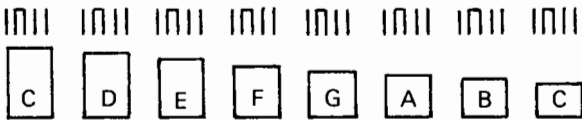
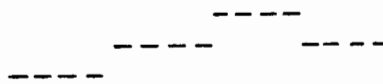


GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of HIGH, LOW and IN-BETWEEN SOUNDS</p> <p>b by writing down simple melodies based on 2 and 3 notes.</p>	<p>11 When the children have had lots of practice with identifying high and low levels, ranging from wide intervals (C' - C) to closely spaced intervals (G-E), the children can begin to record the notes they hear by singing and placing a cross on the appropriate line.</p> <p>eg</p>  <p>Extend to include 'in-between' sounds.</p> 	<p>Involves—listening —singing —reading</p> <p>Materials Chalkboard.</p> <p>This activity can be extended by the teacher using handsigns while the children sing the sounds indicated by the teacher.</p> <p>Grade levels All grades.</p>	<p>Refer to the specific objectives.</p> <p>Auditory test (Game!) Give each child a piece of paper containing two lines fairly widely spaced apart.</p> <div data-bbox="1382 361 1751 477" style="border: 1px solid black; padding: 10px; margin: 10px 0;">  </div> <p>a Play high/low sounds. Children record on the appropriate line.</p> <p>b Play high/low/in-between sounds. Children draw what they hear.</p> <p>Reinforcement Provide more practice of high/low, using body movements. Try to use visual reinforcement.</p>

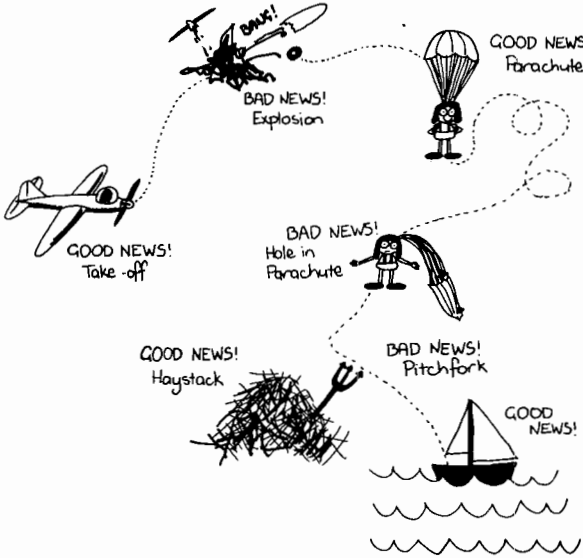
GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their recognition of melodies which move UP and DOWN (ascending and descending pitch)</p> <p>a by relating objects in their environment to melodies which move up and down.</p>	<p>12 EXPLORING THE ENVIRONMENT</p> <p>Play 'Flying kites'. As the teacher raises or lowers her arms, the children sing to match the gradual soaring and dipping motion of a kite.</p> <p>eg</p>  <p>Take the children outside. Each child should have a sketch pad and pencil. Play 'Treasure hunt' and allow the children 5–10 minutes to find examples of objects in the playground that contain steps. Very young children can draw pictures and the older ones can write the names.</p> <p>Return to the classroom and discuss what the children found. Write names on chalkboard and ask individual children to make the sounds (either vocally or with xylophone).</p> <p>Some of their findings might include: swings, steps, ladders, climbing equipment, hoisting of the flag, lunch-order crates stacked on top of each other, etc.</p>	<p>Involves— listening — singing</p> <p>Materials</p> <p>Chalkboard Sketch pads and pencils Xylophone or glockenspiel</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective.</p> <p>The evaluation is built into the learning activity by asking individual children to vocally match an object, picture or hand movement to an ascending or descending pattern of sound.</p> <p>No other evaluation is required.</p> <p>Remember. Do not make rigid judgements based on one session. Often children respond accurately one day, and not the next. So build up your decisions over a period of time.</p> <p>Make a note of the children who consistently cannot do the following ascending and descending activities.</p>

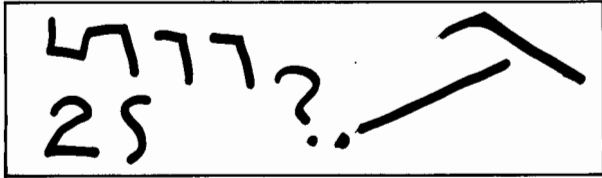
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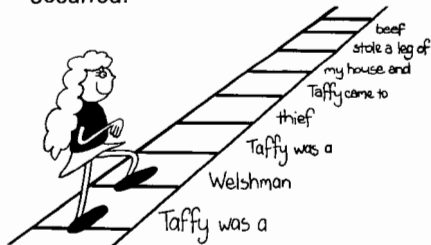
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their recognition of melodies which move UP and DOWN</p> <p>b by playing ascending and descending (up and down) tunes on melody instruments.</p>	<p>13 The teacher plays notes going up and down the melody instrument by steps, playing each note several times. The children should try to sing these with you at the same time.</p> <p>If the notes are repeated in a rhythmic pattern such as</p>  <p>the game becomes more interesting, especially for older children: eg</p>  <p>The children might enjoy putting 'fun' words to the tune.</p> <p>Select children to play their own patterns, going up and down.</p>	<p>Involves—listening —singing</p> <p>Materials</p> <p>Melody instruments such as</p> <p>glockenspiel xylophone chime bars water glasses</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective.</p> <p>The teacher plays an up-and-down melody on a xylophone (or some other melody instrument).</p> <p>eg</p>  <p>Children shut their eyes and move their hands in the direction of the melody.</p>
	<p>14 Help the children make a melody instrument.</p> <p>Collect 8 bottles (eg lemonade) and stand in a line.</p>  <p>Fill the first bottle full of water, and the subsequent bottles with progressively smaller amounts. By making adjustments you and the children will be able to make a series of 8 stepwise sounds. (Use a beater.)</p> <p>Can you play <i>Hot cross buns</i> or <i>Taffy was a Welshman</i> or <i>See saw</i> or <i>The autumn leaves</i>.</p>	<p>Involves—listening —playing</p> <p>Materials</p> <p>a Eight bottles One beater</p> <p>b Known songs based on ascending or descending steps.</p> <p>eg <i>Taffy</i> p. 151 <i>Hot cross buns</i> p. 131 <i>The autumn leaves</i> p. 151 <i>See saw</i> p. 128</p> <p>Grade levels</p> <p>Grades 3–6 approx.</p>	<p>As part of the session ask children to make up their own sound shapes to match the following shapes.</p>  <p>Ask a child to play a sound shape. Can the class identify which shape has been played?</p> <p>Although you will not be able to make objective judgements with this evaluation, you will certainly gain a good deal of informal information about general understanding of the concept.</p> <p>Remember do not judge on one session alone; give repeated practice. Allow for mistakes if the children are tired.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities


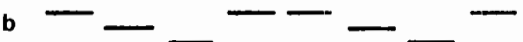

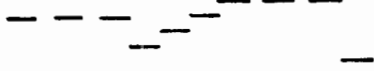
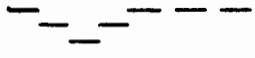
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their recognition of melodies which move UP and DOWN</p> <p>c by creating sound pictures.</p>	<p>15 SOUND PICTURES</p> <p>Ask the children to choose a theme (eg aeroplane joy-ride) and build up a series of diagrams or sketches on the chalkboard, related to the chosen theme. These diagrams should represent sound patterns.</p> <p>Have the children perform the sound picture, after deciding which instruments or voices are to produce each sound.</p> <p>Discuss the result with the class and make any necessary changes.</p> <p>THEME: AEROPLANE JOY-RIDE</p> 	<p>Involves—listening —playing —vocal sounds ✓</p> <p>Materials</p> <p>a Traditional instruments; eg percussion</p> <p>b Environmental sounds eg metal wood paper etc.</p> <p>c Vocal sounds</p> <p>d Themes for sound pictures eg fireworks kite-flying cyclones</p> <p>Grade levels Grades 3–6 approx.</p>	<p>Refer to the specific objective</p> <p>Encourage the children to evaluate their own work.</p> <p>Tape the class performance of the sound picture.</p> <p>Let them consider the following questions.</p> <p>a Did the sound picture portray the story? Why?</p> <p>b Did the sounds, up or down, help the story?</p> <p>c Were the most appropriate instruments used? eg to indicate the pitchfork.</p> <p>Although any judgements should, strictly speaking, be restricted to the objective (ie the use of ascending and descending sounds), it would be unmusical and lacking in sensitivity not to consider aspects of style and expression such as:</p> <p>a Loud and soft to help indicate the good and bad news.</p> <p>b The most suitable instruments or vocal sounds to create the right atmosphere.</p> <p>c Fast and slow and —SILENCE— to create interest and suspense.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities


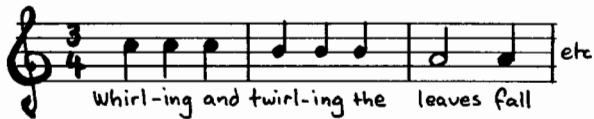
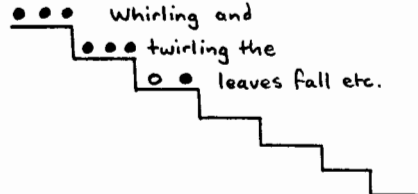
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of STEPS, LEAPS AND REPEATED NOTES in melodies</p> <p>a by exploring vocal sounds.</p>	<p>16 VOCAL EXPLORATION OF SHAPES</p>  <p>Have the children make vocal sounds to match the shapes on the chart.</p> <p>Ask individual children to perform one of the shapes. Can the class identify the shape?</p> <p>Ask a child to make a shape not on the chart.</p> <p>Select another child to draw the shape.</p>	<p>Involves— listening — singing</p> <p>Materials</p> <p>Chart or sketches on the chalkboard of shapes that reflect steps, leaps and repetitions.</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective</p> <p>You must be very careful about what you are evaluating in this activity. It is easy to make a poor judgement of a child who, although able to recognise steps, leaps and repeated notes, gives inhibited, immature performances. If you try this learning activity several times, you will probably find that the children will become more adventurous vocally. In other words, listen to the shape of sounds made by the children and provide opportunities for further practice.</p>
<p>b by exploring songs that use steps, leaps and repeated notes.</p>	<p>17 a Revise some of the songs known to the children. Play 'detectives' and have the children spot those parts in the song that gradually get higher or lower.</p> <p>Ask the children to show the upward and downward movements by stretching up or crouching down.</p> <p>b Using the chart below, the teacher points to each step in turn, as the children sing a stepwise progressing melody; eg <i>Taffy</i>.</p> <p>Children should show melodic movement of the song with their hands.</p> <p>Discuss where the steps, leaps and repeated notes occurred.</p>	<p>Involves— listening — singing — moving</p> <p>Materials</p> <p>a Songs <i>Taffy was a Welshman</i> p. 151 <i>The autumn leaves</i> p. 151</p> <p>b Song notation written on charts so that the children have a visual aid for finding the rise and fall of notes.</p> <p>Grade levels</p> <p>All grades.</p>	<p>The activity is valuable for reinforcement purposes and can be used as an incidental game or slotted very effectively into a song teaching session.</p> <p>Auditory test</p> <p>With their eyes shut, ask the children to indicate with their hands whether the music is going up or down, stepping, leaping or repeating. This test can be done frequently as a game or after a period of some weeks.</p> <p>More help needed?</p> <p>More work with a visual aid.</p>





GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

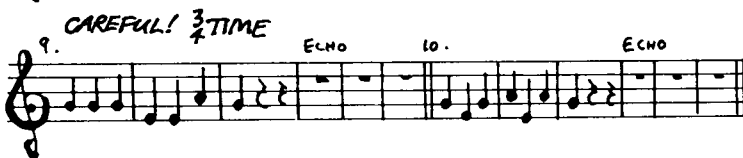
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of STEPS, LEAPS OR REPEATED NOTES in melodies</p> <p>c by identifying a known tune from a number of melodic patterns.</p>	<p>18 GUESS THE TUNE</p> <p>Ask the children to decide which of the following sound patterns fits a particular known song.</p> <p>eg Find the pattern for Frere Jacques</p> <p>a </p> <p>b </p> <p>c </p>	<p>Involves—listening</p> <p>Materials</p> <p>Known songs containing simple but obvious steps, leaps and/or repeated notes. Use only the first few bars at the most.</p> <p>Grade levels</p> <p>Grades 3–6, although some infant grades could quite possibly be able to do it as well.</p>	<p>Refer to the specific objective.</p> <p>Try this type of informal test.</p> <p>a Which of the following songs has this pattern</p> <p></p> <p><i>Shoo fly</i> <i>Snowy River roll</i> <i>Kum ba yah</i></p> <p>(or whichever group of songs you like)</p> <p>b Have the children write down the name of the song. You will choose songs they know, won't you?</p> <p>or</p> <p>Have them write the pattern for this tune. The teacher selects the opening 1 or 2 bars of a known song and the children write down the pattern they hear.</p> <p>eg</p> <p></p> <p>Further assistance: All sing together using hand movements to show pattern.</p>

GENERAL OBJECTIVE: That the children acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of STEPS, LEAPS AND REPEATED NOTES in melodies</p> <p>d by indicating melodic shape with hand movements and/or drawings.</p>	<p>19 INDICATE THE MELODY LINE OF SONGS AND RECORDINGS</p> <p>Children recognise whether melodies go by</p> <p>steps</p>  <p>or leaps</p> <p>or have repeated notes ● ● ● ●</p> <p>Children can show melody line with hands or draw the rise and fall patterns of the melody on the chalkboard.</p> <p>eg <i>The autumn leaves</i> p. 151.</p>  <p>(Repeated notes—going down by steps)</p> 	<p>Involves—listening —moving</p> <p>Materials</p> <p>a Songs <i>Taffy</i> p. 151 <i>Tiritomba</i> p. 282 <i>La Raspa</i> p. 274 <i>Old MacDonald</i> p. 138</p> <p>b Records <i>Adventures in Music, RCA</i> Gr 3, v 1. <i>Dagger dance</i>—Herbert. Gr 3, v 1. <i>March past of the kitchen utensils</i>—Herbert (first theme).</p> <p>Use only small segments of a song or recording with little children.</p> <p>Older children will cope with this activity quite effectively.</p> <p>Grade levels Grades 3–6.</p>	<p>Refer to the specific objective.</p> <p>Teacher shows melodic pattern of known songs using hand movements.</p> <p>Children guess the name of the song.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

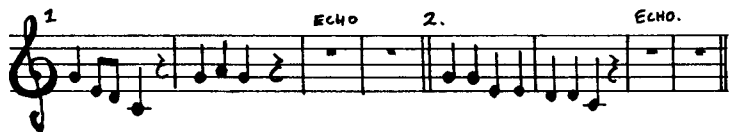
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>5 Demonstrate their ability to ECHO SING AND PLAY two or three-note melodies</p>	<p>20 ECHO SINGING/PLAYING</p> <p>Revise FOLLOW ME (p. 11) as a preparation for singing echoes. It is essential that practice in echo clapping activities be given before this activity is introduced. Start with four beats made up of soh (G) and me (E). Using only these two notes initially, sing (or play on the recorder or xylophone) a pattern and ask the class and/or individual children to echo this. Some suitable patterns follow.</p>	<p>Involves—listening —singing —playing</p>	<p>Refer to the specific objective.</p> <p>The only way to achieve an objective assessment of this activity is to test the children individually. It is suggested that you refrain from doing this until the children feel secure with you and with each other and have participated in simple songs such as <i>What is your name?</i> (see resources)</p>
	<p>a</p> 	<p>Materials</p> <p>a Exercises as listed.</p> <p>b Song—<i>What is Your Name?</i> (<i>Learning Basic Skills through Music</i> v 1 Hap Palmer, AR514)</p> <p>In this valuable little song, the child is required to sing his name as an echo phrase. Great for pitch-matching; great for learning names!</p>	<p>Do remember that the skill required in this activity could take some time to acquire. When you are ready for individual testing, try and turn it into a game—any game! If you are asking them to sing their echoes, do remember that children are just as sensitive as you are about the quality of their voices.</p>
	<p>b If the children seem very secure at this level, try developing an 8-beat pattern, using soh, me and lah (A)</p>	<p>While working on soh-me echo playing or singing, ask the children to sing some simple soh-me songs and try to play them on melody instruments.</p> <p>eg See saw p. 128. For <i>lah-soh-me</i>, sing and play songs such as <i>Lucy Locket</i> p. 130 and for <i>me-ray-doh</i> sing and play <i>Hot cross buns</i>. p. 131.</p>	
		<p>Grade levels</p> <p>All grades.</p>	




c Now try 8-beat patterns using me (E), ray (D) and doh (C).



d Finally, try these patterns using doh, ray, me, soh and lah (C, D, E, G and A).



GENERAL OBJECTIVE: The children will acquire an understanding of MELODY and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>6 Create their own melodies using C, D, E, G and A.</p>	<p>21 Creating a melody is a great thrill for the children and the teacher. Don't be over ambitious! Start with two notes and gradually extend the number of notes.</p> <p>Try these ideas.</p> <p>a Ask individual children to say their first name and clap the pattern of the word. eg John, Matthew, Roderick, Isabella</p> <p>b Put several names together to make a longer pattern. Everyone—say and clap; eg John, Matthew, Roderick, Isabella.</p> <p>c Set up a xylophone, glockenspiel or chime bars, using only two notes, E and G.</p> <div style="text-align: center;">  </div> <p>Invite individual children to play the word pattern on these two notes. No rules! Just encourage them to play rhythmically.</p> <p>d Ask the child to repeat his tune, singing the words as he plays.</p> <p>e Ask the class to sing the tune as the child plays the tune for the third time.</p> <p>f Give all the children opportunities to create their own tunes. Use other words—toys, food, cars, space—anything that interests them.</p>	<p>Involves—listening —singing —playing</p> <p>Note. Spread the learning activity over one or two years!</p> <p>In the early stages, the children will probably be content to play 'by ear'. Later, as the tunes become more complex and harder to remember, they will want to devise ways of writing them down. And so the need for music reading is established!</p> <p>Materials Xylophone, alto glockenspiel or chime bars. Remove all unwanted notes. For very young children make sure that the melody instrument is of a good size.</p> <p>Grade levels All grades. Very young children will probably only be able to cope with three notes in one year. Older children will progress more rapidly.</p>	<p>Refer to the specific objective.</p> <p>A child's creative efforts are very special. Remember, the 'doing' is the critical point, rather than the outcome. Observe carefully and consider the following points.</p> <p>a Is it a joyous time for the child?</p> <p>b Do the child's tunes reveal growth? eg Do the tunes use different starting notes, more movement between the notes?</p> <p>c Is the child's activity frustrated by lack of physical coordination or out-of-tune singing?</p> <p>Tape the children's tunes so that you have a record of their musical growth.</p> <p>Take another look Encourage children to use single-syllable words if they are having difficulty playing them.</p>
	<p>Extension Gradually include A so that they may use three notes. Then try using E, D and C. And finally, they can use the whole pentatonic scale C, D, E, G and A.</p> <p>Alternative plan The children could sing their own tunes and then play them on the melody instrument.</p>		

HARMONY

GENERAL OBJECTIVE

The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVES

Children will

1 Demonstrate their ability to distinguish between MELODY and HARMONY by

- a exploring songs and recorded music
- b experimenting with autoharps and/or guitars

2 Demonstrate their ability to perform in groups, TWO OR MORE PARTS by




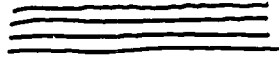
- a singing echo songs
- b singing and/or playing melodic ostinato patterns to accompany appropriate songs
- c singing two pentatonic songs simultaneously
- d singing rounds and partner songs
- e singing simple descant and alto lines

3 Demonstrate their response to HARMONY by

- a writing pentatonic ostinato patterns to create harmonic accompaniments for pentatonic songs
- b identifying melodic ostinato patterns in recorded music
- c indicating specific chord changes
- d playing and/or singing chord roots to create harmonic accompaniments

Do YOU know the difference between *Melody* and *Harmony*? *Harmony* is when two or more notes are played together.

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their ability to distinguish between MELODY and HARMONY</p> <p>a by exploring songs and recorded music</p>	<p>1 Explain to the children that when two or more notes are played together, it is called harmony. Harmony can be pleasing to our ears or quite displeasing.</p> <p>If we want to make machine music it is likely that the harmony would be harsh or unpleasant—but it would be right for that sort of music. (Play <i>The steel foundry</i>).</p> <p>Mostly we like our music to have pleasing harmony, particularly when we sing. An accompaniment adds pleasing harmony to the song. (Play <i>The cuckoo</i> from the accompanying cassette).</p> <p>To achieve pleasing harmony we must choose certain notes (particular notes) to play together.</p> <p>Encourage the children to experiment.</p> <p>a Using a clenched fist, gently push down clusters of notes on the piano—anywhere on the piano. Make different clusters. How do the children respond? What type of music can use this sort of harmony?</p> <p>b Try playing any two notes together. Which ones are pleasing sounds, which ones are displeasing? Use a xylophone if a piano is not available.</p> <p>c Ask the children to sing a well-known song. Accompany the song with 'clusters' of sound on the piano. Sing again, with an accompaniment—guitar, cassette, etc. Which harmony is appropriate?</p> <p>d Ask the children to listen to several short examples of recorded music. These examples should include some simple tunes without any accompaniment as well as some tunes with one or more parts added.</p> <p>Discuss with the children which music is a single melody and which music has harmony.</p> <p>Caution!</p> <p>Even if a few notes are played with the melody this constitutes harmony. Harmony does not necessarily involve lots of simultaneous sounds.</p>	<p>Involves—listening —singing</p> <p>Materials</p> <p>a Piano or guitar</p> <p>b Cassette <i>Ideas for Music Lucy Locket See Saw</i> (single-melody line) p. 130 p. 128</p> <p>c Records</p> <p><i>Sounds of New Music (Folkways)</i>—<i>The steel foundry</i>—Mossolov.</p> <p><i>Adventures in Music, RCA Gr 3, v 2. The swan</i>—Saint-Saens.</p> <p>Gr 3, v 1. <i>Little train of the Caipiera</i>—Villa-Lobos.</p> <p>Gr 4, v 2. <i>Copacabana</i>—Milhaud.</p> <p>A number of songs on the accompanying cassettes are unaccompanied.</p> <p>Grade levels</p> <p>Grades 3–6.</p>	<p>Refer to the specific objective.</p> <p>a Give the class many opportunities for unaccompanied as well as accompanied singing so that they can build an aural awareness of melody and harmony.</p> <p>b A detective game.</p> <p>Play an example of a single melody line and an example of orchestral music. Have the children draw their responses.</p> <p>eg  (single line)</p> <p> (harmony)</p> <p>By starting with very obvious examples (full orchestral) you can then gradually move into more intricate listening—2–4 parts only, etc.</p> <p>Do not expect drawings to reflect the number of parts in the harmony at first.</p> <p>Later, you could expect them to be more specific.</p> <p>eg  melody with descant</p> <p> and for a string quartet (four parts)</p>

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
Children will 1 Demonstrate their ability to distinguish between MELODY and HARMONY b by experimenting with autoharps and/or guitars.	2 Teacher plays the chord pattern of a song on guitar, piano or autoharp; eg <i>Three blind mice</i> using C and G7 chords, as the children sing the song. Questions: Does the guitar play the same tune as you sing? No. Does this different part still blend in with the tune you sing? Yes. Have the children sing a number of known songs, with and without an accompaniment. If the songs have a simple chordal structure, the children can experiment with strumming the autoharp.	Involves —listening —playing Materials a Known songs from Section C, particularly those with only two chords. b Autoharp, piano or guitar. Grade levels Grades 3–6.	Refer to the specific objective. Children move individually when they hear melody. Children move in pairs when they hear harmony (chords).

2 Demonstrate their ability to perform, in groups, TWO OR MORE PARTS

a by singing echo songs.

3 ECHO SONGS

In this type of song a second group echoes the phrase sung by the first group, who **sustains** the last note of their phrase. *Ol' Texas* is a good example.

I'm goin' to leave — ol' Tex-as now — . They've got no etc.

You will find a performance of this song on the accompanying cassette. Listen for the entry of the 'echo' voice.

I'm goin' to leave — ol' Tex-as now etc.

Listen for the 'held' note.

Involves—listening
—singing

In the early stages of harmonic singing, it is a good idea to have all the children keep a beat (eg on their knees), in order to hold both parts together.

Materials

- a** Songs *Ol' Texas* p. 213
- Tongo* p. 214
- Three young rats* p. 216

b **Cassette**
Ideas for Music

Grade levels

Any grade can use this song. But to sing as an 'echo', they must be able to sing the song accurately.


Your evaluation here must be concerned with the children's ability to sustain each of the long notes for the correct length of time. No individual testing should be contemplated. However, record their singing and encourage the children to listen critically to the sustained note.

WHAT IS OSTINATO?

An *ostinato* is a pattern which is repeated over and over again.

Translated from the Italian, it means '*obstinate*'.

The ostinato pattern can be either

rhythmic; eg 


or melodic; eg 

The repetitious nature of an ostinato can create a very soothing effect in our music or, if it continues for a long time, it can be a source of tension. Either way, you win!

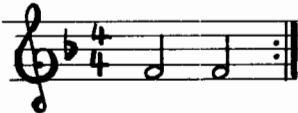

Refer back to Rhythm Activities 26 and 27. Those repeating patterns are rhythmic ostinati.

TRY THEM AGAIN

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
Children will 2 Demonstrate their ability to perform in groups, TWO OR MORE PARTS. b by singing and/or playing melodic ostinato patterns to accompany appropriate songs	4 SIMPLE OSTINATO PATTERNS Select a pentatonic song (see notes and resources) and teach it to your class. Choose a group of 5–8 children to sing a one or two-note ostinato pattern while the rest of the class sings the song. Use one or two children to play the pattern on a xylophone or glockenspiel to support the small group of ostinato singers. eg <i>Li'l Liza Jane</i>  xylophone Caution! Use only pentatonic songs for this activity.	Involves —listening —singing —playing Materials a Pentatonic songs are listed in the Topic Index. p. 344. b Examples of suitable ostinato patterns will be found with the songs in the song section. The pentatonic scale is any major scale with the fourth and seventh notes removed. It is possible to have pentatonic songs based on a minor key. The Theory Workbook gives further details (p. 322–3). Grade levels Grades 2–6.	Refer to the specific objective The evaluation here should centre on whether the two different groups (ie singers and player/s) can play and sing their parts accurately and together. Encourage the children to listen critically. Record their performance so that they can listen more objectively. Problems? Practise separate parts again.

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their ability to perform in groups, TWO OR MORE PARTS</p> <p>b by singing and/or playing melodic ostinato patterns to accompany appropriate songs.</p>	<p>5 ADDING MELODIC OSTINATO PATTERNS TO A SONG</p> <p>eg <i>Frere Jacques</i>.</p> <p>Have three or four children sing the last note of the song as an ostinato, while the class sings the song.</p>  <p>Have a child play the same note on a chime bar.</p> <p>Have another group of children sing the last bar as an ostinato.</p>  <p>A child could also play this on the xylophone.</p> <p>Be careful not to rush in with the second ostinato. Add it only when the class is secure with the first pattern. Insist on light singing of the ostinato.</p> <p>So that the ostinato groups feel more secure, use them as an introduction,</p> <p>eg first pattern sings 4 times and continues, second pattern enters and sings 4 times and continues, class sings the song.</p> <p>If you wish to extend this activity, use the first bar of the song as another ostinato and proceed in the same manner.</p>	<p>Involves—listening —singing —playing</p> <p>Note</p> <p>Some diatonic songs are suitable for the addition of melodic ostinato patterns, as the chord structure is strictly repetitive; e.g. <i>Frere Jacques</i> has a repeating chord of F, C, on alternate beats.</p> <p><i>Sing, sing together</i> (p. 212) is another example. Try the ostinato patterns suggested for that song.</p> <p>There is no virtue in developing vocal harmony before most of the children can sing a melody in tune.</p> <p>Materials</p> <p><i>Frere Jacques</i> (p. 210) chime bars, xylophone</p> <p>Grade levels</p> <p>According to the ability of the grade.</p>	<p>Refer to specific objective.</p> <p>The evaluation should be concerned with the children's ability to:</p> <p>sing the song accurately</p> <p>sing or play the ostinato patterns with the song.</p> <p>If the children are not yet ready for singing the ostinato patterns, allow children to play them on chime bars, xylophones, etc. Gradually add voices, keeping the instruments to support the ostinato singers.</p> <p>First aid</p> <p>Class hums the song and ostinato singers sing one ostinato only, with instruments helping. Check that the first note of the ostinato is in tune with the first note of the melody. Play F on your recorder as a check for the children.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their ability to perform in groups, TWO OR MORE PARTS</p> <p>c by singing two pentatonic songs simultaneously.</p>	<p>6 Pentatonic songs can be sung as rounds or together simultaneously. Choose songs that are of the same length, and always in the same key and time signature. Initially, choose songs that start on the same note.</p> <p>eg <i>Starlight, starbright</i> <i>Lucy Locket.</i></p> <p>Check that the starting notes are accurate. Later, some songs can be repeated so that they can be extended to fit with a longer song.</p> <p>eg <i>Old MacDonald</i> <i>Trot Old Joe</i></p> <p><i>Trot Old Joe</i> will need to be sung twice, as <i>Old MacDonald</i> is twice as long.</p>	<p>Involves—listening —singing</p> <p>Make sure that both songs are very well known and encourage light, well-articulated singing.</p> <p>Materials</p> <p>Songs</p> <p>a <i>I've been to Harlem</i> p. 171 <i>Bluebells cockle shells</i> p. 136 b <i>Hot cross buns</i> p. 131 <i>Lucy Locket</i> p. 130</p> <p>(Each of these two songs have different starting notes. Try these songs together much later).</p> <p>See p. 124 for more examples</p> <p>Grade levels</p> <p>Depends on ability of the grade, but the songs listed above could be attempted by Grade 2 or 3.</p>	<p>Refer to the specific objective.</p> <p>Record the children's performance.</p> <p>Discuss the following points.</p> <p>a Did they start on the right note?</p> <p>b Were both songs sung lightly, with clear diction?</p> <p>c Were the songs 'in-tune'?</p> <p>d Did they keep both songs 'together'?</p>


GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their ability to perform in groups TWO OR MORE PARTS</p>	<p>7 A round uses imitation. One group starts a melody and another group imitates it. Listen for the imitation; eg <i>Frere Jacques</i>. Learn the song thoroughly. Have the class sing the first 4 beats of the song. Point to a child to be the echo. The beat must be kept constant.</p>	<p>Involves—listening —singing —moving</p> <p>Do not forget to give the starting note and the beat before beginning the song.</p> <p>If you become over eager and put in too many parts too soon, chaos will result. Be content with two parts for some time.</p>	<p>Refer to specific objective.</p> <p>In this learning activity, a number of associated skills have been included; eg stepping the pattern of the words.</p> <p>However, you must concentrate on the objective—the performance (vocal) of the round in at least 2 parts. Encourage the children to listen critically. Was each part sung 'in tune'?</p> <p>Did the children sing lightly? Did they start on the correct note?</p>
	<p>d by singing rounds and partner songs</p> <p>If one child does not respond, keep the beat going and continue the song. Repeat several times to give a number of children the opportunity to be the echo. Perform a different activity for each phrase of the song.</p>	<p>Materials</p> <p>a Rounds</p> <p><i>Frere Jacques</i> p. 210 <i>Three blind mice</i> p. 152 <i>Morning</i> p. 266 <i>Evening</i> p. 266 <i>Hey ho, anybody home?</i> p. 211 <i>Minor key round</i> p. 267</p>	
<p>Teacher</p>	<p>Phrase 1: step pattern of words (on the spot) Phrase 2: clap pattern of words Phrase 3: feel pattern of words (think the pattern) Phrase 4: sing</p> <p>Sing the round in up to 4 parts according to the ability of the class. (See notes and resources.)</p> <p>Divide the class in 2, 3 or 4 groups and step the pattern of the words as a ROUND.</p>	<p>b Pentatonic songs which can be sung as rounds. Choose songs from the pentatonic list in the topic index.</p> <p>Grade levels Grades 2–6.</p>	

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their ability to perform, in groups, TWO OR MORE PARTS</p> <p>d by singing rounds and partner songs</p>	<p>8 PARTNER SONGS</p> <p>Songs that have</p> <p>a the same key and chord structure</p> <p>b the same number of bars</p> <p>c the same time signature</p> <p>can be performed simultaneously.</p> <p>eg <i>Morning</i> p. 266</p> <p><i>Evening</i> p. 266</p>	<p>Involves—listening —singing</p> <p>Remember</p> <p>Give the starting note for each part.</p> <p>Materials</p> <p>a <i>Morning</i> p. 266</p> <p><i>Evening</i> p. 266</p> <p>b <i>Down the river</i> p. 269</p> <p><i>Vive l'Amour</i> p. 269</p> <p>c Activity 6 (Harmony) suggests pentatonic songs that may be sung as partner songs.</p>	<p>Refer to the specific objective.</p> <p>Listen carefully to the children's singing of the songs together as partner songs. Are they singing the songs accurately and keeping together? Record their performance so that they can listen more objectively to themselves.</p> <p>Take another look</p> <p>Practise each song separately a few more times.</p>
<p>Partner songs are lots of fun, but remember to insist that the children sing lightly and articulate the words well. It goes without saying, of course, that each individual song must be known thoroughly first.</p>			
<p>e by singing simple descant and alto lines.</p>	<p>9 Whether you are teaching a descant or an alto line to the children, it is important that all children learn both parts and learn them thoroughly.</p> <p>Unaccompanied singing is not only beautiful: it enables the children to really hear the combined effect of both parts and to retain their pitch more accurately.</p> <p>Remember to give the starting notes always and to check that the children are matching the starting notes which have been given.</p>	<p>Involves—listening —singing</p> <p>Do not hesitate to use the accompanying cassette to teach the songs in <i>Ideas for Music</i>. But do allow the children to sing unaccompanied, once they know the song.</p> <p>Materials</p> <p>Songs: <i>Tiritomba</i> p. 282</p> <p><i>La raspa</i> p. 274</p> <p><i>The sloop 'John B'</i> p. 280</p>	<p>Record the children's performance and listen for the following aspects</p> <p>a accurate starting notes</p> <p>b light, tuneful singing</p> <p>c any errors in the added part</p> <p>d expressive singing</p>
<p>Grade levels</p> <p>Senior grades.</p>			

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their response to HARMONY</p> <p>b by identifying melodic ostinato patterns in recorded music.</p>	<p>12 HEARING OSTINATO PATTERNS</p> <p>Listen for the melodic and rhythmic ostinato patterns contained in recorded music.</p> <p>eg <i>Dagger dance</i> from <i>Natoma</i> by Victor Herbert. As the children listen to the music, another child can play the 'tom-tom' rhythm on a drum. This ostinato never varies.</p> <p style="text-align: center;">TOM-TOM OSTINATO</p> 	<p>Involves—listening —moving</p> <p>Materials <i>Adventures in Music</i> RCA.</p> <p>Gr 3, v 1. <i>Dagger dance</i>—Herbert</p> <p>Gr 2, v 2. <i>Allegro non troppo</i>—Arnold.</p> <p>(The melodic ostinato accompanies the second theme.)</p> <p>Grade level Grades 3–6.</p>	<p>Refer to the specific objective.</p> <p>Ask the children to perform an action when they hear an ostinato pattern, eg 'tom-tom' ostinato in <i>Dagger dance</i> can be signified by one fist on top of the other, to the beat.</p>
<p>c by indicating specific chord changes.</p>	<p>13 a Using the autoharp, guitar or piano chords, eg G and D7, play the main chord (G) several times then change to D7. Ask the children to indicate when they hear the chord change by <i>bobbing down</i>. <i>Stand</i> when the G chord returns.</p> <p>b After some weeks of practising this sequence (G-D7-G), make the chord changes more complex by introducing the C chord (IV) sequence G-C-G. The children indicate this chord by leaning sideways.</p> <p>c Now try this sequence. G-C-G-D7-G and so on.</p> <p>Remember. Always return to the first chord at the end of the sequence.</p>	<p>Involves—listening —moving</p> <p>Be prepared to consolidate each new chord.</p> <p>Materials</p> <p>a Autoharp, guitar or piano</p> <p>b Knowledge of 3 chords in at least 1 key. eg G-D7-C</p> <p>Refer to chording in the Theory Workbook.</p> <p>Grade levels Grades 3–6.</p>	<p>Play a chord sequence, using only those chords with which the children are familiar. Have them make the appropriate movements on the chord changes.</p> <p>Eyes shut!</p>

GENERAL OBJECTIVE: The children will acquire an understanding of HARMONY and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their response to HARMONY</p> <p>d by playing and/or singing chord roots to create harmonic accompaniments.</p>	<p>14 CHORD ROOTS</p> <p>A simple way of adding harmony to a song is to make use of the chord names placed above the bars in the music.</p> <p>If the chord is G—play G If the chord is D7—play D If the chord is Am—play A and so on.</p> <p>In other words, go by the letter name. Keep the rhythm simple.</p>	<p>Involves—listening —playing —singing</p> <p>Materials</p> <p>Try this activity with any song in Section C that is chorded.</p> <p>This harmony part may be vocal or instrumental (or both) according to the ability of class.</p> <p>Grade levels Grades 5 and 6.</p>	<p>Refer to the specific objectives.</p> <p>The evaluation should be concerned with the children maintaining a simple second part (vocal or instrumental).</p> <p>Record their performance and let them decide whether the accompaniment and the song are performed well.</p>

The image shows a musical score for the song "Au clair de la lune" in G major, 4/4 time. The melody is written on a treble clef staff. The lyrics are "Au clair de la lune, Mon ami Pierrot". Above the staff, chord names are indicated: G, D7, G, D7, G. Below the staff, the rhythm is indicated by "loo loo loo loo loo loo loo".

FORM

GENERAL OBJECTIVE

The children will acquire an understanding of FORM (structure) in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVES

Children will

1 Acquire a knowledge of the PHRASE in music by

- a performing echo activities in rhythm and melody
- b performing 'question and answer' activities in rhythm and melody

2 Demonstrate their recognition of REPEATING and CONTRASTING PHRASES by

- a performing movements to phrases
- b matching picture cards
- c matching rhythm cards

3 Demonstrate their recognition of A B (BINARY) form in music by

- a matching picture cards to two contrasting sections of music
- b performing movements to two contrasting sections of music

4 Demonstrate their recognition of A B A (TERNARY) form in music by

- a performing movement patterns to songs and recorded music in A B A form
- b playing instruments

5 Demonstrate their recognition of CANON (ROUNDS) structure in music by

- a performing word patterns and body movements as rounds
- b playing percussion instruments as a round
- c playing and singing pentatonic songs as rounds

Keep going. This aspect is important!

WHAT IS FORM?

Form in music refers to the structure or building plan of compositions.





Some music is structured in a very conventional way. Other music, such as in sound pictures, is less conventional.

Having a plan for your composition helps to make sense of your music.

Believe us, your listeners will be grateful!

And you and the children will achieve a greater sense of satisfaction.

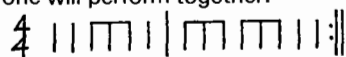
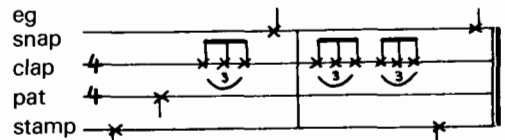
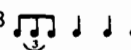
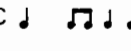

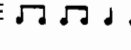

GENERAL OBJECTIVE: The children will acquire an understanding of FORM (STRUCTURE) in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Acquire a knowledge of the PHRASE in music</p> <p>a by performing echo activities in rhythm and melody</p>	<p>1 As a preliminary to teaching 'form' as such, help the children to acquire the concept of balanced phrases by having them echo your rhythmic or melodic patterns.</p> <p>Relate to</p> <p>rhythmic echoes p. 334</p> <p>melodic echoes p. 64</p> <p>Further patterns for echo clapping can be found on p. 335.</p> <p>Start with 4-beat patterns, and extend as far as the children's aural memory will allow.</p> <p>Discuss such features as:</p> <p>Why did the phrases balance? (same number of beats)</p> <p>Were they the same or different? (the same).</p>	<p>Involves—listening —moving</p> <p>Basic form in music relies on the use and recognition of like and unlike phrases or sections.</p> <p>Echo clapping helps the children to understand that phrases need to balance and can be repeated or varied.</p> <p>Grade levels Grades 1–6</p>	<p>Refer to the specific objective.</p> <p>Observe carefully and make a note of those children who could not echo without disturbing the beat.</p> <p>Provide warm encouragement for honest endeavours.</p> <p>Remediation</p> <p>Provide plenty of practice for children experiencing difficulties using very simple patterns; eg</p>
	<p>2 a Build on Activity 1 (above) to develop a class composition using like and unlike phrases.</p> <p>The teacher claps a rhythm </p> <p>A child echoes this rhythm </p> <p>The teacher claps a different rhythm </p> <p>Another child echoes this rhythm </p> <p>Continue this procedure until every child in the class has had a turn. Insist on the beat continuing without any hesitations.</p> <p>Discuss with the children the idea of repetition and contrast in music. Guide them to discover that repetition occurred when they echoed the teacher's pattern and contrast was provided because the teacher clapped a different pattern each time.</p> <p>b Use the same procedure for melodic echoes, either singing or playing on xylophones or glockenspiels.</p>	<p>Involves—listening —moving —singing or playing</p> <p>A composition will emerge only if you insist on the beat continuing. That is, the children must listen acutely and not hesitate in their echo.</p> <p>Teachers—work out your patterns first. Be very careful to keep to 4-beat patterns before going on to vary the length.</p> <p>Materials</p> <p>a Patterns for echo clapping p. 334</p> <p>b Melodic patterns for singing or playing p. 64</p> <p>c Xylophones, glockenspiels.</p> <p>Grade levels Grades 1–6.</p>	<p>What caused some children to hesitate and 'lose' the beat?</p> <p>Were they not concentrating?</p> <p>Were the patterns too difficult?</p> <p>Is motor control a problem?</p> <p>Reinforcement</p> <p>Work the children in small groups of 5.</p> <p>Keep on encouraging them.</p>



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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Acquire a knowledge of the PHRASE in music</p> <p>b by performing 'question and answer' activities in rhythm and melody.</p>	<p>3 When children are able to remember and accurately reproduce rhythmic (and melodic) patterns, encourage them to produce an answer rather than an echo.</p> <p>You will already have discussed the idea of balanced phrases, so indicate that, for the time being, their answers will need to use the same number of beats as the question if it is to balance.</p> <p>Insist that the beat is not disturbed; eg the child providing the answer must feel the beat and begin immediately after the conclusion of the teacher's pattern.</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>DO YOU SEE NOW WHY IT IS IMPORTANT TO HAVE DONE LOTS OF BEAT ACTIVITIES?</p> </div>	<p>Involves—listening —moving —singing or playing (if desired)</p> <p>Materials</p> <p>The teacher needs to have prepared rhythmic and/or melodic patterns for the children to answer.</p> <p>Rhythmic patterns p. 335 Melodic patterns p. 82</p> <p>Grade levels</p> <p>Grades 2–6.</p>	<p>Refer to the specific objective.</p> <p>Tape the activity and encourage the children to discuss</p> <p>a Did the beat continue without hesitation?</p> <p>b Were all the answers correct or did some children merely echo?</p> <p>Reinforcement</p> <p>Play FOLLOW ME (p. 11) to consolidate beat response and concentration.</p> <p>Discuss questions and answers in well-known songs.</p>

<p>4 Extend Activity 3 to create a rhythmic rondo. (See notes)</p> <p>a Decide on an 8-beat rhythmic pattern that everyone will perform together.</p> <p>eg </p> <p>if you like, add interest to it by using different body movement.</p> <p>eg</p>  <p>This is our Rondo theme or A pattern.</p> <p>b Performance</p> <p>Everyone performs the Rondo theme (A).</p> <p>The teacher claps a 4-beat pattern and a child answers with a balancing 4-beat pattern (B).</p> <p>Everyone performs the Rondo theme (A).</p> <p>The teacher claps a new 4-beat pattern and another child answers with a differing 4-beat pattern (C).</p> <p>Everyone performs the Rondo theme (A).</p> <p>Continue on in this manner until every child has had a turn to answer the teacher's pattern.</p>	<p>Involves—listening —moving</p> <p>A rondo consists of a main theme (A) which keeps returning after various contrasting ideas called episodes (B, C, D, etc).</p> <p>A rondo must always begin and end with A.</p> <p>Materials</p> <p>Suggested patterns for the teacher</p> <p>B  child answers with a new pattern</p> <p>C  child answers with a new pattern</p> <p>D  child answers with a new pattern</p> <p>E  child answers with a new pattern</p> <p>F  child answers with a new pattern</p> <p>and so on.</p> <p>Grade levels</p> <p>Grades 3–6.</p>	<p>Tape the class Rondo.</p> <p>Play it back to the children and encourage them to discuss the following points:</p> <p>a Was the beat maintained without any hesitation?</p> <p>b Did the children's answers balance with the teacher's patterns?</p> <p>Are the children courteous about the efforts of others?</p> <p>Are they eager to try another composition?</p> <p>First aid</p> <p>Give a weak child a very simple pattern to answer.</p>
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GENERAL OBJECTIVE: The children will acquire an understanding of FORM (STRUCTURE) in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Acquire a knowledge of the PHRASE in music</p> <p>b by performing 'question and answer' activities in rhythm and melody.</p>	<p>5 Use the same procedure for melodic questions and answers. Use xylophones, glockenspiels or chime bars set up in C pentatonic. (You will need C D E G A—remove unwanted bars)</p> <p style="text-align: center;"> C D E G A </p> <p>Begin with only two notes, G and E, then gradually add the other notes. Children can become confused if their choice is not limited. If you have done much solfa (ie, do, re, me, etc) work, the children could be encouraged to sing their answers in solfa. This requires a more highly developed aural sense than the use of instruments.</p>	<p>Involves—listening —playing —singing (if desired)</p> <p>It is important in these early stages to promote the idea of balance and insist that the answering phrase contains the same number of beats as the question.</p> <p>If the children are encouraged to answer immediately without losing the beats, you will generally find that they will provide a suitable answer quite spontaneously.</p> <p>Grade levels Grades 4–6.</p>	<p>Refer to the specific objective</p> <p>Play (or sing) a short melody based on E and G to a child, asking him to reply on his instrument. He can sing his answer if he prefers.</p> <p>It would be reasonable to do this test after 3 months' consistent work.</p> <p>It would be interesting to record the result and then repeat the test 3 or 4 months later.</p> <p>To make this skill test as objective as possible, try to administer it in a quiet moment, say before or after school.</p> <p>If you make it a class activity the children will inadvertently copy each other. You won't get to hear everyone, but at least hear the more able to determine whether they are as good on their own!</p>
	<p>Suggestions</p> <p>Once the children can work fluently in 4-beat situations, extend to 8 beats.</p> <p>Have the children work in pairs to create their own questions and answers.</p> <p>Relate to listening activities with recorded music.</p> <p>eg Listen to the first 2 phrases of the 'Dagger Dance'. Help the children to hear the question and answer structure of the phrases.</p> <p>Phrase 1 = </p> <p>Phrase 2 = </p>		

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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
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Children will
1 Acquire a knowledge of the PHRASE in music
 b by performing 'question and answer' activities in rhythm and melody.

6 If you feel confident to do so, extend Activity 5 in the same way as Activity 3 to form a Rondo; but this time it is **melodic** rather than purely rhythmic.
 You might like to make your Rondo theme a little more elaborate this time by adding some extra instrumental patterns.
 Try this combination to make your 16-beat theme (A) more exciting.

One or two children play each of the melodic patterns whilst the rest of the class performs the body movements.

Performance

Everyone performs the Rondo Theme (A).
 The teacher plays an 8-beat melody on a glockenspiel. The first child plays an answer on his glockenspiel (B).
 Everyone performs the Rondo Theme (A). (While they are doing this, Child 1 passes his glockenspiel to Child 2.)
 The teacher plays a new 8-beat melody and a second child answers with another 8 beats (C).
 Everyone plays the Rondo Theme (A). (Child 2 passes his glockenspiel to Child 3.)
 Continue in this manner.
 Relate to listening activities with recorded music.

Involves—listening
 —playing

Records

The Small Listener—Bowmar
Frightening—Schumann
Bell Rondo—Jurey

Both are examples of a rondo.

Materials

Xylophone, glockenspiel or chime bars, arranged for C pentatonic.

Grade levels

Grades 5–6.

Refer to the specific objective

Tape the performance and encourage the children to enjoy their composition. Note areas requiring more practice.

Further assistance

Provide 'melody cards' to which individual children can provide answers.

eg


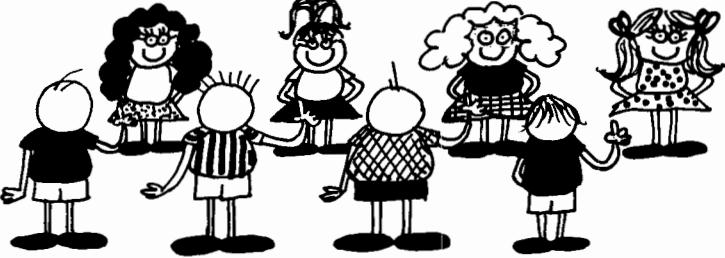
Question







Individual children can work with these cards in spare moments.

They should be restricted to only two notes (G-E). Let them play the question and then proceed immediately with their own answer.




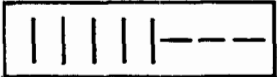
GENERAL OBJECTIVE: The children will acquire an understanding of FORM (STRUCTURE) in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of REPEATING and CONTRASTING PHRASES</p>	<p>7 a The children walk the beat of a known song in circle formation. With each new phrase they turn and change direction.</p>  <p>b Divide the class into two groups, facing each other in straight lines.</p> <p>The first group steps the first phrase on the spot.</p> <p>The second group steps the second phrase, and so on.</p>	<p>Involves—listening —moving —singing</p> <p>Steps a and b of this activity are very useful with infant grades in particular. They can be done whilst learning singing games such as</p> <p><i>Hot cross buns</i> p. 131 <i>Ipsey wipsey spider</i> p. 153 <i>Lucy locket</i> p. 130</p> <p>Materials</p> <p>Suitable songs for phrase recognition.</p> <p>a Grades 3 and 4</p> <p><i>Au clair de la lune</i> p. 180 <i>We wish you a merry Christmas</i> p. 200</p> <p>b Grades 5 and 6</p> <p><i>Tiritomba</i> p. 282 <i>Mary had a baby</i> p. 222</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective.</p> <p>Your evaluation will be directed towards the 'leader' in Step c. Observe carefully whether the leader is able to change actions for each new phrase, repeating actions when the melody of a phrase repeats itself.</p> <p>This learning activity (Steps a and b) is also an excellent remediation activity. Remember, whilst the children should be enjoying themselves, you are primarily concerned with developing the skill of phrase recognition.</p> <p>Although this may take a long time to develop, it is important never to lose sight of your objective.</p> <p>Watch for the child who misses the beat when reversing direction. Practise turning.</p>
<p>a by performing body movements to phrases.</p>			
	<p>c With the class in a circle, sing a known song. Appoint a leader to perform an action to the beat for the first phrase, changing to a new action for each subsequent phrase. Everyone follows the leader.</p> <p>eg phrase 1 clap the beat phrase 2 knee pat the beat etc.</p> <p>Sing the song again, asking the leader to use the same action each time a phrase repeats itself.</p> <p>d Draw a pattern on the chalkboard to show the repeating and contrasting phrases.</p>		



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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of REPEATING and CONTRASTING PHRASES</p> <p>a by performing movements to phrases.</p>	<p>8 Action songs are useful for developing an awareness of phrase structure.</p> <p>eg <i>Seven steps</i></p> <p>Actions change (or repeat) with each successive phrase.</p>	<p>Involves—singing —moving</p> <p>Materials <i>Head, shoulders, baby</i> <i>Seven steps</i></p> <p>p. 226 p. 162</p>	<p>Refer to specific objective.</p> <p>Play March past of the kitchen utensils—Vaughan Williams—<i>Adventures in Music Gr 2, v 1</i>. Play a second time and ask children to form arms in an arch shape at the end of each phrase. These are short phrases and clearly marked with a pause or a surprise of some kind. Do not forget to have them shut their eyes whilst doing this activity.</p>
<p>b by matching pictures cards.</p>	<p>9 Many folk dances are most useful for helping children recognise the phrase structure of the music.</p> <p>eg <i>Nigarepolska</i> is a very clear and simple example of a continuing A A B phrase structure.</p>	<p>Involves—listening —moving</p> <p>Materials RCA 20133 45 EP <i>Simple Folk Dances—Nigarepolska</i></p>	<p>Refer to the specific objective.</p>
<p>b by matching pictures cards.</p>	<p>10 RECOGNITION OF PHRASES</p> <p>a Give several children picture cards relating to the topic of each phrase of a song.</p> <p>Each child in turn holds up his picture card at the start of each new phrase.</p> <p>eg <i>Hickory dickory dock</i></p> <div data-bbox="393 907 693 1051"> </div> <p>b Hand out a variety of untuned percussion instruments, one for each phrase of the song.</p> <p>Encourage the children to use the same instrument for repeating phrases.</p> <p>eg</p> <ul style="list-style-type: none">  <i>Hickory dickory dock</i>  <i>The mouse ran up the clock</i>  <i>The clock struck one, the mouse did run</i>  <i>Hickory dickory dock</i> 	<p>Involves—listening —playing —singing —moving</p> <p>Materials Picture cards, percussion instruments</p> <p>Note—the repetition of phrase applies to the melody not the words.</p> <p>Grade levels All grades.</p>	<p>Have the class sing a well-known song—one not previously used for the recognition of phrases.</p> <p>Select a child to perform movements to the beat, as the children sing the song. The child should change movements at the commencement of each new phrase; eg tapping fingers, tapping elbows, tapping nose, etc.</p> <p>Observe closely and make a note of those children who can do this. Remember, do not assume capability on one experience.</p> <p>Look for the child who repeats movements to match a repeated phrase.</p> <p>Difficulties?</p> <p>Have the children walk the beat of a song in a circle formation. When a new phrase starts, they walk in the opposite direction.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of FORM (STRUCTURE) in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of REPEATING and CONTRASTING PHRASES</p> <p>c by matching rhythm cards</p>	<p>11 a Have the children sing a well-known song and clap the pattern of the words (the rhythm).</p> <p>b Display the rhythm of each phrase of the song on jumbled cards. eg <i>For thy gracious blessing</i></p> <div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; margin: 5px;">  </div> <div style="border: 1px solid black; padding: 5px; margin: 5px;">  </div> <div style="border: 1px solid black; padding: 5px; margin: 5px;">  </div> <div style="border: 1px solid black; padding: 5px; margin: 5px;">  </div> </div> <p>Have the children clap the rhythm of the first phrase of the song and select a child to find the appropriate card.</p> <p>Do this for all phrases.</p> <p>c The children with cards stand in the order that the phrases appear in the song.</p> <p>As the class sings the song, the children with cards hold up the appropriate card as each phrase is sung.</p>	<p>Involves—listening —moving —reading</p> <p>Materials Known song Rhythm cards</p> <p>Grade levels Grades 2–6.</p>	<p>Refer to specific objective.</p> <p>Select songs which contain only simple patterns and suit your class.</p> <p>Use say, three songs and have a sheet listing the names of the three songs. Provide rhythm cards for each song.</p> <p>The children build a 'jig-saw' for each song.</p> <p><i>Hot cross buns</i> p. 131 <i>Frere jacques</i> p. 210 <i>Minor key round</i> p. 267</p>

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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>3 Demonstrate their recognition of AB (BINARY) form in music</p> <p>a by matching picture cards to two contrasting sections of music</p>	<p>12 Choose a song which can be divided into two sections, A and B; eg <i>Click go the shears</i> p. 192</p> <p>Prepare duplicated pictures representing each of the two sections; eg</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: left;"> <p><i>Out on the board the old shearer stands, Grasping his shears etc.</i></p> </div> <div style="text-align: left;"> <p><i>Click go the shears boys, Click, click, click, etc</i></p> </div> </div> <p>Children learn the song.</p> <p>Teacher sings the song and the children hold up the appropriate picture.</p> <p>Children sing the song and at the same time hold up the appropriate picture.</p> <p>Children walk in a circle holding up the first sketch while singing the song. On arriving at the second section, change the sketch and walk in the opposite direction.</p>	<p>Involves—listening —singing —moving</p> <p>Materials</p> <p>Class sets of pictures related to a song.</p> <p>Songs in AB form</p> <p><i>Rig-a-jig-jig</i> p. 156 <i>Oh Rejoice</i> p. 276 <i>The cuckoo</i> p. 232 <i>Tiritomba</i> p. 282</p> <p>Grade levels</p> <p>Grades 2–6</p>	<p>Refer to specific objective.</p> <p>Informal test</p> <p>Ask the children to close their eyes. Teacher plays or sings a song once. Teacher repeats song and children write down the last word of each section. If the children are too young to write, ask them to remember the words. Remember, constantly revise this activity to gain true evaluation. You can expect a little improvement each time you do this learning activity.</p> <p>Reinforcement</p> <p>To reinforce the concept of two parts, have the children make patterns with two different shapes and colours. Have them look in magazines for pictures showing two parts; eg bedspread designs, wallpaper patterns, etc. Have them perform two contrasting movements to reflect the two sections of the song.</p>

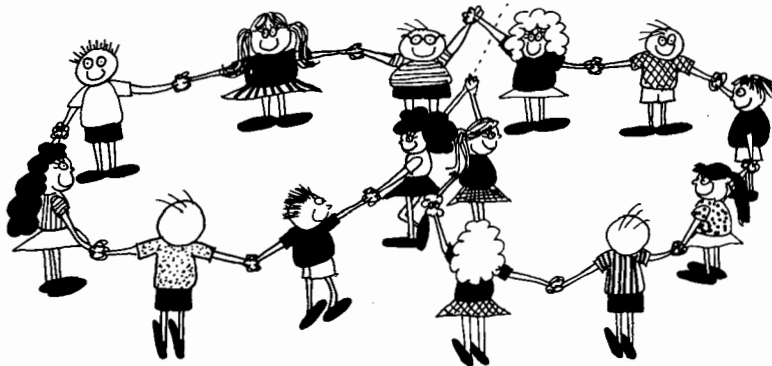
GENERAL OBJECTIVE: The children will acquire an understanding of FORM (STRUCTURE) in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>3 Demonstrate their recognition of AB (BINARY) form in music</p> <p>b by performing movements to two contrasting sections of music</p>	<p>13 Play a piece of recorded music to the children. Select music that is clearly in 2 contrasting sections;</p> <p>eg, the first section may be slow and even and the second section may be light and quick.</p> <p>Discuss with the children the main characteristics of each section.</p> <p>Encourage the children to suggest and perform movements that reflect the nature of the music.</p>	<p>Involves—listening —moving</p> <p>Materials</p> <p>Suitable A B music from <i>Adventures in Music</i> RCA</p> <p>Gr 2, v 2, <i>Non troppo mosso</i>—Cimarosa</p> <p>Gr 3, v 2. <i>Bourree</i> (AABB) and <i>Menuet 11</i> (AABB)—Handel (Bourree is heard twice and Menuet is heard three times)</p> <p>Gr 4, v 2. <i>Copacabana</i>—Milhaud <i>Non presto</i>—Scarlatti</p> <p>Grade levels</p> <p>All grades, but particularly Grades 3–6.</p>	<p>Refer to the specific objective</p> <p>a Divide the class into 2 sections and let one group move in Section A and the other group move in Section B.</p> <p>b Children cut and paste coloured shapes to represent the sections heard in the music.</p>

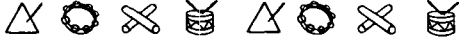



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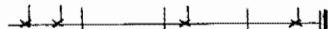

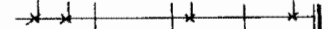


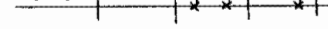
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of A B A (TERNARY) form in music</p> <p>a by performing movement patterns to songs or recorded music in ABA form.</p>	<p>14 TEACH THE SONG SHOO FLY (SEE RESOURCES)</p> <p>Have the children sing the first section (A) while they clap the beat.</p> <p>In the middle section (B) (<i>I feel, I feel</i>) ask the children to sing and indicate the beat by alternating a knee slap and finger snap.</p> <p>When the first section (A) is repeated, they should return to clapping the beat.</p> <p>Have the children perform the following dance to reinforce the A B A form. Nominate one pair to be leaders.</p> <p>A The children stand in a circle holding hands. They take 4 steps or skips into the centre, raising their hands, then 4 steps or skips back, lowering their hands. Repeat.</p> <p>B The leaders hold up their hands to form an arch. Still holding hands, the pair immediately opposite on the other side of the circle lead the rest through the raised arch. When the first couple go under the arch, they drop hands and cast off, one to the left, one to the right, leading their respective sections of the circle back to their original positions.</p> <p>Stress that the couple with the upraised arms have to turn under their own arms at the end.</p> <p>A The children take 4 steps to the centre of the circle; then forward to the original place. Repeat.</p>	<p>Involves—listening —singing —moving</p> <p>A B A is the simplest way of using ternary form.</p> <p>Many songs in ternary form repeat A or B more than once.</p> <p>eg A A B A or A B B A or A A B B A</p> <p>Materials</p> <p>a Known songs in A B A form, such as</p> <p><i>Shoo fly</i> p. 176 <i>Au clair de la lune</i> p. 180 <i>This is the day</i> p. 262 <i>The wild colonial boy</i> p. 250 <i>Railroad corral</i> p. 218</p> <p>b Records</p> <p><i>The Small Listener</i>—Bowmar <i>The smugglers</i>—D Taylor <i>Of a tailor and a bear</i>—Mac-Dowell.</p> <p>Grade levels Grades 3–6.</p>	<p>Refer to the specific objective</p> <p>As with A B form, A B A form will also require many experiences.</p> <p>Utilise the evaluation ideas for Activities 12 and 13 (FORM). You will not need to do the evaluations every time you practise the activity. But do remember to test (informally) occasionally and write down the names of the children who can cope.</p> <p>Often it is easier to note the names of the capable children.</p> <p>You should always keep records of your evaluation findings.</p>




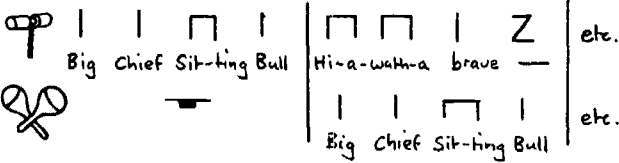
GENERAL OBJECTIVE: The children will acquire an understanding of FORM (STRUCTURE) in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>4 Demonstrate their recognition of and response to A B A (TERNARY) form in music</p> <p>b by playing instruments</p>	<p>15 Select clear A B A examples of recorded music or songs</p> <p>Divide the children into two groups, each group using contrasting instruments; eg claves and triangles.</p> <p>Have the claves play for the first section (A), the triangles for the second section (B) and the claves once again when A repeats.</p> <p>Develop this activity further with the more able children by using different instruments playing the beat for each phrase; eg</p> <p style="text-align: center;"><i>March past of the kitchen utensils</i></p> <p>A: phrase a - a' - b - b' - a - a' - b - b'</p> <p style="text-align: center;">  </p> <p>B: phrase a - b a - b - a</p> <p style="text-align: center;">  </p> <p>A: Repeat first section instruments.</p>	<p>Involves—listening —playing</p> <p>Choose a child to conduct the music, indicating the beat and entries of each instrument.</p> <p>Materials</p> <p>a A B A music from <i>Adventures in Music</i>—RCA</p> <p>Gr 3, v 1. <i>March past of the kitchen utensils</i>.</p> <p>Gr 2, v 1. <i>Children's symphony</i> third movement—McDonald</p> <p>(Note the introduction.)</p> <p>There are many, many other examples in this series in A B A form.</p> <p>b <i>The Small Listener</i>—Bowmar</p> <p><i>The smugglers</i>—Deems Taylor</p> <p><i>Alla breve</i>—Mozart</p> <p>c percussion instruments.</p> <p>Grade levels</p> <p>Grades 3–6.</p>	<p>Refer to the specific objective.</p> <p>If you wish to make an informal test of the children's ability to recognise A B A form, remember the following points.</p> <p>Let the children hear the music (a short piece) two or three times before asking for a response.</p> <p>If using instruments for the test, you should be concerned only with how the use of instruments reflects their recognition of A B A form.</p> <p>Do not confuse other aspects of musicality, eg quality of tone, with your objective. The 'how' of using instruments will be restricted to precision stopping and starting for each section.</p> <p>Give all the children some coloured shapes. Have them arrange the shapes to reflect the structure of the music. Invite two children to choose instruments and play with the music.</p> <p>Are they correct?</p>

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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>5 Demonstrate their recognition of CANON (ROUNDS) structure in music</p> <p>a by performing word patterns and body movements as rounds.</p>	<p>16 WORD PATTERNS</p> <p>Word rounds can be developed from</p> <p>a individual words put together; eg car names</p> <p>b proverbs</p> <p>c poems</p> <p>Divide the children into 2 groups to perform the round by clapping. Later, extend to 3 or 4 groups as the children become more secure.</p> <p>Use contrasting body movements or sounds for each group.</p>	<p>Involves—listening —moving</p> <p>It is a good idea to have both groups keep the beat (eg, pat knees) to help hold them together in the initial stages of these activities.</p> <p>Materials</p> <p>Rhythmic poems p. 308 Rhythm activities nos 25–27, p. 37 32–33. p. 43</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objectives.</p> <p>Observe carefully.</p> <p>Is there a group which consistently ‘falls apart’?</p> <p>Perhaps these children need very simple patterns to work with; eg Ford, Holden, Simca, Chev.</p> <p>Why not try spontaneous ‘fun’ tests by clapping four spelling words and performing as a round?</p>
<p>17 BODY MOVEMENT</p> <p>This activity is an excellent extension of FOLLOW ME (p. 11).</p> <p>Choose a child to be leader and have him perform 6 or 8 beats using an interesting body percussion pattern.</p> <p>eg</p> <p>clap </p> <p>knee slap </p> <p>Have all the children practise the sequence.</p> <p>Divide the class into 2 groups and have them perform the movements as a round, the second group starting after the first 2 beats.</p> <p>Group 1</p> <p>clap </p> <p>knee slap </p> <p>Group 2</p> <p>clap </p> <p>knee slap </p>	<p>Involves—listening —moving</p> <p>Watch coordination level of the children. Some may be quite advanced—others may require very simple movements.</p> <p>Grade levels</p> <p>Grades 3–6.</p> <p>Complexity of examples should develop as the children develop better coordination and concentration.</p>	<p>Divide the class into groups of 3 or 4. Have each group compose their body percussion patterns and perform them as a round.</p> <p>Does each part enter correctly?</p> <p>Can each child in the group maintain his own part correctly?</p> <p>Encourage the class to discuss the reasons why some children have difficulty; eg</p> <p>Was the pattern too hard?</p> <p>Did they know the pattern well enough?</p> <p>Concentration?</p> <p>Take another look.</p> <p>Step or clap the pattern of a very well-known short song; eg <i>Baa baa black sheep</i>.</p> <p>Have the class in two straight lines at opposite ends of a large space.</p> <p>Group 1 starts stepping the pattern; Group 2 commences on signal from teacher. Children should silently mouth the words of the song as they move.</p>	<p>Divide the class into groups of 3 or 4. Have each group compose their body percussion patterns and perform them as a round.</p> <p>Does each part enter correctly?</p> <p>Can each child in the group maintain his own part correctly?</p> <p>Encourage the class to discuss the reasons why some children have difficulty; eg</p> <p>Was the pattern too hard?</p> <p>Did they know the pattern well enough?</p> <p>Concentration?</p> <p>Take another look.</p> <p>Step or clap the pattern of a very well-known short song; eg <i>Baa baa black sheep</i>.</p> <p>Have the class in two straight lines at opposite ends of a large space.</p> <p>Group 1 starts stepping the pattern; Group 2 commences on signal from teacher. Children should silently mouth the words of the song as they move.</p>

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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>5 Demonstrate their recognition of CANON (ROUNDS) structure in music</p> <p>b by playing percussion instruments as a round.</p>	<p>18 PERCUSSION ROUND</p> <p>Use the rhythmic patterns contained in the word patterns of Rhythm Activity 27 p. 39</p> <p>Choose two groups and allocate each group a contrasting percussion instrument; eg</p> <div style="text-align: center;">  </div> <p>The first group plays the first line or phrase and continues on, while the second group commences the pattern as the first group starts the second line or phrase; eg</p> <div style="text-align: center;">  </div> <p>Extend gradually to incorporate 3 and 4 groups.</p> <p>Rhythm Activity 32 (p. 43) can also be played as a round.</p>	<p>Involves—listening —playing</p> <p>Although quality of tone is not your prime concern in this activity, it is essential that the children play lightly, otherwise the overwhelming sound will cause confusion.</p> <p>Materials</p> <p>Percussion instruments</p> <p>Grade levels</p> <p>All grades, providing the patterns are kept very, very simple for the little children.</p>	<p>Refer to the specific objective</p> <p>No specific evaluation is recommended. The results of the children's playing will be clearly obvious to you.</p> <p>First aid</p> <p>Return to clapping activities and very simple patterns.</p>

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<p>Children will</p> <p>5 Demonstrate their recognition of CANON (ROUNDS) structure in music</p> <p>c by playing and singing pentatonic melodies as rounds.</p>	<p>19 PENTATONIC MELODY— ROUNDS</p> <p>Choose a very simple pentatonic song from Section C, learn it thoroughly and play it as a round on a melody instrument.</p> <p>Alternatively, sing the song as a round as long as the children really know the song well beforehand.</p> <p>A development of this activity involves the performing of their own pentatonic tunes, and later performing these tunes as rounds. (See Melody Activity 21, p. 66)</p> <p>If the children have not yet learned to 'read' music, encourage them to play 'by ear' or compose 'by ear'.</p> <p>This could well provide a stimulus to their desire to learn to read music.</p>	<p>Involves—listening —playing —singing</p> <p>Materials</p> <p>Section C contains a number of pentatonic songs suitable for <i>singing or playing as rounds</i>, accompanied by relevant comments pertaining to the technique of singing rounds.</p> <p>Can you decide where each part enters?</p> <p>Grade levels</p> <p>Select songs appropriate to your class. Keep them brief for small children. For singing of rounds, be guided by the children's ability to sing in tune. For playing of rounds, be guided by the children's physical coordination.</p>	<p>Refer to specific objective.</p> <p>Your evaluation should be concerned with the performance of the melody by the class as a whole.</p> <p>Of course, there will probably be a few children in any class who cannot reproduce a tune accurately. But these children should not be excluded and should be encouraged, like the rest, to sing lightly.</p> <p>Record the class's singing of a round and encourage them to critically appraise their own work.</p>

STYLE AND EXPRESSION

GENERAL OBJECTIVE

The children will acquire an understanding of STYLE AND EXPRESSION in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVES

Children will

1 Demonstrate their recognition of LOUD and SOFT in music by

- a playing instruments
- b singing songs
- c doing movements that reflect loud and soft

2 Demonstrate their recognition of LOUDER and SOFTER in music by

- a listening to recorded music
- b singing songs
- c performing body movements
- d performing rhythmic chants

3 Demonstrate their recognition of FAST and SLOW in music by performing songs and poems at different speeds

4 Demonstrate their recognition of FASTER and SLOWER in music by

- a performing rhythmic chants
- b playing percussion instruments
- c performing Greek dances

5 Demonstrate their recognition of TONE COLOUR by exploring and using a variety of sound sources

6 Demonstrate their recognition of LEGATO (smooth) and STACCATO (detached) in music by

- a playing instruments in different ways
- b singing songs




7 Demonstrate their ability to make musical judgements relating to style and expression by

- a deciding in what manner a song should be sung
- b deciding in what manner a song should be accompanied
- c deciding in what manner an instrumental composition should be played

8 Demonstrate their recognition of a variety of different musical styles, by identifying

- a a variety of ethnic music
- b the function of various types of music; eg marches or lullabies

GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities

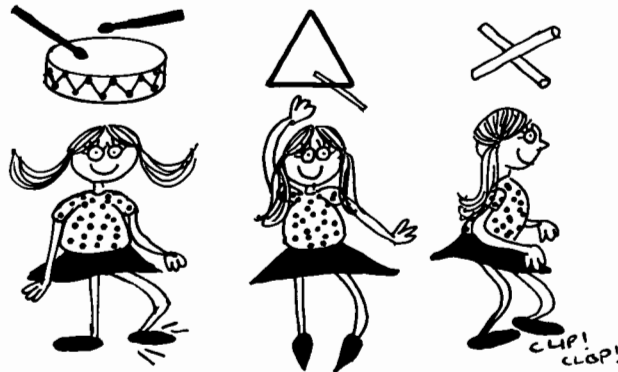
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of LOUD and SOFT in music</p> <p>a by playing instruments.</p>	<p>1 a Introduce and make sounds on contrasting percussion instruments; eg woodblock, Indian bells, tambourine.</p> <p>Can the instruments make both loud and soft sounds?</p> <p>Which are loud and which are soft?</p> <p>b Choose songs that require different dynamics (loud and soft) and use the instruments as an accompaniment to highlight the mood of the songs, using loud and soft where appropriate.</p> <p>eg <i>piano</i> (soft)—Indian bells, tambourine</p> <p><i>forte</i> (loud)—woodblock, tambourine</p> <p>Introduce terms incidentally.</p> <p>Song examples:</p> <p><i>Ahrirang</i> Indian bells </p> <p><i>If you're happy</i> tambourine </p> <p><i>Hammer man</i> woodblock </p> <p>Use these suggested rhythmic patterns for any songs which have:</p> <p>2 or 4 beats to the bar 3 beats to the bar</p> <p>woodblock . </p> <p>tambourine Z Z . Z :</p> <p>Indian bells Z Z . Z Z </p> <p>c Explore other instruments for loud and soft and add to known songs.</p>	<p>Involves—listening —playing —creating</p> <p>If 'sustaining' instruments such as Indian bells or triangles are being used, be careful not to let the sound carry over (sustain) longer than required. Show the children how to stop the sound by putting one hand on the instrument.</p> <p>Materials</p> <p>Percussion instruments</p> <p>Songs: <i>Ahrirang</i> p. 229 <i>If you're happy</i> p. 147 <i>Hammer man</i> p. 234</p> <p>Make sure that the children understand the abbreviated terms.</p> <p><i>p</i> <i>f</i> (soft) (loud)</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective</p> <p>Invite individual children to choose and play an appropriate instrument to reflect loud or soft when requested.</p> <p>Ask the children to write or draw all the loud and soft sounds in the classroom and playground that they can hear.</p> <p>The majority of the children will have little difficulty in identifying loud and soft sounds; they may find making loud and soft sounds more difficult.</p>

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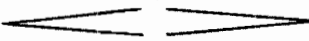
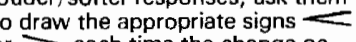
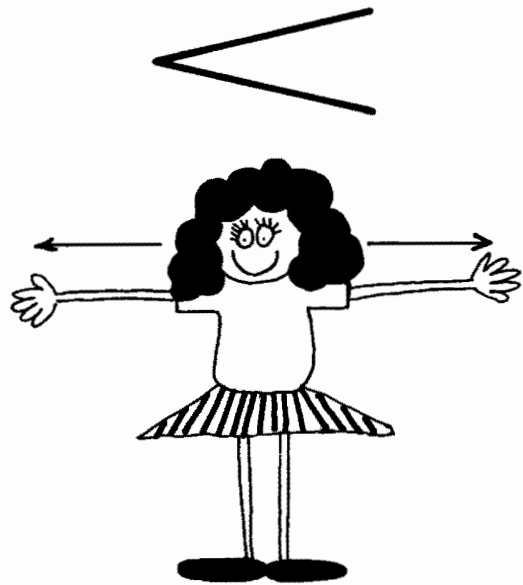
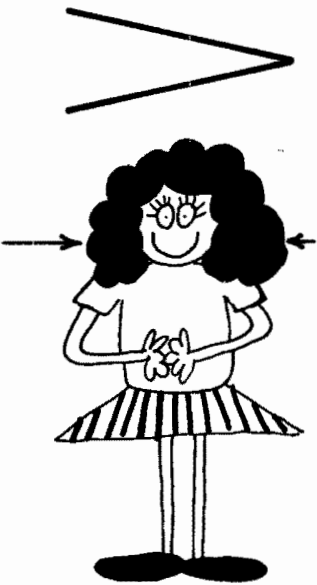
SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of LOUD and SOFT in music</p> <p>a by playing instruments.</p>	<p>2 Using a cardboard spinner, children respond appropriately; ie</p> <div data-bbox="569 230 809 436" data-label="Diagram"> </div> <p>a The class Ask several children to have a spin and respond with the appropriate sound. The children should then play these sounds in consecutive order, making a brief composition.</p> <p>b The group In small groups the children make their own cardboard spinners, using other activities that will show the use of loud and soft. Put all group compositions together consecutively to form a longer class composition.</p> <p>c Message cards A child reads a card, does the action and the rest of the children guess what the message says.</p>	<p>Involves—listening — playing</p> <p>Materials cardboard spinners percussion instruments message cards</p> <p>Grade levels All grades.</p>	<p>Refer to the specific objective</p> <p>Your main concern should be with the quality of the performance of loud and soft sounds</p> <p>Is loud a really loud sound?</p> <p>Is soft a good contrast to loud?</p> <p>Informal test</p> <p>The teacher stands where she cannot be seen by the children and plays a variety of loud and soft sounds, using different sound sources. Ask the older children to write down which is the soft sound—first or second. Give about 6 groupings.</p> <p>Very young children could use pre-selected symbols to tick.</p> <p>eg loud soft.</p> <div data-bbox="1487 707 1663 784" data-label="Image"> </div>
<p>b by singing songs.</p>	<p>3 TEACH THE SONG FRERE JACQUES (BROTHER JOHN)</p> <p>a Teach the song to the children by letting them echo the first and subsequent alternate bars. Discuss echo and loud/soft.</p> <p>eg</p> <div data-bbox="258 1029 1007 1148" data-label="Image"> </div> <p>b Sing the song, observing the loud/soft markings which you have added to the song.</p> <p>c Repeat the song several times.</p> <p>d Devise an introduction and <i>coda</i> (see notes) by repeating the last bar several times, either loudly or softly. Children decide on the effect they wish to create.</p>	<p>Involves—listening — singing</p> <p>A <i>coda</i> is a 'tail-piece' added to the end of the music, to round off the musical ideas.</p> <p>Do the children remember what <i>f</i> and <i>p</i> mean?</p> <p>Materials Song—<i>Frere Jacques</i> (Brother John) p. 210.</p> <p>Grade levels Grades 2–6.</p>	<p>In this activity, you will be evaluating the class effort as a whole. Children find it very difficult to control volume without changing speed (tempo). Tape the class performance and discuss with the children the following questions.</p> <p>Are the soft passages 'soft' enough?</p> <p>Are the loud parts 'loud' without being shouted?</p> <p>Was the song kept at a steady speed (tempo)?</p> <p>Take another look</p> <p>Chant a sentence on one note, at varying volume levels. Children echo.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of LOUD and SOFT in music</p> <p>c by doing movements that reflect loud and soft.</p>	<p>4 Children enjoy moving their bodies to music.</p> <p>a Encourage the children to explore ways of reflecting soft and loud sounds with full body movements.</p> <p>b The teacher plays a number of soft sounds on an instrument and the children move to these sounds, reflecting the quietness of the sound.</p> <p>c Repeat the same procedure, using loud sounds.</p> <p>d With the children in circle formation, the teacher plays a series of soft, steady beats on a drum. The children respond, walking to the beat in a clockwise direction. When the teacher changes the volume to loud, the children walk in an anti-clockwise direction.</p> <p>e Make up a movement sequence with the children, combining different instrumental sounds to form an interesting pattern of loud and soft.</p>	<p>Involves—listening —moving —creating</p> <p>Materials Percussion instruments.</p> <p>Grade levels All grades.</p> <p>If the children are very young, you may need to play each soft or loud sound 6—8 times. Older children can work towards changing from loud to soft more quickly.</p>	<p>Refer to the Specific Objective.</p> <p>The teacher plays a few sounds on a drum loudly or softly.</p> <p>A child is selected to show an appropriate movement to reflect the sound.</p> <p>Special assistance Practise a series of strong and light movements. Sometimes a child lacks imagination and/or confidence.</p>

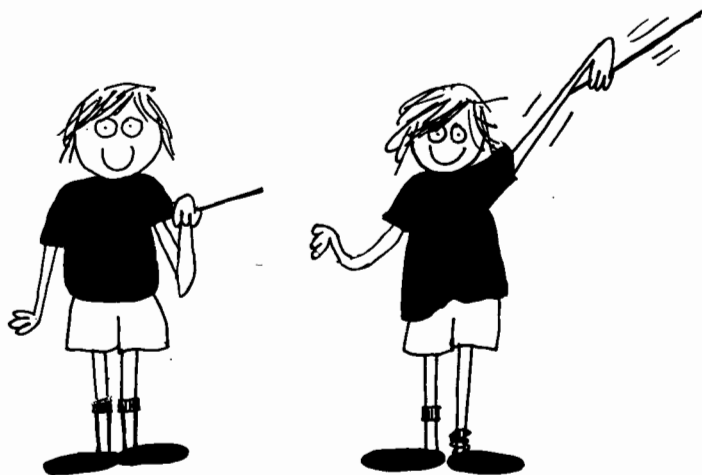


GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of LOUDER and SOFTER</p> <p>a in recorded music</p>	<p>5 a Select recorded music that uses clear contrasts of loud, soft and becoming louder and softer.</p> <p>Ask the children to play loudly and/or softly on selected instruments, playing the beat with the music. Let them hear the music first. Draw a diagram of the loud and soft passages on the chalkboard to help them.</p> <p>b Introduce the idea of becoming louder and getting softer, ie crescendo and diminuendo. Introduce the relevant signs </p> <p>Select suitable recorded music and have the children move their hands in and out to the changes in volume.</p>	<p>Involves—listening —playing</p> <p>Warning</p> <p>Many teachers use the body action of standing up and bobbing down to reinforce a concept; eg high/low, chord changes (harmony), etc.</p> <p>If you decide to use this action to show loud and soft, be careful not to confuse the children if you use the same action for other concepts.</p> <p>Materials</p> <p>a Loud/soft</p> <p><i>Adventures in Music</i>, RCA Gr 1, v 1. <i>Air gai</i>—Gluck <i>Gigue</i>—Gretry <i>Leap frog</i>—Bizet</p> <p>b Getting louder/softer</p> <p><i>Adventures in Music</i>, RCA Gr 1, v 1. <i>Aragonaise</i>—Massenet <i>Parade</i>—Ibert</p> <p>Gr 2, v 1. <i>Berceuse</i>—Faure <i>Bydlo</i>—Moussorgsky</p> <p><i>The Small Listener</i>—Bowmar <i>Waltz</i>—Schubert <i>Parade</i>—Tansman</p> <p>c Loud/soft and getting louder/softer</p> <p><i>Adventures in Music</i>, RCA Gr 4, v 2. <i>Minuetto</i>—Bizet</p>	<p>Refer to the specific objective</p> <p>Observe the children's reactions carefully. You will notice very quickly if a child does not pick up a volume change.</p> <p>Using coloured pencils, ask the children to draw a red circle each time the music is loud.</p> <p>If you are concentrating on getting louder/softer responses, ask them to draw the appropriate signs  each time the change occurs in the music.</p>
<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>GETTING LOUDER</p> </div> <div style="text-align: center;">  <p>GETTING SOFTER</p> </div> </div>			



GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music and activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>1 Demonstrate their recognition of LOUDER and SOFTER</p> <p>b by singing songs.</p>	<p>6 Select a well-known song, and introduce the idea of getting louder (<i>crescendo</i>) and getting softer (<i>diminuendo</i>).</p> <p>Begin song softly (<i>p-piano</i>)</p> <p>Gradually get louder (\blacktriangleleft <i>cresc.</i>)</p> <p>End the song loudly (<i>f-forte</i>)</p> <p>Reverse the procedure if it is appropriate to do so</p> <p>Alternatively, construct a pattern using <i>p, f, cresc.</i> that will suit the song.</p>	<p>Involves—listening —singing</p> <p>Some discussion with the children concerning conducting signals would be helpful. Perhaps the children could suggest signals the teacher might use to indicate soft, loud and becoming louder/softer.</p> <p>Materials</p> <p>Songs</p> <p><i>Snowy River roll</i> p. 246 <i>Hullabaloobalay</i> p. 230 <i>Hot cross buns</i> p. 131 <i>I'm gonna sing</i> p. 145</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective</p> <p>Choose a child to conduct the song. Did the child give sufficient indications of changes of volume? (louder, soft etc.)</p> <p>Did the children respond appropriately to the changes in volume?</p> <p>Do not forget to discuss with the children whether the volume changes were, in fact, suitable for expressing the mood of the song.</p>



Use this activity in conjunction with the game 'Hide and seek'. The child seeking the hidden object is guided by the louder singing as he becomes 'warm'. the softer singing as he becomes 'colder'.

GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>2 Demonstrate their recognition of LOUDER and SOFTER</p> <p>c by performing body movements.</p>	<p>7 a Children lie on the floor like collapsed balloons. The teacher plays softly on the drum; the children gradually get bigger and bigger like balloons, as the music becomes louder.</p> <p>Reverse the activity, deflating the balloon.</p>	<p>Involves—listening —moving</p> <p>Materials Drum</p> <p>Grade levels All grades.</p>	<p>Refer to the specific objective</p> <p>As the teacher plays a percussion instrument increasingly loudly or softly a child is asked to show with arm movements the gradual change in volume.</p>
	 <p>b Have the children stand in a circle. Someone stands in the middle and plays the drum. When the drummer plays softly the children move into the centre, when played loudly they move back out of the circle.</p> 		
<p>d by performing rhythmic chants.</p>	<p>8 Play the Rhythmic Chant on p. 43 using the suggested dynamics and appropriate percussion instruments. Mouth the words silently. Develop further the children's knowledge of terminology, abbreviations and signs.</p> <p>eg</p> <p>$pp < ff > pp$</p> <p>Can they compose other chants adding appropriate expression marks?</p>	<p>Involves—listening —playing</p> <p>Deal with the ζ (z) rest carefully.</p> <p>Materials percussion instruments rhythmic chant</p> <p>Grade levels Grades 2–6.</p>	<p>Tape the children's performance and discuss the results.</p> <p>Did they observe all the volume (dynamics) signs?</p>

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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
Children will 3 Demonstrate their recognition of FAST and SLOW in music by performing songs and poems at different speeds	9 a Teacher teaches the children 'Bounce high'. The teacher bounces the ball at various speeds which sets the beat of the song. The children sing the song at the speed of the bouncing ball. Keep the tempo (speed) of the bouncing ball steady. b Have the children sing a song which is well-known to them. Sing it at different speeds: at a normal pace, very slowly or very quickly. Have them listen to differences and discuss which speed (tempo) is the most appropriate. c Learn and perform songs that require contrasting speeds.	Involves —listening —singing Tempo is the musical word we use to indicate speed. Materials medium-sized rubber ball <i>Song 'Bounce high' (The Teacher's Manual for Marta Nemesszeghy's Children's Song Book by Deanna Hoermann.)</i> Grade level Infants for 9 (a) All grades for 9 (b)	Refer to the specific objective. Ask individual children to give an 'Are you ready' at the speed of the bouncing ball. This is a natural part of the lesson. Tape the children singing known songs and encourage them to decide the suitability of the speed (tempo).

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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>4 Demonstrate their recognition of FASTER and SLOWER</p> <p>a by performing rhythmic chants.</p>	<p>10 ENGINE ON THE LINE</p> <p>Trains always seem to hold a magical attraction for both children and adults. Puffing Billy is the name of a little steam engine that chugs and pants its way up, down and around the hills of the Dandenong Ranges in Victoria, Australia.</p> <p>Introduce children to steam trains by displaying pictures, visiting a train museum and listening to taped sounds. Discuss how the steam engine generates its power to achieve speed. Ask the children to say the poem:</p> <p>Engine, Engine number nine, Going down the Gully line, Puffing Billy chugs along, With a happy, little song.</p> <p>Discuss with the class: How does the train leave the station? (Quickly or slowly?) How might the train travel up a steep hill? (Getting slower) And coming down the hill? (Getting faster)</p> <p>Encourage the children to say the poem again, using changing speeds to indicate the train journey. To keep the children together the teacher should provide a basic beat on the drum, getting faster and slower as required.</p> <p>Reverse the activity with the teacher saying the verse as the children reflect the changing speeds by putting the beat in their feet, knees or hands.</p> <p>Other verses could be made up by the children and treated in the same manner.</p> <p>eg <i>Engine, engine number ten, Down the track and back again, Slowly, slowly up the hill Puffing, panting, stopping still.</i></p> <p>Listen to train music and have the children show the different speeds of the train with their hands.</p>	<p>Involves—listening —moving —chanting</p> <p>Tempo (speed) in music reflects the speed of the beat. Controlling variations of tempo is quite a challenge.</p> <p>Materials</p> <p>a Chart, showing pattern of the words.</p> <p>b Poem <i>Engine, engine, number nine.</i></p> <p>c Record <i>Adventures in Music</i> RCA Gr 3. v 1. <i>Little train of the Caipira</i> (for related listening)</p>	<p>Refer to the specific objective.</p> <p>Tape a performance of one or more verses.</p> <p>Discuss the following with the children: Did they show sufficient variation in speed? When the train was travelling on flat land, did the speed remain steady? Did they ‘keep together’ or did the performance sound as if some of the carriages were being left behind?</p>

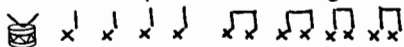
GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
Children will 4 Demonstrate their recognition of FASTER and SLOWER b by playing percussion instruments.	11 Select examples of recorded music which reflect fast and slow speeds (tempo). Ask the children to listen and decide whether the music is fast/slow or getting faster/slower. Relate this concept to situations that appeal to children. eg A merry-go-round. Speeding up or a train gradually slowing down at the end of the ride. What happened to the train in the music? Encourage the children to play instruments to the beat of the music.	Involves —listening —moving Materials <i>Adventures in Music</i> RCA Gr 3, v 1. <i>Little train of the caipera</i> —Herbert. <i>Bahnfahrt—Sounds of New Music</i> (Folkways). Percussion instruments. Grade level All grades.	Refer to the specific objective. Remediation Ask the children to clap to the changing speed of your signal—a hand movement, drum beat or the like.


12 SOUND PICTURES

The children may have made other sound pictures using loud and soft sounds, high and low sounds, etc. This time they should choose things that gradually get faster or slower,
eg *Massacre at Dog River*

1. Indians on warpath. Send war signals.



Braves set out on horses:  - - - - -


They alight and steal through the long grass very carefully.  - - - - -

The cavalry leaves the fort:

Horses trot - - - - -

Horses gallop: - - - - -

Up a hill 

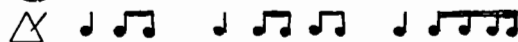
Down the other side 

Indians charge (war cry) 

Cavalry charge (bugle call) 

All dead.

In the silence—rustling of grass in wind and birds twittering.



This activity is very useful for developing other aspects of style and expression eg tone colour and legato/staccato.

Involves—listening
—playing
—creating
—moving (if desired)

Whenever you conduct group work with the children, train them to the fact that they will be giving a performance of their work to the class. Do not hesitate to ask children to revise or rewrite their composition—but do be tactful and encouraging.

Materials
percussion instruments
environmental objects
vocal sounds

Juniors could do a similar thing with their favourite stories.

The Three Billy Goats Gruff
The Three Bears
Goldilocks, etc.

Grade levels
Grades 3–6

In this activity you should be looking for quite detailed control of speed (tempo) ranging from very fast to very slow. Divide the children into groups and have them make up and perform their own sound pictures.

NOTE. Group work of this nature will probably involve sending the children outside to work as the noise would be too great inside. If the children are well-trained, you will find that they will work noisily but energetically. Constantly supervise.

Remediation

This will only be necessary where their concepts of sound and speed are limited because of insufficient experience. If this is the case, repeat the other learning activities for this section.

GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
Children will 4 Demonstrate their recognition of FASTER and SLOWER c by performing Greek dances	13 Music for many Greek dances uses a gradual quickening tempo. Older children could be taught the steps of some of these dances, reflecting the quickening tempo in their movements.	Involves —listening — moving Materials Record— <i>Greek Dance Party</i> — Seven IXL 4972 Grade Level Grades 3–6	Refer to the specific objective

Every voice has its own distinctive characteristic quality of sound.

We call this quality TONE COLOUR or TIMBRE (pronounced tamber)

Every sound has a distinctive tone colour— voices, instruments, environmental sounds and so on.

Music is given much of its interest, mood and aesthetic appeal by the use of tone colour.


GENERAL OBJECTIVE: The children will acquire an understanding of **STYLE** and **EXPRESSION** in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>5 Demonstrate their recognition of TONE COLOUR by exploring and using a variety of sound sources.</p>	<p>14 SECRET SOUNDS</p> <p>a Children close their eyes or face the other end of the room. The teacher makes various sounds with objects in the room and the children try to identify them. Allow one child at a time to produce a sound for the others to identify.</p> <p>b Make a tape of environmental sounds: bath-water running, animal noises, walking and running footsteps. Anything! Can the children identify them? (Or use <i>Listening</i>—Young Australia Auditory programme—Nelson)</p> <p>c Change to untuned percussion and follow the same procedure. Stand a number of children at the other end of the room facing the back wall, each child having a percussion instrument. The teacher makes a sound on one of the instruments that he has and the children who have a similar instrument make a sound on it.</p> <p>d Children are seated in a circle, each having an instrument. Certain children are selected to stand in the centre of the circle and close their eyes. One child sitting on the floor is selected to make a sound on his instrument and the children in the centre open their eyes and identify the instrument.</p> <p>e Three or four children stand with their backs to the class, each playing a different instrument. At a signal from the teacher, one child stops playing his instrument. The rest of the class has to say which instrument stopped playing.</p>	<p>Involves—listening As the children’s aural discrimination improves, their task can be made more challenging by adding more instruments (14 e).</p> <p>Materials Environmental objects, taped sounds, percussion instruments Read <i>EXPERIMENTS WITH SOUNDS</i> p. 290.</p> <p>Grade levels All grades.</p>	<p>If you do as the learning activity suggests and have the children shut their eyes, then you will obtain quite objective results. Remember—do not make judgments based on one session, but do make quick notes each time on the following.</p> <p>a the children who hear nearly everything accurately</p> <p>b the children who consistently make errors (explore further)</p> <p>c any particular types of sounds that a large number of children find difficult to identify.</p> <p>Remember—when testing children for auditory discriminations do not give visual clues.</p> <p>If the children do peep, don’t worry! They are learning by checking. However, make a note of those who are not confident enough to keep their eyes closed.</p> <p>Be careful to name each instrument quite often so that the children become familiar with the terms.</p> <p>It may happen that the ear is good but the vocabulary lacking.</p>













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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>5 Demonstrate their recognition of TONE COLOUR by exploring and using a variety of sound sources.</p>	<p>15 HOW MANY SOUNDS CAN YOU MAKE?</p> <p>Ask the children to find, at home or school, as many different sound sources as possible.</p> <p>Discuss the sounds with the class and find many different ways of using each sound source.</p> <p>eg paper—crumpling quickly — flicking with finger nail — quick rip — very slow rip — waving in the air</p> <p>glass — tapping lightly with wooden beater — tapping lightly with fork or metal beater — fill with water—try different levels and tap glass with metal beater.</p> <p>vocal — the highest sound — the lowest sound — a growly sound — a popping sound — a sad sound — each child reads a paragraph from a different page in a book. Read all together—at the same time — Speak just the one syllable words. — Try speaking only the sh, th and p sounds as they occur. — Read only the t d and b sounds as they occur.</p> <p>Teacher tells a story and children decide to perform the appropriate sound source.</p> <p>eg <i>Aeroplane Joyride</i></p> <p>Utilise this picture story, by adding a variety of sound sources.</p> <p>For instance, when the parachute rips, use paper for a quick or slow ripping sound.</p>	<p>Involves—listening — playing</p> <p>Although the objective is concerned primarily with tone colour, it is impossible to ignore other aspects of style and expression, such as</p> <p>— loud/soft — fast/slow — smooth/detached.</p> <p>Materials</p> <p>As many environmental sounds as the children can discover.</p> <p><i>Aeroplane joyride</i></p> <p>Read <i>Experiments with Sounds</i></p> <p>Grade levels</p> <p>Grades 3–6.</p>	<p>Refer to specific objective.</p> <p>Using the sounds that they have discovered, ask the children to make their own soundscapes (sound pictures).</p> <p>Select topics related to the children’s experiences and interests and have them work in groups of four or five. Limit the group activity to 10 minutes.</p> <p>Suggested Topics</p> <p>Storm Peak hour in a city Battle Star Gallactica, etc.</p> <p>The variety and use of sounds will give you a very good idea of whether they understand the basic characteristic sounds that can be made vocally, instrumentally or from objects.</p> <p>Record their efforts and discuss each soundscape with the class.</p> <p>It is possible that some groups might ‘re-do’ their composition if their first attempt lacks sufficient thought and awareness of tone colour.</p>

GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
Children will 5 Demonstrate their recognition of TONE COLOUR by exploring and using a variety of sound sources	16 TONE COLOUR IN WORDS Try using different words in many different ways. 	Involves —listening —speaking Materials Other words you can try: HELP! DINNER. OH. YES. REALLY.— Can the children think of any others? Read <i>Experiments with Sounds</i> p. 290 Grade levels All grades.	The point of this activity is that the children learn to make more flexible use of their own voices. So watch for a growing confidence and vocal flexibility in each child. The degree to which they use their voices to make vocal sounds will be very obvious in activities such as sound pictures.

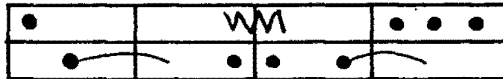
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SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>5 Demonstrate their recognition of TONE COLOUR by exploring and using a variety of sound sources.</p>	<p>17 MUSICAL INSTRUMENTS</p> <p>Choose the instruments that are within the children's immediate experiences, or those that are available. A suggested selection: trumpet, flute, recorder, violin, guitar (acoustic and electric), clarinet, saxophone, percussion instruments, piano. (Invite any parents who play instruments to help.)</p> <p>Discuss the way various sounds are produced to give distinctive tone colour.</p> <p>DISCOVERING</p> <p>Strings. Make a bush bass. Borrow a violin or some other string instrument. Discover ways of making sounds on these instruments. Why do many string instruments use a sound-board?</p> <p>Explore the 'inside' of a piano. How is the sound made? What is a 'prepared' piano? Listen to 'Banshee'.</p> <p>Brass. Use tubing to find out how the sound is made. Note the vibration of the lips to make the sound. You may even find a post-horn to try out.</p> <p>Woodwind. Sound produced by blowing across an opening. Try the top of an empty bottle.</p> <p>Try a leaf, tissue paper over a comb, etc.</p> <p>Percussion. These sounds are produced by striking, scraping or shaking.</p> <p>Children can readily make up original ones, using environmental sound sources.</p> <p>DEMONSTRATION Find instrumentalists who are willing to come and play their instruments. Let the children feel the shape and the warmth or coldness of the wood or metal.</p> <p>CHARTS of the instruments are useful to help the children become familiar with the appearance of the instruments. Gradually introduce these charts as the children are made aware of each instrument. Make charts of home-made instruments and classify each instrument.</p> <p>MORE LISTENING As the children explore the sounds, back up their discoveries with appropriate recorded music.</p>	<p>Involves—listening —playing —creating</p> <p>Materials</p> <p>a Any available musical instruments.</p> <p>b Various materials such as —metal car parts —horse shoes —tubing, such as rubber hose, funnels, spout of a kettle, post horn, etc. —bottles</p> <p>c Charts of instruments</p> <p>d Cassette of mystery sounds</p> <p>e Records <i>Adventures in Music</i>, RCA Gr 1 v 2. <i>The elephant</i>—Saint-Saens (double bass). <i>Sounds of New Music</i>—Folkways <i>Banshee</i> (a different way of playing the piano) <i>Tom the Piper</i>—Bowmar—for woodwind instruments <i>The Old King and his Fiddlers Four</i>—Bowmar—for strings <i>Brother John and the Village Orchestra</i>—Bowmar—for brass and percussion</p> <p>Grade levels Suitable for all grades. However, the junior grades will be more limited in scope.</p>	<p>Refer to the specific objective.</p> <p>Evaluation can be undertaken over a period of time. Make a cassette of mystery sounds.</p> <p>Children identify the sound source.</p> <p>As the year progresses, add more sounds.</p> <p>For younger children, prepare a worksheet.</p> <p>eg</p> <div data-bbox="1433 512 1800 1005" style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">CIRCLE THE SOUND THAT YOU HEAR</p> <p>1.   </p> <p>2.   </p> <p>3.   </p> <p>4.   </p> </div>

GENERAL OBJECTIVE: The children will acquire an understanding of STYLE and EXPRESSION in music and demonstrate it through a variety of music activities.

SPECIFIC OBJECTIVE	LEARNING ACTIVITIES & TEACHING METHODS	NOTES/RESOURCES	EVALUATION
<p>Children will</p> <p>6 Demonstrate their recognition of LEGATO (SMOOTH) and STACCATO (DETACHED) in music</p> <p>a by playing instruments in different ways.</p>	<p>18 a Ask the children to explore each type of percussion instrument available. Can they find two contrasting sounds on each instrument—one sustained, one short?</p> <p>eg Can you find a way of making a sustained sound on a drum? Rubbing your hand on the skin, might be one response.</p> <p>b Develop ways of writing these sustained and short sounds eg</p> <p>● can denote a short sound</p> <p>— a sustained sound</p> <p>W W — a tremolo. This is another way of making a sustained sound, such as continually shaking a tambourine.</p> <p>c The teacher prepares a grid, using these signs, for the children to perform. Discuss with the children which instruments they will use and how they will be played.</p>	<p>Involves—listening —playing —reading</p> <p>Materials Percussion instruments, prepared grids Read—<i>Experiments with Sounds</i> p. 290</p> <p>Grade levels All grades should explore sounds and discover ways of making sustained and short sounds. Very young children may find the grid too challenging unless you make it very simple at first.</p>	<p>Refer to the specific objective</p> <p>Prepare another grid composition. Divide the children into small groups. Have them select their own instruments and rehearse the composition. Each group should have a conductor to provide signals. Make the grids more challenging as the children become more confident.</p> <p>Each group should perform their grid to the class. Discuss with the class the quality of the performance of the sustained sounds.</p> <p>Were the short sounds really short?</p>

The teacher should provide a clear signal.



With very young children you might try a very simple visual pattern.

eg



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<p>Children will</p> <p>6 Demonstrate their recognition of LEGATO (SMOOTH) and STACCATO (DETACHED) in music</p> <p>b by singing songs.</p>	<p>19 Sing two contrasting songs or one song which contains its own contrast, emphasising the different manner of singing.</p> <p>eg <i>Ahrirang</i> (smooth) <i>Railroad corral</i> (detached) <i>Rig-a-jig</i> (first half is smooth)</p> <p>Can the children suggest any other songs to reflect legato and staccato?</p>	<p>Involves—listening —singing</p> <p>STACCATO has been described as DETACHED. On an instrument this can mean a sound as short as a pin-prick. In the singing of songs this would be rather unmusical. So whilst detached indicates short it does not always mean very short.</p> <p>Materials</p> <p>Songs <i>Ahrirang</i> p. 229 <i>Railroad corral</i> p. 218 <i>Rig-a-jig jig</i> p. 156</p> <p>Grade levels</p> <p>All grades</p>	<p>Refer to the specific objective.</p> <p>Tape the children's performances. Encourage the children to discuss whether the legato passages were really smooth and the staccato passages crisp. As well consider the following musical elements:</p> <p>a Tempo. Was it a proper speed?</p> <p>b Were the dynamics (loud/soft/getting louder/softer) performed appropriately?</p> <p>c Was the vocal tone clean and pleasant?</p>
<p>Children will</p> <p>7 Demonstrate their ability to make MUSICAL JUDGEMENTS relating to style and expression</p> <p>a by deciding in what manner a song should be sung.</p>	<p>20 Select a song which the children know well and help them make decisions about:</p> <p>a the tempo (speed). How fast should the song be sung?</p> <p>b the place of crescendos \langle (getting louder) and diminuendos \rangle (getting softer) which will help in the shaping of the phrases and highlighting the mood of the song.</p> <p>c the tone colour of the voice eg not too breathy.</p> <p>d the proper sustaining of long notes.</p> <p>e contrast of volume between verses.</p> <p>Divide the class into 3 groups and have each group rehearse and perform to the others.</p>	<p>Involves—listening —singing</p> <p>Materials</p> <p>Songs well known to the class.</p> <p>Grade levels</p> <p>All grades.</p> <p>With junior grades, make the discussion brief and simple.</p>	<p>Tape the children's performances. Encourage the children to discuss the following aspects</p> <p>a Tempo. Was it a proper speed?</p> <p>b Were the dynamics (loud/soft and getting louder/softer) performed appropriately?</p> <p>c Was the vocal tone clear and pleasant?</p>

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<p>Children will</p> <p>7 Demonstrate their ability to make MUSICAL JUDGEMENTS relating to style and expression</p> <p>b by deciding in what manner a song should be accompanied.</p>	<p>21 The teacher and children select a song which they know well and make a decision about how that song should be accompanied.</p> <p>Guide the discussion and experiments along the following lines:</p> <p>a Which instruments would best suit the style and mood of the song?</p> <p>b How many instruments should be used? Too many will give a cluttered effect; one only <i>may</i> sound dull.</p> <p>c Should the beat be played all the time?</p> <p>d What patterns will the instrument play? Are there word patterns in the song that could be turned into interesting ostinato patterns?</p> <p>e Are the accompanying patterns a contrast to the song?</p> <p>f Are the accompanying patterns playable?</p> <p>g Does the use of silence by the accompanying instruments add to the overall effect of the performance?</p> <p>Give the children opportunities to try various ideas. If you wish, divide the children into groups to work out suitable accompaniments and rehearse them. Ask them to perform to the class.</p> <p>The final decision</p> <p>Was the performance more satisfying to both the group and the class because of the accompaniment?</p>	<p>Involves—listening —singing —playing</p> <p>It should be remembered that the inherent beauty of many songs suggests that they are best left unaccompanied. Perhaps this is one of the most sensitive decisions that you and the children will have to make.</p> <p>Materials</p> <p>Known songs. Section C contains many songs with suitable accompaniments if you need guidance.</p> <p>Percussion instruments.</p> <p>Melody instruments if desired.</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective.</p> <p>Consider the final performance of the song by the various groups and discuss the following points.</p> <p>a choice of instruments</p> <p>b atmosphere and mood of song</p> <p>c use of silence</p> <p>d whether the instruments played accurately</p> <p>e children's level of satisfaction</p>

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<p>Children will</p> <p>7 Demonstrate their ability to make MUSICAL JUDGEMENTS relating to style and expression</p> <p>c by deciding in what manner an instrumental composition should be played.</p>	<p>22 Children's instrumental compositions will range from sound pictures to melodies played on instruments with added parts as an accompaniment.</p> <p>No matter what style of composition the children are playing, guide their decision-making about the following aspects.</p> <p>a The correct tempo</p> <p>b The correct use of instruments</p> <p>eg Do they use the beaters of the xylophone and glockenspiel with the correct wrist movement?</p> <p>Are the claves (rhythm sticks) held in such a way that the best sound results?</p> <p>c Do they use contrasts of loud and soft?</p> <p>d Are the instruments played accurately.</p> <p>e Does the performance reflect the mood of the composition?</p>	<p>Involves—listening —playing</p> <p>Materials</p> <p>a The children's own instrumental compositions.</p> <p>b Prepared instrumental compositions. eg Orff compositions Song plays Rhythmic patterns p. 335–6</p> <p>c Records</p> <p>Use a variety of music, popular and serious. Encourage the children to compare the instrumental performances of currently popular groups. Invite them to bring their favourite records.</p> <p>Grade levels</p> <p>All grades.</p>	<p>Refer to the specific objective.</p> <p>Tape the children's performance of an instrumental composition and discuss.</p> <p>a tempo</p> <p>b volume</p> <p>c manner in which instruments are played</p> <p>d accuracy of beat and patterns.</p>

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<p>Children will</p> <p>8 Demonstrate their recognition of a variety of different MUSICAL STYLES by identifying</p> <p>a a variety of ethnic music.</p>	<p>23 The introduction of the music of different cultures should be a continuous process.</p> <p>Children will enjoy hearing and singing the music of many other peoples.</p> <p>eg African Aboriginal Indian Indonesian Japanese Greek Turkish Italian and many others</p> <p>Endeavour to foster an understanding of other cultures and a sense of courtesy towards different ideas.</p> <p>Relate to the wider curriculum and use children of other nationalities in your class to assist in developing understanding of the music.</p> <p>Try the following activities.</p> <p>a Learn songs from different nationalities. Many countries are represented in the song section of this book. Pay particular attention to the nationalities represented in your class. The children will delight in singing songs in their own language and helping the class with pronunciation.</p> <p>b Learn some national dances. Invite parents or others in the local community to teach these to the children.</p> <p>c Arrange school excursions to concerts by visiting entertainers from other countries.</p> <p>d Make music</p> <p>— add percussion instruments to songs</p> <p>— using the pentatonic scale, compose your own Japanese or Indonesian music. Explore the instruments of these countries.</p> <p>e Discuss the characteristics of the music of different nationalities—tempo, harmony, melody, rhythm, etc.</p>	<p>Involves—listening —singing —moving —creating</p> <p>a Relate the songs to the Social Studies and Language Programmes of your school.</p> <p>b Relate Step d to Activity 21 (Melody) p. 66.</p> <p>c Many dances become very exciting and energetic as the speed of the music increases. Read Activity 13 (Style and Expression) p. 104.</p> <p>Materials</p> <p>a Songs (see Section C).</p> <p>b Dances</p> <p>c Records Folk dance records <i>Greek Dance Party</i>—Seven IXL 4972 <i>Old Time Dance Party</i>—Astor WG 5247 <i>Mexican Hat Dance</i>—Astor WG 5247</p> <p>d Percussion instruments</p> <p>e Melody instruments.</p> <p>Grade levels Grades 3–6</p>	<p>Refer to the specific objective.</p> <p>Although the objective is primarily concerned with the recognition of a variety of ethnic music, you should not ignore the importance of a growing tolerance of music from cultures other than our own..</p> <p>a Informal recognition test</p> <p>Play examples of music representing other cultures as well as our own. Use only those cultures dealt with during the year.</p> <p>Give each child a check list and ask them to tick the correct response, eg</p>																													
			<table border="1"> <thead> <tr> <th rowspan="2">Type of music</th> <th colspan="4">Examples</th> </tr> <tr> <th>1</th> <th>2</th> <th>3</th> <th>4</th> </tr> </thead> <tbody> <tr> <td>Rock</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Indonesian</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Aboriginal</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Greek</td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>	Type of music	Examples				1	2	3	4	Rock					Indonesian					Aboriginal					Greek				
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			<p>b Informal attitude test</p> <p>If you were given a present of \$20 and told to buy a record or cassette with it, which of the following types of music would you buy? Tick only those you would really like to own.</p> <table border="1"> <tbody> <tr> <td>Rock</td> <td></td> </tr> <tr> <td>Indonesian</td> <td></td> </tr> <tr> <td>African</td> <td></td> </tr> <tr> <td>Greek</td> <td></td> </tr> </tbody> </table>	Rock		Indonesian		African		Greek																						
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<p>Children will</p> <p>8 Demonstrate their recognition of a variety of MUSICAL STYLES by identifying</p> <p>b the 'function' of various types of music; eg lullabies and marches.</p>	<p>24 a Teach the children songs in different styles—lullabies, work songs and so on. Encourage them to discuss the characteristics of say, a lullaby. Why is the music gentle, often 'swaying' and quietly sung or played?</p> <p>b Listen to marching music. Can they list its characteristics? They might suggest: loud, steady tempo, happy and bright. Why must marching music sound like this?</p> <p>Relate to carnival music. Why aren't lullabies played at carnivals or parades?</p> <p>c Extend this discussion of the functions of certain music further, during the year.</p> <p>Why do people sing a National Anthem?</p> <p>Why do most people sing in Church?</p> <p>Why do films on TV have background music?</p> <p>Why do footballers have a club song? What sort of music is it?</p> <p>Why do we want to dance to 'disco' music?</p> <p>Do other cultures use music for other reasons? How?</p> <p>d Encourage the children to add suitable percussion instruments to their songs. eg Indian bells suit a lullaby. Why not a woodblock?</p>	<p>Involves—listening —singing</p> <p>Materials</p> <p>a Songs of differing styles p. 155 eg lullabies marching song p. 147</p> <p>b Records</p> <p>Marching <i>The Small Players</i>—Bowmar <i>Teddy Bear March</i>—Bratton <i>National emblem march</i>—Begley</p> <p>Lullabies <i>The Small Listener</i>—Bowmar <i>Little girl rocking her dolly</i>—Rebikoff.</p> <p>Grade levels All grades.</p>	<p>Refer to the specific objective.</p> <p>Play recorded examples of different styles of music. Give each of the older children a checklist and ask them to tick his response for each example played.</p> <p>eg</p> <table border="1" data-bbox="1437 407 1788 753"> <thead> <tr> <th rowspan="2">This music is useful for</th> <th colspan="4">Examples</th> </tr> <tr> <th>1</th> <th>2</th> <th>3</th> <th>4</th> </tr> </thead> <tbody> <tr> <td>Marching</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Lullabies</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Background music for a scary film</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Dancing music</td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>Is there a consensus of opinion?</p>	This music is useful for	Examples				1	2	3	4	Marching					Lullabies					Background music for a scary film					Dancing music				
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SECTION C

SONGS AND ASSOCIATED ACTIVITIES

SINGING IN THE CLASSROOM

Very young children learn to sing by rote. Older children enjoy combining rote learning with note reading. Rote learning is simply learning by ear. The teacher sings or plays a song on an instrument or from a record and the children sing it back. It is essentially 'parrot learning', and in no way will it give the children the ability to teach themselves a song from the printed copy. Always they will have to rely on someone else knowing the song and singing or playing it to them first. However, it is a valuable means of song teaching.

HOW TO TEACH A SONG BY ROTE

Use your own voice

Use a record or tape **but** do not lose your place on the tape—use a counter; and do not become a disc-jockey—**be involved** with the class.

Use a melody instrument **but** do not bury your head in the music.

Using your own voice is by far the best method. You can instantly let the children re-hear a phrase that they have not picked up correctly, without having to upset the flow of the lesson by winding a tape back, or by only being able to produce the melody line, without words, on an instrument. Do not be diffident about your own singing voice; your children are 'friends who will not bite'.

IDEALLY YOUR LESSON MIGHT INVOLVE ALL THREE OF THESE POSSIBILITIES.

1 GETTING STARTED

Choose a song

- a you like (Why not? You are important too)
- b you think the children will like
- c selected from a wide variety of styles—folk, art, pop, singing games, traditional and ethnic
- d with words appropriate to the child's stage of development and emotional understanding
- e with a range of notes suited to **children's** voices

2 PREPARATION

HAVE THE MUSIC IN YOUR HEAD AND NOT YOUR HEAD IN THE MUSIC

but make sure that the rhythm and melody are accurate. Correct music concepts are just as important as correct maths concepts.

Have copies of the music and words available—preferably up on the board or a chart as it is easier to refer to and point out sections of the song. This also encourages a better singing posture from the children.

3 PROCEDURE

a Get the children's interest and attention

How? Link the song with something discussed in another subject; *eg* bushrangers in Social Studies for *The wild colonial boy*

Through a brief story or related poem

By using a suitable picture

Sometimes it might be a good plan to present the song with little or no discussion. In any case avoid unnecessary talk, since the object is to learn the song and make music.

b Present the whole song in the most interesting way you can

If you sing the song yourself, look at the children and sing it to them.

Encourage the children to concentrate on the song by giving them something specific to listen for.

After the initial presentation of the song, work with the first verse (and chorus if applicable) only. Concentrate on word-content, beat, rhythm, melody, words, style and expression, usually, though not necessarily always in that order.

c Word content

Briefly discuss what the song is about. Ascertain the meaning of any words which may not be in the children's vocabulary, pronounce any difficult words, etc.

d Play or sing the first verse at least once for each of the following elements as they are dealt with

Do not expect the children to know the song after one or two hearings. They should have heard the first verse at least 6 times before they are asked to sing the words. But with each performance, to maintain interest, give them something different to do. They might perform movements to the beat, tap the rhythm, outline the rise and fall of the melody with gestures, sing the melody on a neutral syllable, whisper the words, and so on.

e Beat

Try these suggestions.

Perform body-percussion, spatial movements, etc to the beat.

Work as a unit in a circle; clap own hands, clap hands of person on both sides.

Try having the children work with a partner to discover different ways of keeping the beat.

Try to be imaginative. You do not have to always just clap the beat.

f Rhythm

Devise activities to **teach** the rhythm of the words. Here are some suggestions.

Echo clap the rhythm in phrases.

Clap or tap the rhythm of the words.

Tap the rhythm on your partner's back.

Pat the rhythm on your partner's shoulders while he pats it on your waist.

Combine beat and rhythm. Half the class clap the beat; half tap the rhythm.

Stand behind your partner; pat the rhythm on his shoulders while he claps the beat.

Face your partner; pat the rhythm on his shoulders while he pats the beat on your waist.

To facilitate music reading or inner hearing, try clapping the rhythm then stopping. Ask the children to indicate at which word you stopped.

With a little thought you and your children will devise other interesting ways to learn the rhythm of the songs.

g Melody

This is often the stumbling block for many teachers. Good work is done to this point, then the children are expected to go straight into singing the song. While some children will 'pick up' the melody correctly, just as many will pick it up incorrectly, and there is nothing so well-learned as a mistake! Reteaching becomes virtually impossible. Avoid this by trying some of the following ideas to help the children learn the melody accurately.

If the song has verse and chorus, teach the chorus first and have the children sing this in turn with the teacher singing the verses.

Echo-sing melodic phrases from the song, particularly the more difficult phrases.

Have the children find in the music the melodic phrase that the teacher sings (without words), plays, hums or whistles.

Look for the same or different aspects of the melody in the song—repeated phrases, contrasting phrases, etc. Having discovered them, sing them.

Discover phrases where the song moves by step, leaps, repeated notes. Show this movement with hand gestures while singing these parts of the melody.

The teacher hums a section of the song and stops. Have the children indicate the word at which the teacher stopped.

Hum the melody, sing to 'laa' or some other neutral syllable.

h Words

Try some of these suggestions.

Have the children say the words in rhythm—perhaps over a drum beat or drone ostinato on a xylophone, or to the teacher's conducting pattern.

Mime the words by being TV sets with the sound turned off.

The teacher mimes the words and stops part-way through. The children recognise the word on which the teacher stopped. This presents a salutary lesson for mumbling teachers.

i Style and expression

Have the children notice details of the song, especially in recorded versions; eg mood, tone-quality, phrasing, dynamics, tempo, climax, etc.

Shanties and work songs are not sung in the same style as lullabies.

How can we make the song convey the message of the words?

These are the basic steps, then.

- a** Motivate the children.
- b** Let them hear the song.
- c** Develop a feeling for the beat of the song.
- d** Teach the rhythm of the song.
- e** Teach the melody of the song.
- f** Fit the words to the melody.
- g** Develop style and expression.

However, there are many ways of getting these points across and the wise teacher will vary the activities from lesson to lesson.

4 A FEW EXTRA HINTS

- a** Always provide a starting note each time the children are required to begin singing. This maybe done vocally, or with an instrument, but insist that the children try to match it.

Using an instrumental introduction such as the last phrase of the song, or a short ostinato based on the chords of the song is an effective way of establishing the key and ensuring the children begin on the correct note.

- b** Give the tempo by counting the children in at the correct speed on the correct beats, or else give some verbal indication such as 'Are you ready' sung to the beat on the starting note of the song. Learn the conductor's beats and make the children aware of their meaning.
- c** However, do not always become glued to the spot in front of the class as though you are conducting a choir. Move around the room so that you can listen, encourage and make corrections.
- d** If you play an instrument, by all means make use of it. If you play the guitar use it to accompany your own, and later the children's singing. Use the recorder or other melody instrument to play melodic phrases which you want the children to recognise or imitate. Once the children are 'at home' with the song you might use your instrument to provide a second part or descant.

Beware of over-using the piano. In many schools it is often out of tune and does nothing for the children's pitch discrimination. Its over-use inhibits the children's vocal independence and prevents you from moving among the class.

When you do play the piano, position yourself so that you can see all the class. Play it at a volume sufficient to give support but not so loud that it drowns the singing. Remember to listen to the children sing.

- e** Keep eye contact with the class and let them be aware that you are involved in the lesson and not simply a robot going through the motions. Your enthusiasm is infectious, so enjoy making music.

HOW TO IMPROVE SINGING

1 POSTURE

Standing or sitting so that the lungs can work without constriction or discomfort is essential. Singing requires a great deal of muscle control so everyone needs to be poised and ready for action but comfortable. The great Australian sprawl only aids sleep.

2 CORRECT BREATHING

Attempting to gain extra breath by lifting the shoulders is disastrous in singing because it tenses the neck and tongue muscles. It is essential to breathe deeply so that the lungs expand in the chest like a balloon—down and out.

Children could be encouraged to practise taking in enough air to keep their singing voices going, by

- a** breathing in, and then holding a singing sound on 'Ah' or 'Oh'.
- b** saying sections of the alphabet on one breath.

This will raise their conscious awareness of the breathing needs in singing.

However, breathing exercises in isolation are of little benefit to young children. It is probably more useful to be sure the children get into the habit of taking a deep breath before they sing and in the interludes. Little trouble will be found if enough breath is taken in before it is actually needed in singing.

3 A FEW SIMPLE VOCAL EXERCISES

- a Although you may not use 'voice exercises' as such, except with a 'special choir', or by selecting phrases from songs for particular practice, it is a useful principle to remember to start fairly high and work downwards—never the opposite. So the carol *Joy to the world*, first phrase, is a good example that could be hummed or sung on 'Ma' or 'Maw' to warm up the voice or as a voice exercise.
- b Practise humming exercises. Use phrases of music with MA or MAW, avoiding EE which encourages a thin, tight sound.

Sing most high notes softly—they will be heard and will sound beautiful as well.

Hints

See that the children sing **only** in the 'head' voice—the sweet fluty resonant tone—and never the 'other' rough raucous voice.

See that the children are relaxed when they are singing. Creased foreheads, frowning faces and stuck out chins are a sign of unwanted tensions and lead to a poor, tight sound.

Singing is an activity that requires children to listen to themselves and to the rest of the class. It is not an exercise in noise-making.

HELPING WITH PITCH PROBLEMS

Some children will be unable to pitch a note at will and may even drone along on a monotone. The cure lies in training the ear by listening.

1 HERE ARE A FEW HELPFUL HINTS

- a Boys sometimes choose to drone. Encourage them to use their growly voices only in fun, and to sing with their 'other voices', or their 'high voice' rather than 'in their boots'. This is often sufficient help to stop this habit from developing.
- b It is far easier for a child to match a **voice** at the correct pitch than to match a note played on a piano ('recorder calls' can also be matched usefully). To add harmony simply produces a hopeless jumble.

- c Unaccompanied singing is the finest cure—particularly the practising of known tunes to a long vowel (ma or maw), a phrase at a time, and a breath to a phrase.
- d Pitch games played with the class can help. It is always best with ‘droners’ to work away from a note they **can** sing and match, moving up and down little by little. See that they are placed in front of good singers and are not left out. (No crows and nightingales in your class please.)
- e Realise that in fast tunes the child who is slow to coordinate ear and voice will be hearing a new note before the previous note has been assimilated. Slow melodic lines are easier to cope with for these children.
- f Select songs that have only a limited range of a few notes for the children to work on. Sing these songs many times to gain tonal security.
- g Use hand levels to indicate pitch movements and have the child echo these vocally and with the hand. Visual devices like climbing the ladder or stairs, or zooming up and down like a rocket may help the child’s pitch concepts.
- h Sing a pitch quietly to the child and ask him to pass it on to another child. This helps to develop musical memory also.

2 A FEW GAMES TO HELP CHILDREN WITH PITCH PROBLEMS

Children experiencing problems such as weakness in maintaining pitch, lack of detection of the rise and fall in pitches, and singing out of tune consistently could be helped with the following games.

a Hum Game

Everyone hum their own sound.

Listen around the room and change the sounds until everyone’s is the same.

Hum the class tone. Vary it and the class follows.

b Mood

Sing a song or say a sentence; eg, like a giant, like a mean old fox, like a lazy dog, happily, sadly, angrily

Discuss the difference after each rendition.

c Sound in voice

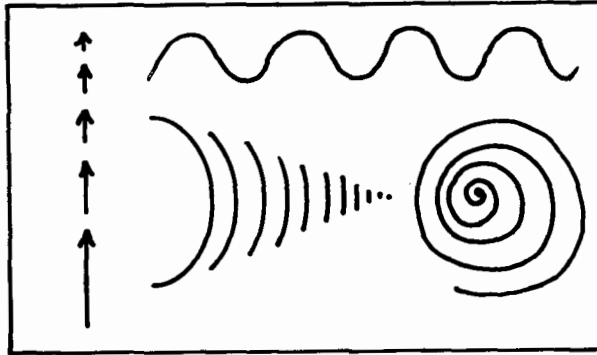
Children discover that sound is vibration (in instruments as well as in voice). Hum so that the child discovers his lips, vocal cords and nose cavities are all vibrating when sound is made.

Make a list of words that echo the sound— (onomatopoeia)—like buzz, glump, slosh, zoom, a wind or ghosts—‘ooo’.

Match the sounds of a bee, plane, siren, etc, and onomatopoeic words.

d Graphic notation

Children discuss how to match sounds to drawings (the topic might be 'The circus' with sounds representing the men on the flying trapeze, the procession in the ring, being shot out of a cannon, etc).



Choose a shape and make suitable vocal sounds.

Put sounds together in different combinations.

Tape them and discuss.

e Roll call

Use voice and instruments to sing and echo the roll call (1 note).

Use 2 notes to ask questions and answer in the singing voice.

Use the singing voice for (say) 3 minutes as we discuss some topic in morning talk.

f Make up a story using: Ah, Oh—inflexion of voice.

'Today we have a surprise (Oh). We are going to leave our room (Ah) and go in next door () where we are going to have a competition to see who can hop the best (), etc.

g 'Noises Off'

To give the child confidence in making acceptable sounds inside a group the child

becomes 'noise off'—car, siren, barking, whatever is needed

becomes part of a group that makes 'noises off'

moves over into the singing group so that other children can get a turn at being 'noises off'

SONG MATERIAL

Songs in this section include pentatonic songs and those in a major or minor tonality. Rounds, partner songs and part songs are also presented.

1 PENTATONIC SONGS

These songs have been graded from simple 2-note and 3-note songs to those which include all notes of the pentatonic scale. They can be

- a sung unaccompanied
- b sung as a round
- c enhanced by the addition of percussion instruments.

Pentatonic songs of the same length and key can be sung together as partner songs.

F pentatonic—*Bow wow wow* and *Bluebells, cockle shells*
and and
Hey Jim along and *Here comes a blue-bird*

C pentatonic—*Star light, star bright* and *Lucy Locket*
and and
Hot cross buns and *See saw* (sung twice)

G pentatonic—*Here comes a blue-bird* can be sung—
with *Hot cross buns* using the notes B, A and G

Some of the simpler songs can make useful accompaniments to other pentatonic songs, eg

See-saw (using the notes D' and B) can accompany *Trot Old Joe* and *I've been to Harlem*.

Repeat *See-saw* twice for the first song and 8 times for the second song.

Pentatonic songs may be enhanced by the addition of simple rhythmic and melodic ostinato patterns. Suggestions for these ostinati are given with many of the songs in this section.




2 SONGS USING MAJOR AND MINOR TONALITIES

Because these songs are **not** pentatonic, it is generally not possible to treat them in the same way as pentatonic songs.

Don't try to sing them as rounds or add melodic ostinato patterns unless indicated.

Instead draw attention to points of interest in the song.

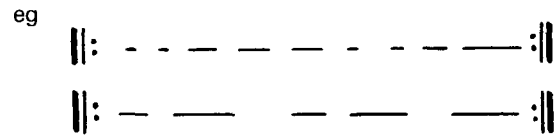
Rhythm

Note interesting rhythmic patterns such as , , and 

Give some echo clapping practice which makes use of such patterns



Use graphic notation to indicate these patterns visually



Add non-tuned percussion instruments to
stress the beat
highlight the accent
give practice in playing rhythmic patterns.

Remember to give plenty of practice at clapping, tapping, and walking the beat!

Pitch, Melody and Form

Locate the highest or lowest note of a song.

Locate words where the pitch is repeated.

Draw the shape of the simpler tunes in the air or on the chalkboard

Sing the 'home note'—'doh'—of a song. Have half the class sing all but the last note of a short song and the other half sing only the last note—feel the inevitability of that last note!

Locate repeated and contrasting phrases in songs.

Style and expression

Add introductions and *codas* to songs. For example have the drum play four beats before you start to sing or strum two chords on the autoharp as an introduction.

Choose an appropriate instrument to keep the beat and another to imitate the interesting word patterns in the songs.

Discuss how much better *Leo the Lion* sounds when it is sung with detached notes (staccato). Which songs are better sung smoothly? Why?

3 ROUNDS AND PART SONGS

These songs introduce the concept of Harmony and are best developed in the following order— rounds, partner songs and two-part songs.

a Rounds

Rounds are generally easy songs constructed with a recurring ostinato chord pattern. The melody is so devised that it can be repeated indefinitely with voices, (or groups of voices) entering in turn and repeating the tune in strict imitation. Ensure that the song is well-known before singing it as a round.

Children should be encouraged to perform these rounds very softly, or even by humming, so that they can hear the interweaving of all parts. It is important that the performance of rounds does not develop into a shouting contest of speed.

The performance of the rounds can be extended by combining instrumental playing with the vocal line. For example in *Frere Jacques* the melody can also be played by recorder, xylophone or glockenspiel. Another way is for the instrumentalists to play a melodic ostinato throughout the singing of this round. These have been suggested, where applicable.

b Partner songs

Two songs can be sung simultaneously if they

are in the same key

have the same time signature

have the same chord structure

Pentatonic songs may also be sung as partner songs if they are in the same key and time signature. Ensure that the children match the starting notes accurately.

c Part songs



Both parts of the song should be taught to all children. It is important that you do not add the second part until the main melody is secure.

SONGS FOR THE INFANT DEPARTMENT

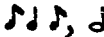
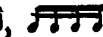


The songs in this section have been selected so that a structured music programme can be developed by the non-specialist classroom teacher. They have been presented in the following order.

Pentatonic songs and songs using the major and minor tonalities.

It is hoped that by the time children leave the infant department they will have developed many music skills and understandings through regular use of this song material.

RHYTHM Children should be able to distinguish the beat, accent and rhythmic pattern (rhythm of the words). They would understand both the aural and notated forms of  and , having experienced them fully in the singing of the songs but also through the continual reinforcement of these concepts.

Other note groupings will have been experienced through the songs

eg , ,  and 

but not all of them will have been 'made conscious' before the child leaves the infant department.

Children should also be able aurally to distinguish smooth and bumpy rhythms (simple and compound times).

PITCH AND MELODY Children should be able to pitch-match the starting note of songs and to sing simple songs confidently in tune. They should be able to distinguish high and low sounds and recognise ascending and descending pitch patterns in songs. They should recognise characteristics of melodies in terms of repeated notes, step progression and leaps.

HARMONY Children should have experienced both unaccompanied and accompanied singing and should be able to name various accompanying instruments. They should also have experienced harmony through the singing of rounds and partner songs.

FORM Children should be able to recognise repeated and contrasted rhythmic patterns and phrases contained in a song.

STYLE AND EXPRESSION Children should be able to discuss a song in terms of its function (eg work-song or lullaby) and its cultural background (eg children's chant or Negro spiritual).

They should be able to make comments about

- a how smoothly,
- b how fast, and
- c how loud a song should be sung.

They should be able to make decisions about the manner in which a song might be accompanied.

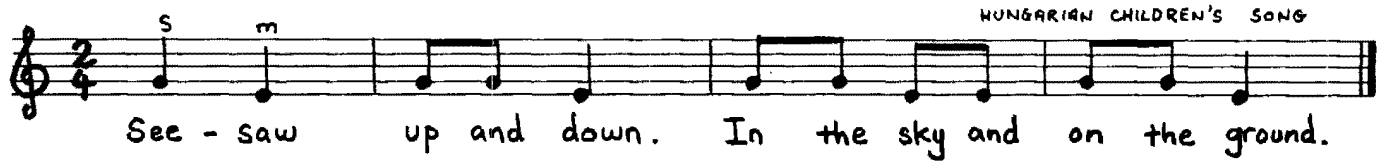
1 TWO-NOTE SONGS

These simple **soh-me** songs are important in establishing the concept of high and low pitch and in learning to recognise the distance in sound.

The following songs are all in C pentatonic.

See Saw

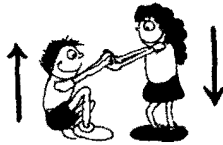
HUNGARIAN CHILDREN'S SONG



See - saw up and down. In the sky and on the ground.

Actions Have the children make up various ways of being see-saws, always moving to the beat

a with a partner



one up/one down

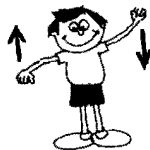


sitting facing



sitting back to back.

b on their own



arms swing



bob and stand



finger play.

Star Light, Star Bright

Star light, star bright, first star I see to-night.
Wish I may, wish I might, have the wish I wish to-night.

TRAD. ENGLISH SONG

The image shows two staves of musical notation in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody starts on a middle C, with a 's' above the first note and an 'm' above the second note. The lyrics 'Star light, star bright, first star I see to-night.' are written below the staff. The second staff continues the melody with the lyrics 'Wish I may, wish I might, have the wish I wish to-night.' The piece ends with a double bar line.

Actions Children hold up their hands. Their fingers represent the stars as the hands are opened and closed on alternate beats of the song.

Related Activities

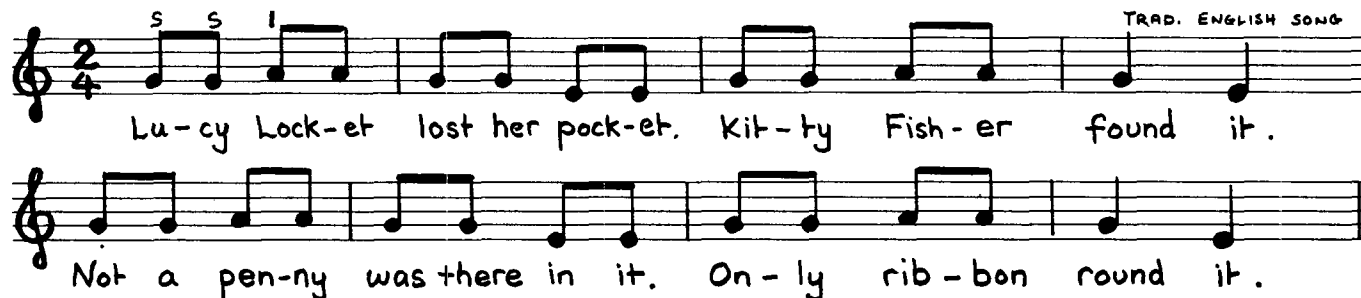
- a Once the children are really familiar with the soh-me interval in this song, ask for a volunteer to sing about his wishes at the conclusion of each singing of the song. He may even be able to use lah-soh-me intervals if these are known.
- b Refer to the Melody Activities, particularly 5 and 8 (pp. 54 and 56).

2 THREE-NOTE SONGS

Lah-soh-me songs are valuable in helping children recognise the pitch distances between lah and soh and between lah and me.

Many young children naturally chant on these notes, eg 'Go and tell your mother, Johnny is a sissy!'.

Lucy Locket



TRAD. ENGLISH SONG

Lu-cy Lock-et lost her pock-et. Kit-ty Fish-er found it.
Not a pen-ny was there in it. On-ly rib-bon round it.

The musical notation is in 2/4 time. The first line has notes for 'Lu-cy Lock-et' with 's' above the first two notes and 'l' above the third. The second line has notes for 'Kit-ty Fish-er found it.' The third line has notes for 'Not a pen-ny was there in it. On-ly rib-bon round it.' The melody consists of eighth and quarter notes.

This is a circle game like 'drop the hanky'. One child walks around the outside of the circle as the song is sung and deposits the 'pocket' behind a child's back. The seated child must find it, pick it up, then race around the circle in the opposite direction to that of the first child.

The child who does not get back to the vacated place first must then walk around the circle and drop the 'pocket' behind someone else's back while the song is repeated.

Bye Baby Bunting



TRAD. ENGLISH SONG

Bye ba-by bunt-ing Dad-dy's gone a — hunt-ing, to
catch a lit-tle rab-bit skin to wrap my ba-by Bunt-ing in.

The musical notation is in 2/4 time. The first line has notes for 'Bye ba-by bunt-ing' with 's' above the first note and 'm' above the second. The second line has notes for 'Dad-dy's gone a — hunt-ing, to'. The third line has notes for 'catch a lit-tle rab-bit skin to wrap my ba-by Bunt-ing in.' The melody consists of eighth and quarter notes.

- Actions** *Bye baby bunting* : Rock the baby to sleep.
Daddy's gone a hunting : Shade eyes with hand.
To catch a little rabbit skin : Make a gun with the hand.
To wrap my baby bunting in : Roll hands around each other.

Me-ray-doh songs complete the notes needed for the pentatonic scale.
 That is — lah-soh-me-ray-doh.

Hot Cross Buns

Hot cross buns. Hot cross buns. One a pen-ny two a pen-ny Hot cross buns.

TRAD. ENGLISH SONG

This is another circle game. The children move around the circle in one direction, stepping to the beat of the song. The teacher (baker) moves in the other direction outside this circle and taps **three** children (buns) on the head as the final notes of the song are sung.

These children then follow the baker and after each verse, three more children follow until all the 'buns' are following the 'baker'.

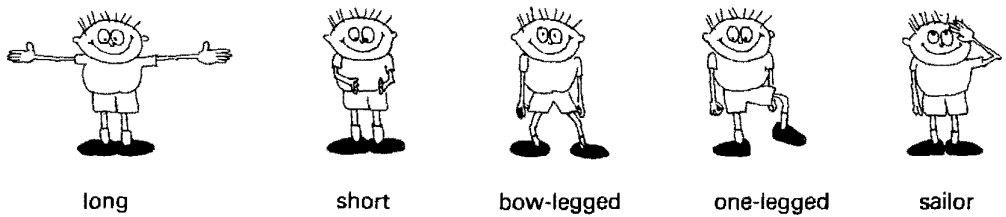
Once the children are familiar with the game, choose a child to be the baker.

Long-Legged Sailor

Have you ev-er, ev-er, ev-er in your long-leg-ged life seen a long-leg-ged sail-or with a long leg-ged wife?

NO, I'VE NEVER, NEVER, NEVER.....
 v. 2. short-legged
 v. 3. bow-legged
 v. 4. one-legged

This is a partner game.
 Each child claps his own hands and then his partner's hands.
 Older children can make hand and body movements to suit the words.



3 USING ALL THE PENTATONIC NOTES

All the songs until now have used some of the notes of C pentatonic.
 The following songs contain all the notes of the pentatonic scale—doh-ray-me-soh-lah.
 To suit the range of the children's voices, different starting notes can be given.
 To make this clearer, the song *Here comes a bluebird* has been written out in four different pentatonic keys.

Here Comes a Blue-Bird

G PENTATONIC
 Here comes a blue-bird through my win-dow } Hey did-dle did-dle dum dum day.
 Take a lit-tle part-ner If you can find one }


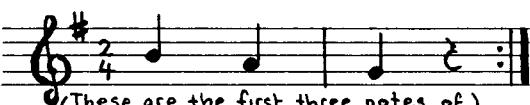

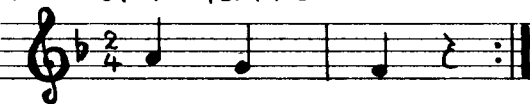




F PENTATONIC
 Here comes a blue-bird through my win-dow } Hey did-dle did-dle dum dum day.
 Take a lit-tle part-ner If you can find one }

D PENTATONIC
 Here comes a blue-bird through my win-dow } Hey did-dle did-dle dum dum day.
 Take a lit-tle part-ner If you can find one }

C PENTATONIC
 Here comes a blue-bird through my win-dow } Hey did-dle did-dle dum dum day.
 Take a lit-tle part-ner If you can find one }

- Why do you sometimes need to sing a song in different keys?
- a To **suit** the vocal range of all the children in a grade.
 - b To **extend** the vocal range of children; ie you can treat the song as a voice exercise.
 - c To make recorder or guitar playing easier.
 - d To match one song with another in the same key and sing them together as partner songs.

Drones and ostinato patterns can be used to accompany this song—but make sure they are in the same key!

1	<p>DRONE: G PENTATONIC</p> 	<p>OSTINATO: G PENTATONIC</p>  <p>(These are the first three notes of) "Hot Cross buns"</p>
2	<p>DRONE: F PENTATONIC</p> 	<p>OSTINATO: F PENTATONIC</p> 
3	<p>DRONE: D PENTATONIC</p> 	<p>OSTINATO: D PENTATONIC</p> 
4.	<p>DRONE: C PENTATONIC</p> 	<p>OSTINATO: C PENTATONIC</p> 

Bow Wow Wow

Bow wow wow! Whose dog art thou? Lit-tle Tom-my Tuck-er's dog,
 Bow wow wow! Bow Bow wow

Musical notation includes a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The first line of music has a 'd' above the first note, a triangle with a star above the second measure, and a dog icon above the third measure. The second line has a 'd' above the first note and a 'DRONE' label above the second measure. The text 'TRAD. ENGLISH SONG' is written at the end of the first line.

Actions Children stand in a circle facing their partner.

Bow wow wow : Stamp three times.

Whose dog art thou? : Waggle finger at partner.

Little Tommy Tucker's dog : Hold hands with partner and walk to change places.

Bow wow wow : Turn to face the opposite direction and a new partner.

Bluebells

Blue - bells , cock-le shells , e - vi i - vy o - ver
 Blue - bells , cock-le shells , e - vi i - vy o - ver !

Musical notation includes a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The first line has an 'S' above the first note and the text 'ENGLISH' at the end.

This is a partner game.

Two children join hands and rock their arms from side-to-side to the beat of the song.

On the word 'over' both children move underneath an arch formed by one arm of each partner linked together. They stay back to back rocking their arms while the song is repeated and on the final 'over' both turn back through the arch to face each other again.

Hey Jim A Long

The musical notation is written on a single staff in 2/4 time with a key signature of one flat (Bb). The melody consists of quarter and eighth notes. A '5' is written above the first measure. The lyrics are: 'Hey } Jim-a-long-, Jim-a-long Jo-sie, Hey } Jim-a-long-, Jim-a-long Joe.' Brackets under the lyrics indicate actions: 'Hey', 'Clap', and 'Jump' are grouped under the first 'Hey'; 'Clap' and 'Jump' are grouped under the second 'Hey'.

Actions While the first verse is being sung, a child is asked to move into the centre of the circle and make up an action for verse 2, such as 'stamp'.

He sings a verse on his own and then the whole class copies as they move around in a circle formation. He selects the next child who may choose to slide, or fly, or hop, and so on.

Give as many children as possible a turn at choosing the activity and have the class match each child's starting note each time it is their turn to repeat the verse.

The following songs are in G pentatonic—using notes G, A, B, D and E.

Old Macdonald

d TRADITIONAL

Old MacDon-ald had a farm, ee- i , ee- i - o. And on that farm he

had a duck , ee- i , ee- i - o . With a quack, quack here, and a quack quack there

Here a quack, there a quack, Ev-ry where a quack, quack. Old MacDon-ald had a farm,

ee- i , ee- i - o.

DRONE:

- v2 dog — bow-wow.
- v3 horse — neigh-neigh.
- v4 cow — moo-moo.

Activities

- a Encourage the children to make up other verses.
- b Use a different non-tuned percussion instrument for each animal when the children are making the animal sounds.

Trot Old Joe

Trot, Old Joe. Trot, Old Joe. You ride bet-ter'n an-y horse I know. Trot, Old Joe,
 Trot, Old Joe, You're the best horse in the count-ry, O. Whoa Joe. You're the best horse

Teaching point

These two songs introduce the rhythmic pattern



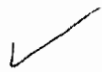
So try some ostinato patterns which use this pattern

taa ti-ti ti-ka-ti-ka taa

ti-ti ti-ka-ti-ka

Make up an interesting coda to the song to show the horse slowing down.

There's a Hole in the Bucket



AMERICAN FOLK SONG

Boys 1. There's a hole in the buck-et dear 'Liz-a, dear 'Liz-a. There's a hole in the

Related activity

Use a different non-tuned percussion instrument to accompany each verse. Choose high-pitched instruments (bells, triangle, etc) when Liza is singing and low-pitched instruments when Henry is singing.

Let the accompaniment get 'busier' as the song progresses; eg

V. I. GUIRO (only on the word 'hole')

V. 6. INDIAN BELLS (on each accent)

V. 11 BONGOS (on each beat)

V. 16. All instruments play!

- GIRLS 2. With what shall I fix it, dear Henry?
 B 3. With a straw, dear 'Liza.
 G 4. But the straw is too long, dear Henry.
 B 5. Then cut it, dear 'Liza.
 G 6. With what shall I cut it, dear Henry?
 B 7. With an axe, dear 'Liza.
 G 8. But the axe is too blunt, dear Henry.
 B 9. Then sharpen it, dear 'Liza.
 G 10. With what shall I sharpen it, dear Henry?
 B 11. With a stone, dear 'Liza.
 G 12. But the stone is too dry, dear Henry.
 B 13. Then wet it, dear 'Liza.
 G 14. With what shall I wet it, dear Henry?
 B 15. With water, dear 'Liza.
 G 16. In what shall I fetch it, dear Henry?
 B 17. In a bucket, dear 'Liza.
 G 18. There's a hole in the bucket, dear Henry

This is a D pentatonic song using D E F# A and B

Somebody's Knocking

NEGRO SPIRITUAL

Some-bod-y's Knock-ing at your door. Some-bod-y's knock-ing at your door. O — { Josh-ua / Mar-tha } Why don't you an-swer? Some-bod-y's knock-ing at your door. knock knock

Related activity

To emphasise the different phrase lengths in this song, teach the following word chant to the class. Have half the class chant softly while the other half sings. Later use woodblocks instead of the chant.

Some - one's knock-ing knock-ing

On my door knock-ing knock-ing

Some - one's knock-ing knock-ing knock!

These songs together use the diatonic (major) scale by utilising only one note which is not pentatonic.

This is the note G (fah) on the word 'away' in the first song and 'pouring' in the second song.

Joseph dearest (p. 155) and *Candle burning bright* (p. 148) also use only 1 note which is not pentatonic

Little Mouse be Careful

Musical notation for 'Little Mouse be Careful' in G major, 2/4 time. The melody is written on a treble clef staff. The first line of music starts with a '5' above the first note (G4) and ends with the text 'HUNGARIAN CHILDREN'S SONG'. The second line of music starts with an 'f' above the first note (G4) and ends with a double bar line. The lyrics are: 'Lit - He mouse be care - ful. Puss - y cat is com - ing. Quick - ly mous - ie run - a - way. Puss - y wants a meal to - day.'

This is a tag game.

At the conclusion of the song, the cat (outside the circle of children) chases the mouse (inside the circle). Children in the circle should allow the cat freedom to move, otherwise the game takes too long!

On My White Pony

Musical notation for 'On My White Pony' in G major, 2/4 time. The melody is written on a treble clef staff. The first line of music starts with a '5' above the first note (G4) and ends with the text 'HUNGARIAN CHILDREN'S SONG'. The second line of music starts with an 'f' above the first note (G4) and ends with a double bar line. The lyrics are: 'On my white pon - y I go a - rid - ing. When the rain starts pour - ing down gal - lop - ing we go to town.'

Activities

Many activities can be undertaken while this song is sung.

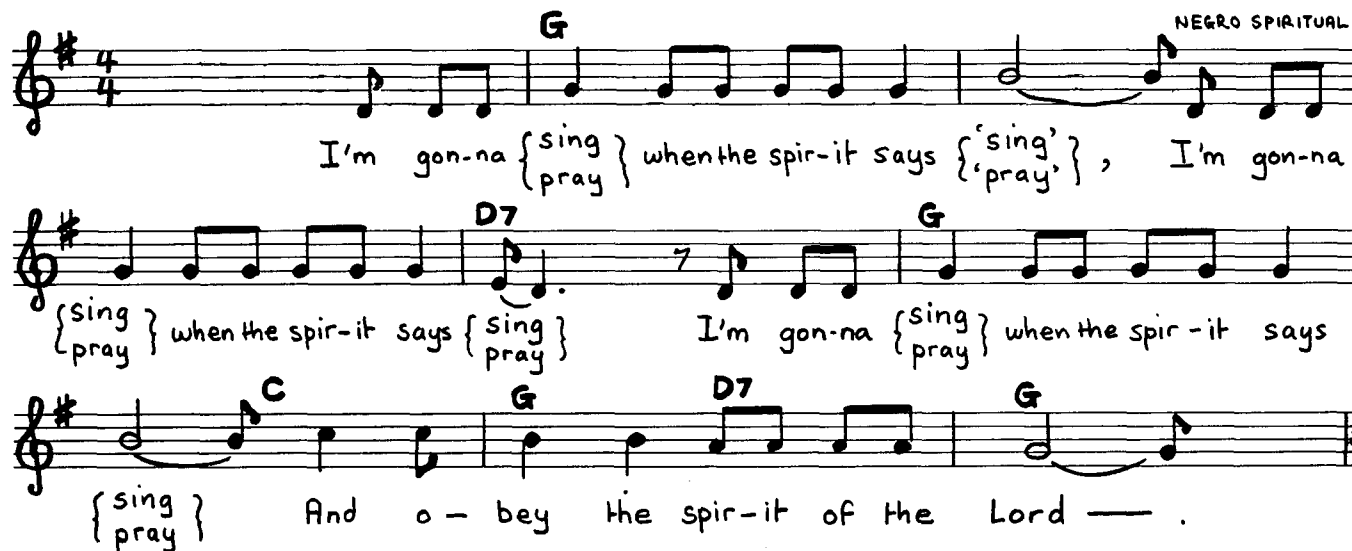
- a Children can walk, trot or gallop their ponies either maintaining a circle formation or moving freely around the room.
- b To develop a feeling for the length of the song, children can gallop away at the start of the song but should be back in their places by the end.

Teaching point

These two songs contain the same melodic line. However the rhythm is slightly different in bars one and three. Clap one of these rhythms and see if the children can tell you to which of the two songs it belongs.

I'm Gonna Sing

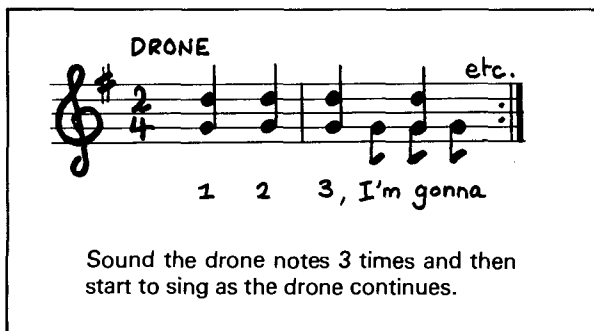
NEGRO SPIRITUAL



I'm gon-na {sing / pray} when the spir-it says {sing / pray}, I'm gon-na
 {sing / pray} when the spir-it says {sing / pray} I'm gon-na {sing / pray} when the spir-it says
 {sing / pray} And o - bey the spir-it of the Lord — .

Actions Walk or clap the beat of this song and enjoy the syncopated melody.
 Make up other verses!

DRONE



1 2 3, I'm gonna

Sound the drone notes 3 times and then start to sing as the drone continues.

Did you notice the capital letters above the music?
 These symbols indicate which chord to play on the guitar or autoharp.

These songs contain both fah and te

A Ram Sam Sam

Musical score for "A Ram Sam Sam" in 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and the same key signature. The lyrics are written below the notes. Chord markings are placed above the staff: F, C7, and F. The title "MOROCCAN FOLK SONG" is written in the top right corner.

Lyrics for the first staff: A ram-sam sam a ram-sam sam gu-li gu-li gu-li gu-li ram sam sam.

Lyrics for the second staff: A ra - vi a ra - vi gu-li gu-li gu-li gu-li gu-li ram sam sam

This song can be sung in unison or as a round.

Start in a circle, all kneeling or sitting on heels.

Actions *A ram-sam-sam* : Hit one fist on top of the other.

Guli Guli : Circle hands around each other.

A-ra-vi : With hands upright, bow deeply until hands touch the floor.

If You're Happy

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff. The lyrics are written below the staff, with some words hyphenated. The accompaniment instructions are written in a large, handwritten-style font, with brackets indicating when to perform the actions during rests. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff concludes the piece with a double bar line. The word 'TRADITIONAL' is written above the first staff. The chords F, C7, and Bb are indicated above the staff.

TRADITIONAL

If you're happ-y and you know it { clap your hands (clap clap)
tap your feet (tap tap)
play a drum (x x) } if you're

happ-y and you know it { clap your hands. (clap clap)
tap your feet. (tap tap)
play a drum. (x x) } If you're

happ-y and you know it then your face will sure-ly show it. If you're

happ-y and you know it { clap your hands. (clap clap)
tap your feet. (tap tap)
play a drum. (x x) }

Actions Have the children make up other verses and add appropriate accompaniment on the rests.
For example we once heard a child sing 'hug a friend'.

These songs introduce rests

See also *Hot cross buns* p. 131
If you're happy and you know it p. 147
Bow wow wow p. 136

Candle Burning Bright

HUNGARIAN CHILDREN'S SONG

The musical notation is written on two staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains the melody for the first two lines of lyrics. It starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest. The second measure contains quarter notes D5, E5, and F#5, followed by a quarter rest. The second staff contains the melody for the next two lines of lyrics. It starts with quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, and F#5, then a quarter rest. The piece ends with a double bar line.

Cand-le burn-ing bright. Twink-ling in the night.
We must say good-night wee light and blow you gent-ly out.

Related activities

This is an excellent song for making the 1-beat rest known.

- a Hold candles and blow them out at the rest. Use a finger for a candle.
- b Clap or tap the beat throughout, feeling the beat continue through the rest.
- c Clap the rhythm of the words putting hands on shoulders for the rests.

Wake Me

Wake me Wake me Don't let me sleep too late

1. Got-ta
2. Got-ta
3. Got-ta
4. Got-ta

get up so ear-ly in the morn-in'
wash my face so ear-ly in the morn-in'
brush my shoes so ear-ly in the morn-in'
get up so ear-ly in the morn-in'

Goin' to swing on the gold-en gate (clap, clap)

- Actions**
- a Instead of clapping where indicated, it would be fun to stamp, snap fingers or jump.
 - b Step the beat of the song, maintaining a circle formation while singing.

Wake Snake

Wake snake day-light is break-ing. Por-ridge in the pot and the pan-cakes are bak-ing

Green corn Green corn Green corn

- a For Grade 2 children, try the 'Pass the pencil' game (p. 15).
Use small beanbags instead of pencils—they are easier to pick up!
- b During the rest in the melody line, have a child play a drum or tambourine on each beat.
- c Click tongues on each beat where the melody stops.
- d Make up other patterns to play during these bars.
- e With older children draw attention to the rhythmic pattern by accompanying the song with a wood block ostinato:




Michael Finnigan

There was an old man named Mich-ael Fin-nig-an. He grew whisk-ers on his chin-a-gin.
 He went fish-ing with a pin-a-gin.
 He fell down and hurt his chin-a-gin.

Cut them off but they grew in-a-gin } Poor old Mich-ael Fin-nig-an. Be gin-a-gin.
 Caught a fish but dropped it in-a-gin }
 Had a patch all o'er his shin-a-gin }

Teaching points and related activities

Compare those songs which contain rests with *Michael Finnigan* which gives almost no time to breathe!

Note The rhythmic pattern  is introduced in this song. For Grade 2, choose a rhythmic ostinato accompaniment which makes use of this pattern:

BON&OS 
 There was an old man, there was an old man, there

OR 
 on his chin-i-gin on his chin-i-gin

with the WOODBLOCK (maintaining the beat.) 
 Old man Mich-ael

Songs to Highlight Ascending and Descending Pitch

The Autumn Leaves

Whirl-ing and twirl-ing the leaves fall down. Drift-ing down, Round and round. Whirl-ing and twirl-ing the leaves fall down, Down, down to the ground.

Taffy

Taf-fy was a Welsh-man, Taf-fy was a thief. Taf-fy came to my house and stole a leg of beef. I went to Taf-fy's house, Taf-fy was in bed, I took a mar-rowbone and hit him on the head. (thump)

Related activities

- Children can draw the shape of the song in the air, on the chalkboard or on paper.
- Children can stretch tall on high notes, bob down on low notes and move from one position to the other as the pitch rises or falls.

Songs in $\frac{6}{8}$ time

In these songs the beat is \downarrow and there are two beats in each bar.

Use non-tuned percussion instruments to emphasise $\frac{6}{8}$ rhythms.

RHYTHMIC PATTERN 1

RHYTHMIC PATTERN 2

ACCENT

BEAT

Teaching point

With less musically experienced children concentrate on beat and accent.

With Grade 2 children, work with the beat and one of the other patterns.

Three Blind Mice

Three blind mice —. Three blind mice —. See how they run —.

See how they run —. They all ran af-ter the farm-er's wife, Who cut off their tails with a

carv-ing knife. Did you e-ver see such a thing in your life As three blind mice —.

Ipsy Wipsey

1. G TRADITIONAL
Ip - sey wip - sey spi - der went up the wa - ter spout .

2. D7 G
Down came the rain and washed poor Ip - sey out .

3. D7 G
Out came the sun and dried up all the rain, so

4. D7 G
Ip - sey wip - sey spi - der went up the spout a - gain .

This song can be sung as a round. The second voice enters after four bars.

Actions

Fingers climb the spout by touching the fifth finger of one hand with the thumb of the other hand and then changing to the other fifth finger and thumb.

Down came the rain : Fingers wiggle and hands fall.

Out came the sunshine : Hands move up and outwards.

I Saw Three Ships

ENGLISH CAROL

I saw three ships come sail - ing by on Chris - i - mas Day , on
Chris - i - mas Day. I saw three ships come sail - ing by on Chris - i - mas Day in the morn - ing.

2. And what d'you think was in them then?
3. Three pretty girls were in them then.
4. And one could whistle, and one could sing,
And one could play the violin.
5. Such joy there was at my wedding,
On Christmas Day in the morning.

Joseph Dearest

Handwritten musical score for 'Joseph Dearest' in G major, 6/8 time. The melody is written on two staves. The lyrics are: 'Jo-seph dear-est, Jo-seph mild. Help me rock my lit - He child . God will give you your re-ward in heav'n a -bove. The son of vir-gin Ma - ry.' The score includes chord markings: D, A7, and D.

Related activities

Rhymes and jingles in a compound (bumpy!) rhythm

- Wash the dishes, dry the dishes, turn the dishes over.*
- See-saw Marjorie Daw, Johnny has got a new master
He shall have but a penny a day, Because he can't run any faster.*
- Little Jack Horner sat in a corner Eating a Christmas pie.
He put in his thumb and pulled out a plum,
And said, What a good boy am I!*

These could be accompanied with untuned percussion, stressing the beats and accents.

eg

Handwritten percussion notation for a 6/8 rhythm. The notation consists of two staves. The top staff is labeled 'Guira (accent)' and the bottom staff is labeled 'Drum (beat)'. The Guira staff has a 'b' above it, indicating a backbeat. The notation shows a sequence of accents and beats over four measures.

Rig-a-jig jig effectively enables the children to feel the difference between beats divided into 2 (simple time—here the $\frac{2}{4}$ time signature) and beats divided into 3 (compound time—the $\frac{6}{8}$ time signature).

Rig-a-jig Jig

ENGLISH FOLK SONG

As I was walk-ing down the street , down the street , down the street. A
 lit-He friend I chanced to meet, Hi - o! Hi - o! Hi - o!
 Rig - a - jig jig and a - way we go , a - way we go , a - way we go.
 Rig - a - jig jig and a way we go. Hi - o! Hi - o! — Hi - o! — .

Detailed description: The musical score consists of four staves. The first two staves are in 2/4 time. The first staff has a treble clef, a 2/4 time signature, and a common time signature 'C' above the first measure. The second staff continues the melody and includes a G7 chord above the fourth measure. The third and fourth staves are in 6/8 time. The third staff has a treble clef, a 6/8 time signature, and a G7 chord above the fourth measure. The fourth staff continues the melody and includes a G7 chord above the fourth measure and a common time signature 'C' above the fifth measure. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

Related activity

Try saying some rhymes in different ways
ie, in simple time (smooth) and compound time (bumpy).

eg

<p>$\frac{2}{4}$</p>	<p>$\frac{6}{8}$</p>
---------------------------------	---------------------------------

Other rhymes that could be treated this way are

Eenie, meenie (No. 19 p. 308)

Hurry little pony (No. 2. p. 308)

Sausage in the pan (No. 9. p. 308)

Songs in Minor Keys

Songs in minor keys provide a contrast in colour and style.

Little Child

Lit - He child in my arms, Close your eyes and sleep. Keep-er of my clos-est
 Lit - He child in my arms, Close your eyes and sleep. Guard-ian of my happ-i-
 dreams, Ans-wer to my qui-et prayer, Lit-He child Lit-He child go to sleep
 -ness, Let your ti-ny bod-y rest, Lit-He child Dear-est child go to sleep

For thy Gracious Blessing

For Thy grac-ious bless - ing, For Thy won-drous Word,
 For Thy lov - ing kind - ness, We give Thanks, O Lord.

Leo the Lion

Le-o the lion- is the king of the jung-le, And his jaws are big and wide (roar)

Le-o the lion- when he roars it's a warn-ing that you bet-ter run a-way and hide. (roar)

Teaching point

Draw attention to the dotted rhythm of this song by encouraging the children to sing very crisply in detached (staccato). By contrast the last 2 bars should be sung very smoothly.

Witches' Brew

Mysteriously

Stir-ring and stir-ring and stir-ring our brew, WHooo! WHooo!

Stir-ring and stir-ring and stir-ring our brew, WHooo! WHooo!

Tip - toe, tip - toe, tip - toe Boo!

Zum Gali Gali

PALESTINIAN FOLK SONG

Em

Zum Gal-i Gal-i Gal-i Zum Gal-i Gal-i Zum gal-i gal-i gal-i

B7 Em B7

Zum Pi-o-neers must work ev'ry day from dawn till day is -

Em B7 Em B7 Em

done. From Dawn till day is - done. There is work for ev-'ry- one

More difficult songs

The next two songs contain a large vocal range—over an octave—but are included because of their popularity.

Six Little Ducks

AMERICAN TRADITIONAL

Six lit-tle ducks that I once knew, Fat ones skin-ny ones, fair ones too. But the
one lit-tle duck with a feath-er in his back, He led the oth-ers with a quack quack quack
Quack quack quack quack quack quack He led the oth-ers with a quack quack quack.

2. Down to the river they did go,
Wibble wobble wibble wobble to and fro.
But the one little duck - - - - -
3. Home from the river they would come,
Wibble wobble wibble wobble everyone.
But the one little duck - - - - -

The Seven Steps

Have you ev-er heard of the sev-en steps? Have you ev-er heard of the
sev-en steps? They say that I can't dance a step, I can
dance like an — y o — ther chap. This is one.

Actions

- This is one* : One knee on the floor.
- This is two* : Both knees on the floor.
- This is three* : One elbow on the floor.
- This is four* : Both elbows on the floor.
- This is five* : One forearm on the floor.
- This is six* : Both forearms on the floor.
- This is seven* : Head on the floor.

The last verse can be fun if it gets faster.

The children sing while walking in a circle, adding an extra number and action in each verse, so that at the end of verse 3, for instance, they are singing— *This is one, this is two, this is three.*

These two songs are also more complex than many infant department songs.

They are included primarily because of their rhythmic interest and to encourage teachers to challenge Grade 2 children with songs of greater length or rhythmic complexity.

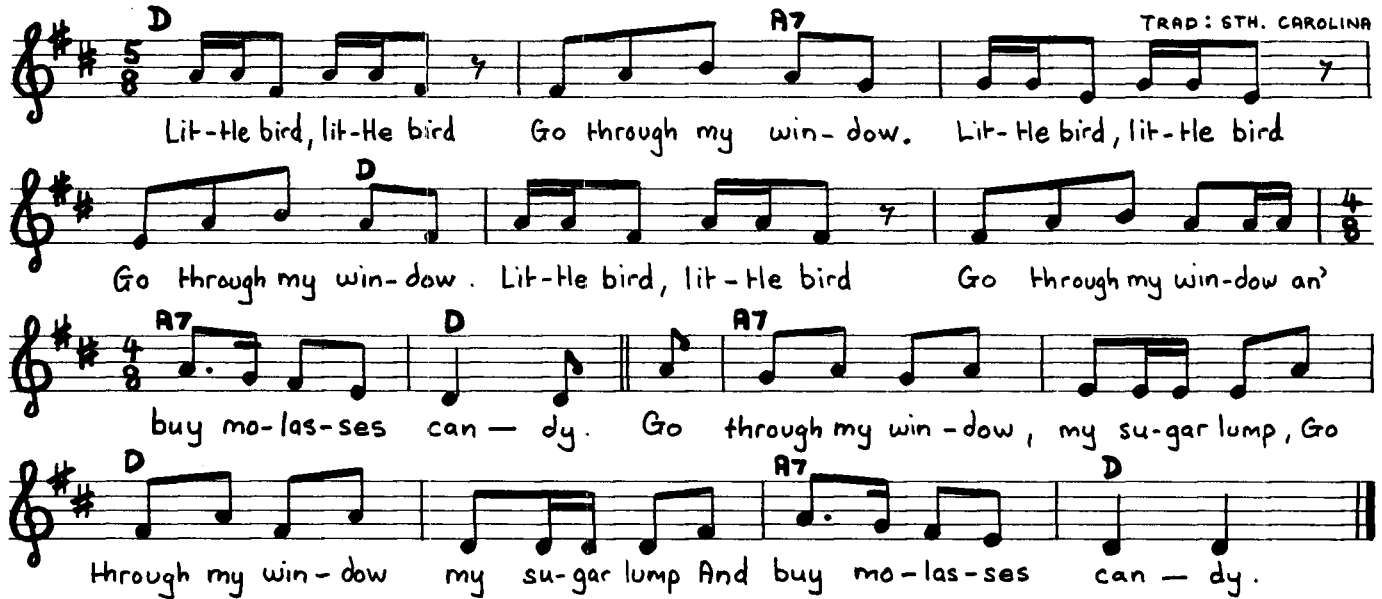
Yellow Sun

A - way up high in the sky. The pret-ty birds they all fly. So
on the sand I will lie, While the yel-low sun is shin-ing.
To - mor- row I will work. Du-ty ne- ver shirk. Cut-ting the su- gar cane. To -
mor- row is the day. Work in- stead of play. Un- less it should rain. A -
way up high in the sky. The pret - ty birds they all
fly. So on the sand I will lie, While the yel-low sun is
shin - ing. While the yel- low sun is shin - ing.

Chord markings: C, F, G7, Am, Dm, Em, D7, F, G7, FADE OUT, G7, C.

Little Bird

TRAD: STH. CAROLINA



Lit-tle bird, lit-tle bird Go through my win-dow. Lit-tle bird, lit-tle bird
Go through my win-dow. Lit-tle bird, lit-tle bird Go through my win-dow an'
buy mo-las-ses can - dy. Go through my win-dow, my su-gar lump, Go
through my win-dow my su-gar lump And buy mo-las-ses can - dy.

Game Children join hands in a circle.

Chosen children 'fly' through the open windows.

However, on the descending scale passage at the end of each section, the children crouch down so that the 'birds' cannot go in or out.

SONGS FOR GRADES 3 AND 4

The songs for these grades are presented in three sections.

- a Pentatonic songs.
- b Songs using major and minor tonalities.
- c Rounds and part songs.

An endeavour has been made to place the songs from **each** section in order of difficulty.

Therefore, it would be appropriate to select songs from each section rather than learn the songs in the exact order that they are presented.

After learning a song, try the related activities in subsequent lessons.


Read 'Singing in the classroom' (p. 116).

The Old Brass Wagon

BRIGHTLY

Musical notation for 'The Old Brass Wagon' in G major, 2/4 time. The melody is written on a treble clef staff. The lyrics are: 'Cir-cle to the left The Old Brass Wag-on, Cir-cle to the left The Old Brass Wag-on, Cir-cle to the left the Old Brass Wag-on, You're the one, my dar-ling.'

- 2. Swing, oh swing, Old Brass Wagon,
Swing, oh swing, Old Brass Wagon,
Swing, oh swing, Old Brass Wagon,
You're the one, my darling.
- 3. Promenade home, Old Brass Wagon,
Promenade home, Old Brass Wagon,
Promenade home, Old Brass Wagon,
You're the one, my darling.

Key G Pentatonic	Starting note G (doh)	Metre 2 4 Count 2 beats in a bar
Related activities a Perform the movements, suggested in the verses, as a dance. b Accompany song with the suggested drone ostinato. c Encourage the children to make up other accompanying patterns. Notes available: G A B D E. d Related listening— <i>Hoe down</i> —Copland. (<i>Adventures in Music</i> , Gr 5, v 2.)		Teaching points a  ti-ka ti-ka Refer p. 311 (Theory Workbook) b Do echo clapping, including this rhythm

XYLOPHONE

Musical notation for xylophone accompaniment in G major, 2/4 time. The notation shows a simple drone pattern on a treble clef staff.



Li'l Liza Jane

LIGHTLY AMERICAN FOLK SONG

1. I know a gal that you don't know, Li'l Li - za Jane.
 2. Li - za Jane looks good to me
 3. Where she lives the flow-ers grow

Way down south in Bal-ti - more, Li'l Li - za Jane. Oh E -
 Sweet-est gal you'll ev - er see
 Chick-ens round the kit - chen door

li - za, li'l Li - za Jane, Oh E - li - za, li'l Li - za Jane.

Key C Pentatonic	Starting note E (me)	Metre 2 4 Count 2 beats in a bar.
Related activities a Add the suggested ostinato patterns to the song b Half the class keeps the beat on the desk, the remainder claps the pattern. Exchange roles		Teaching points a Syncopation  Refer to Rhythm Activity 37 p. 50. b How do you feel about the effect of the beat played against the pattern  ?

MELODIC OSTINATO - XYLOPHONE DRONE - GLOCK RHYTHMIC OSTINATO


Li - za, Li - za. Jane Jane Li - za, Li - za.

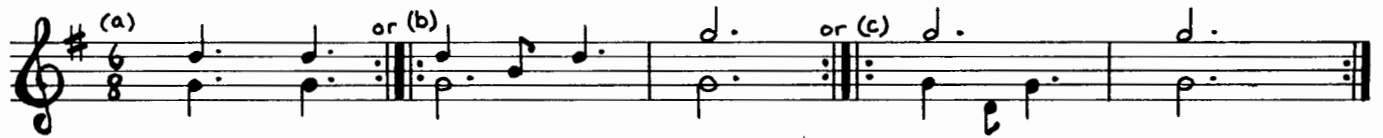
The Shepherdess

CHEERFULLY

The musical notation consists of three staves of music in G major (one sharp) and 6/8 time. The melody is written on a treble clef. The lyrics are written below the notes. The first staff contains the first line of the song, the second staff contains the second line, and the third staff contains the third line. The lyrics are: "There was a lit - He maid - en , Tra . la la la la la la la la . There was a lit - He maid - en , A dai - ry maid was she , Tra la , A dai - ry maid was she _____ ."

2. A cow she was a milk-ing, Tra-la-la-la-la-la.
la-la-la, A cow she was a milk-ing, Her
pail was near-ly full, tra la, Her pail was near-ly full.
3. Her cat was sly-ly watch-ing, Tra-la-la-la-la-la
la-la-la, Her cat was sly-ly watching, With
such a roguish look, tra-la, with such a ro-guish look.
4. Said she, don't touch my milk pail, Tra-la-la-la-la-la
la-la-la, Said she, don't touch my milk pail, You
naugh-ty, lit-He cat, tra-la, You naugh-ty lit-He cat!
5. If you dare dip your paws in, Tra-la-la-la-la-la
la-la-la, If you dare dip your paws in, I'll
hit you with my stick, tra-la, I'll hit you with my stick!
6. But puss was much too clev-er, Tra-la-la-la-la-la
la-la-la, But puss was much too clev-er, He
used his tongue instead, tra-la, He used his tongue instead!

Key	Starting note	Metre
G Pentatonic	D (soh ₁)	$\frac{6}{8}$ Count 2 beats in a bar. ()
<p>Related activities</p> <p>a Add the suggested ostinato patterns to the song.</p> <p>b Encourage the children to make up their own patterns.</p> <p>Use only G A B D E.</p>		<p>Teaching points</p> <p>Song commences after second beat.</p> <p>a $\frac{6}{8}$ time (refer p. 318).</p> <p>b The last phrase is repeated; sing it softly as an echo.</p> <p>c The song is telling a story—encourage clear diction.</p> <p>d Mood. Do the children's faces reflect the mood of the song?</p>



Leave Her Johnny

CAPSTAN SHANTY

BRIGHTLY **SOLO** **CHORUS**

1. I thought I heard the skip - per say, leave her, John - ny,

SOLO **CHORUS**

leave her! To - mor - row you will get your pay. It's time for us to leave her.

2. The work was hard and the passage long,
The seas were high and the gales were strong.
3. The food was bad and the wages low,
But now ashore again we'll go.
4. The sails are furled and our work is done,
But now on shore we'll have some fun.

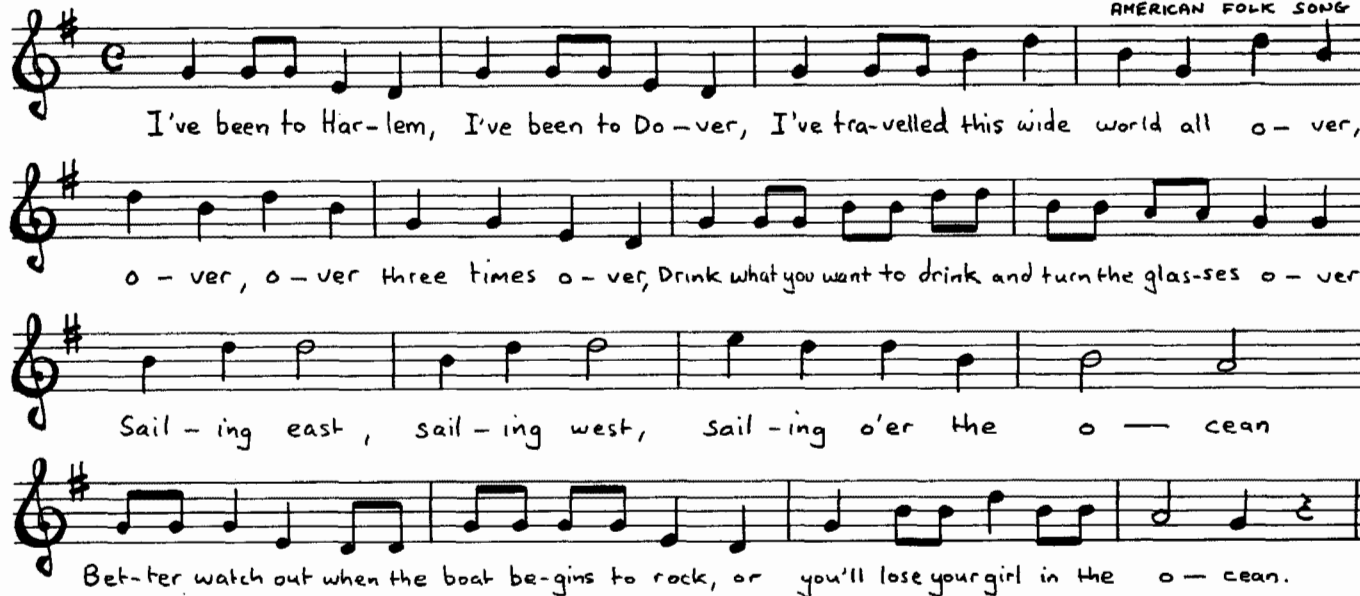
Key G Pentatonic	Starting note G (doh)	Metre C means common time or $\frac{4}{4}$ Count 4 beats in a bar.
Related activities a Play the suggested ostinato patterns with the song. b Select instruments to play these patterns. c Can the children make up other patterns, using G A B D and E?		Teaching points a Sea Shanties (read p. 231). b The song starts on the fourth beat. c Good breathing is important. d Sing high notes lightly.

(a) or (b) or (c)

I've Been to Harlem

MODERATE TEMPO

AMERICAN FOLK SONG



I've been to Har-lem, I've been to Do-ver, I've tra-velled this wide world all o-ver,
 o-ver, o-ver three times o-ver, Drink what you want to drink and turn the glas-ses o-ver
 Sail-ing east, sail-ing west, sail-ing o'er the o-cean
 Bet-ter watch out when the boat be-gins to rock, or you'll lose your girl in the o-cean.

<p>Key G Pentatonic</p>	<p>Starting note G (doh)</p>	<p>Metre C means common time or $\frac{4}{4}$ Count 4 beats in a bar.</p>
<p>Related activities</p> <p>a Perform the movements suggested below.</p> <p>b Accompany the song with the melody of <i>Here comes a bluebird</i> (p. 133), using a melody instrument. Repeat the tune 4 times to match the length of <i>I've Been to Harlem</i>.</p>		<p>Teaching points</p> <p>This song contains many melodic leaps and some repeated notes.</p> <p>Encourage the children to show the melodic movement with their hands. This is helpful also in correcting any errors.</p> <p>Refer to Melody Activities 16–19 pp. 61–3.</p>

I've Been to Harlem

Formation Double circle with partners holding both hands; one child in the middle.

Movement Walk in anti-clockwise direction for 16 beats. Face partners, extend arms sideways and rock 6 times. On 'turn the glasses over' swing arms overhead in a complete turn. 'Sailing east'—inside circle changes direction and walks clockwise—outside circle continues anti-clockwise and on the last word, 'ocean', the child in the centre quickly finds a partner. The person left over goes into the middle and the dance begins again.

The Gospel Train

BRIGHTLY **NEGRO SPIRITUAL**

1. The Gos-pel train's a com-in', I hear it just at hand —, I

hear those car wheels rumb-lin' — and rol-lin' through the land. **CHORUS** Get on

board lit-tle chil-dren, Get on board lit-tle chil-dren, Get on

board lit-tle chil-dren, There's room for man-y a — more.

2. I hear the train a-comin',
A-comin' round the curve,
She's loosened all her steam and brakes,
And strainin' every nerve.

3. The fare is cheap and all can go,
The rich, the poor are there,
No second class aboard this train,
No difference in the fare.


Key G Pentatonic	Starting note D (soh ₁)	Metre 2 4 Count 2 beats in a bar.
Related activities a Ask children to select appropriate instruments and rhythmic patterns as sound effects for clicking of the rails sound of the engine whistle <i>All aboard</i> —as an introduction. b Add the suggested ostinato patterns to the song. Can the children make any others? Use G A B D E.		Teaching points a Song commences after second beat. b Negro spirituals. c Experiment with the tempo of the song to reflect the slow and fast speeds of a train. Does this affect the mood? Try Style and Expression Activities 9–13 pp. 101–4.



Swing Low Sweet Chariot


FAIRLY SLOW **NEGRO SPIRITUAL**

SOLO *mp.* **CHORUS**




Swing low, sweet cha-ri-ot, - Com-in' for to car-ry me home!

SOLO **CHORUS** *rit.* **FINE**



Swing-low, sweet cha-ri-ot, - Com-in' for to car-ry me home!

SOLO *mp.* **CHORUS** *mp.*



1. I looked o-ver Jor-dan and what did I see-?
 2. The bright-est day that I ev-er saw, -
 3. I'm some-times up and some-times down, } Com-in' for to car-ry me

SOLO *mp.* **CHORUS**



home, A band of an-gels com-in' af-ter me, -
 When Je-sus washed my sins a-way. - Com-in' for to car-ry me home.
 But still my soul feels hea-ven-ly bound.

after last verse D. C.
al FINE

Key F Pentatonic	Starting note A (me)	Metre C means common time or $\frac{4}{4}$ Count 4 beats to a bar.
Related activities <p>a Add the ostinato patterns suggested below.</p> <p>b Sing as a unison song. Now, try singing it with a solo and chorus group. Encourage each part to 'think' the whole song to keep the continuity flowing.</p>		Teaching points <p>a Negro spirituals.</p> <p>b <i>D. C. al fine</i> (see Glossary).</p> <p>c Style and Expression. Sing to the expression marks < > mp. Discuss mood.</p> <p>d Phrasing—breathe at the end of each phrase.</p>

Ostinato patterns (do not use B^b or E)



In the early days, a social 'get-together' was an eagerly anticipated event. People from the out-lying lonely farms and cabins would arrive, ready to join in the singing and dancing with great gusto. The old folk would sing, stamp and clap while the young ones danced.

Shoo Fly

LIGHTLY CHORUS

Shoo, fly, don't both-er me, Shoo, fly, don't both-er me,

Shoo, fly, don't both-er me, For I be-long to some-bod-y. Some-bod-y.


VERSE

I feel, I feel, I feel, I feel like a morn-ing star, I

feel, I feel, I feel, I feel, I feel like a morn-ing star, So,

1. F (to verse) 2. F FINE

C7 F C7 F C7 F C7 D.C. or FINE

Key F Major	Starting note A (me)	Metre $\frac{2}{4}$ Count 2 beats in a bar.
Related activities <p>a Perform a dance as the children sing the song. Form Activity 14 p. 89.</p> <p>b Perform a rhythmic composition using ostinato patterns. Refer to Learning Activity 26 (Rhythm) p. 38.</p> <p>c Listening: <i>'Hoe-Down'</i> – Copland—<i>Adventures in Music</i> Gr 5, v 2.</p>		Teaching points <p>a Syncopation  Refer to Rhythm Activity 37 p. 50.</p> <p>b Ternary form (ABA). Refer to Form Activity 15 p. 90.</p>

The Desperado

There was a des-per-a-do from the wild and wool-ly West, He
 And oth-er des-per-a-dos that we know of from our past, Have
 came in-to Chi-ca-go just to give the West a rest, He
 left us tales of rumb-les that have nev-er been sur-passed, One
 wore a big som-bre-ro and a gun be-neath his vest, And
 wore the first crash hel-met and a pre-used met-al vest, So
 ev'-ry-where he went he gave his war whoop! He was a
 who would like to ride a-long with Kel-ly and the rest. For they were
 big bold man and a des-per-a-do, From
 big bold men were those des-per-a-dos, Who
 Crip-ple Creek way out in Col-o-ra-do, And he
 stirred up trou-ble with im-mense bra-va-dos, And they

(CLAP) C C7 (CLAP) F D7 (CLAP)
 walked a-round just like a big tor-na-do,
 roamed the land just like those big tor-na-dos They

(CLAP) C D7 C D7 (CLAP) G7 (CLAP) C (CLAP)
 Ev'-ry-where he went he gave his war whoop. Whoop!
 left a trail of cha-os and they did-n't give a hoot. Hoot!

Key	Starting note	Metre
C Major	C (doh)	4 4 Count 4 beats in a bar.
Related activities <ul style="list-style-type: none"> a Add a simple ostinato rhythm pattern to the verse using a 'knee slap, clap' on the beat. b Discuss terminology. A discussion on community attitudes to 'desperados' could be useful. c Try Melody Activities 17 and 18. 		Teaching points <ul style="list-style-type: none"> a Commence singing after the fourth beat. b The song should be sung with a driving tempo and in a detached manner, rather like a patter song. c Note the large octave leaps followed by steps and repeated notes. d Syncopation in the chorus. Children should clap on the rests to assist in the correct singing of the pattern. e The very low note at the start of the chorus is out of the general vocal range of children and will need to be sung lightly.

Au Clair de la Lune

FRENCH

Au clair de la Lu — ne , Mon a — mi Pier — rot .
 Prè — te moi ta Plu — me , Pour écri — re un mot .
 Ma Chand — elle est mor — te , Je n'ai plus de feu .
 Ouv — re moi ta por — te , Pour l'a — mour de Dieu .

- 2 Au Clair de la lune, Pierrot répondit,
 Je n'ai pas de plume, Je suis dans mon lit,
 Va chez la voisine, Je crois qu'elle y est.
 Car dans sa cuisine on bat le briquet.
- 1 In the silvery moon-light, tapping at your door.
 I have come good neighbour, twenty miles or more,
 Worn am I and weary, let me rest I pray,
 Open, quickly open. Do not say me nay.
2. In the silvery moon-light, sleepy Pierrot said,
 No, I will not open, I have gone to bed.
 I would make you welcome, had you come before
 Now I cannot help you, try your luck next door.

Key G Major	Starting note G (doh)	Metre $\frac{4}{4}$ Count 4 beats in a bar.
Related activities a Form Activity 15 p. 90. b Relate those activities to this song.		Teaching points a Ternary form (AABA). b The melody moves mostly in steps, with repeated notes. Try Melody Activities 16–19 pp. 61–3 c Legato (smooth) singing required. Style and Expression Activity 19 p. 110.

The Whale

STEADILY

1 O', twas in the year of nine - ty four, and of
June the sec - ond day, That our gal - lant ship her an - chor weighed and from
Strom - ness bore a - way, brave boys! And from Strom - ness bore a - way.

2. And when we came to far Greenland,
And to Greenland cold came we,
Where there's ice, and there's snow and
the whalefishes blow,
We found all open sea - brave boys,
We found all open sea
3. Then the mate he climbed to the crow's nest high
With his spy - glass in his hand,
"There's a whale, there's a whale, there's a
whalefish," he cried,
"And she blows at every span" - brave boys,
She blows at every span.
4. Our captain stood on his quarter - deck
And a fine little man was he.
"Overhaul, overhaul, on your davit tackle fall,
And launch your boats to the sea", brave boys,
And launch your boats to the sea.
5. Now the boats were launched and the men a - board,
With the whalefish full in view;
Resolved were the whole boats' crews
To steer where the whalefish blew - brave boys
To steer where the whalefish blew.
6. And when we reached that whale, my boys,
He lashed out with his tail,
And we lost a boat, and seven good men,
And we never caught that whale - brave boys,
And we never caught that whale.

This song could well provoke some interesting and thoughtful discussion about conservation in general and the protection of whales in particular.

<p>Key F Major</p>	<p>Starting note C (soh₁)</p>	<p>Metre 4 4 Count 4 beats in a bar.</p>
<p>Related activities</p> <ul style="list-style-type: none"> a Discuss nautical terms. b Conservation—attitudes and values. c Rhythm Activity 33 p. 44. d Listening <i>A few questions (Ideas for Music cassette)</i>. 		<p>Teaching points</p> <ul style="list-style-type: none"> a Sea shanties—see p. 231. b Song commences on the fourth beat. c Melodic leaps must be learned correctly. Ask the children to show hand movements to reflect the leaps. d Good diction—song tells a story.

The Marvellous Toy

MODERATE TEMPO

1. When I was just a wee lit-tle lad full of health and joy, My
 2. The first time that I picked it up I had a big sur-prise For

fa-ther home-ward came one night and gave to me a toy. A
 right on its bottom were two big buttons that looked like big green eyes I

won-der to be-hold if was, with ma-ny col-ors bright, And the
 first pushed one and then the other, and then I twisted its lid, And

mo-ment I laid eyes on it, it be-came my heart's de-light. It went
 when I set it down a-gain, — this is what it did.

'zip' when it moved, and 'bop' when it stopped, And whirr when it stood still. I

nev-er knew just what it was And I guess I nev-er will.

Chords: D, A7, G, Em, D, A7, G, D, A7, D, G, D, A7, D, G, D, A7, D, G

3. It first marched left and then marched right
 And then marched under a chair;
 And when I looked where it had gone,
 It wasn't even there!
 I started to sob and my daddy laughed,
 For he knew that I would find,
 When I turned around, my marvellous toy,
 Chugging from behind.
4. Well, the years have gone too quickly, it seems,
 I have my own little boy;
 And yesterday I gave to him
 My marvellous little toy.
 His eyes nearly popped right out of his head,
 And he gave a squeal of glee;
 Neither one of us knows just what it is,
 But he loves it, just like me.

CHORUS
 (After verse 4)

It still goes 'zip' when it moves,
 And 'bop' when it stops,
 And 'whirr' when it stands still.
 I never knew just what it was,
 And I guess I never will.

The marvellous toy is a romantic, fantasy song with several verses. Children enjoy singing this song, but it is very easy to fall into the trap of tedious, monotonous singing. Notice should be taken of the time signature, which is, in reality, 2 beats in a bar rather than 4. If this is observed the performance will be buoyant.

Key D Major	Starting note A (soh)	Metre ♩ or 'cut time' Count 2 beats in a bar. (d d)
Related activities		Teaching points
<p>a Explore vocal sounds. Try Style and Expression Activity 15, p. 106.</p> <p>b Compose a rhythmic composition using names of toys to provide interesting word patterns. See Rhythm Activity 26 p. 38.</p> <p>c Related listening <i>March of the toys</i>—Herbert <i>Adventures in Music</i> Gr 2, v 1.</p>		<p>a ♩ or 'cut time'. Ask the class to clap two beats to the bar.</p> <p>b Long phrases require good breathing.</p> <p>c 'Zip', 'bop', 'whirr' require very good articulation—crisp sounds. Roll the 'r' in 'whirr'.</p> <p>d Syncopation.</p>

Carra Barra Wirra Canna

SLOW AND SWEETLY F

1. There's a lake in South Aust-ra-lia — ; lit-tle lake with love-ly name,
 2. Pic-ca-nin-nies heads are nod-ding — ; drow-sy croon-ing fills the air,

And the sto-ry wov-en round it — ; from the pic-ca-nin-nies came.
 Lit-tle eyes at last are clos-ing — ; and the boat of dreams is there.

Ev-'ry night the na-tive moth-ers — ; croon this love-ly lull-a-by.
 Guide my boat a-cross the wa-ters — ; cross the wa-ters still and deep.

Croon a-cross the moon-lit wa-ters — ; to the star up in the sky.
 Light me with your lit-tle can-dle — ; safe-ly to the land of sleep.

Car-ra Bar-ra Wir-ra Can-na — ; lit-tle star up-on the lake,

Guide me through the hours of dark-ness — ; keep me safe-ly 'till I wake.

F C7 Gm C7 F

F C7 Gm C7 F

F C7 Gm C7 F

F C7 Gm C7 F

F C7 Gm C7 F

F C7 Gm C7 F

Key	Starting note	Metre
F Major	F (doh)	$\frac{3}{4}$ 3 beats in a bar. $\frac{4}{4}$
<p>Related activities</p> <p>a Relate to a study of the Australian aborigine—attitudes and values.</p> <p>b Try the suggested ostinato pattern with the song.</p> <p>INDIAN BELL : $\frac{3}{4}$ ♩ ♩ ♩ : </p>		<p>Teaching points</p> <p>a Lullaby—mood.</p> <p>b How should this song be sung? Style and Expression Activity 20 p. 110.</p> <p>c Feel the lilt of the $\frac{3}{4}$ metre. Rhythm Activities 19–23 pp. 30–4</p> <p>d How do the children respond when they sing this song?</p> <p>e Note the long-held notes at the end of the phrases. Give these full value.</p>

High Barbary

BRIGHTLY **SOLO** **Gm** **D7** **TRADITIONAL CHORUS**

1. Look a — head, look a — stern, look the weath-er and the lee, Blow
 2. "Now — are you a pirate or a man-o'-war?" cried we, Blow

high, blow low, and so — sailed we, I see a wreck to wind-ward and a
 high, blow low, and so — sailed we, We are — not a pir-ate, but a

loft-y ship to lee, A sail-ing down the coasts of the High Bar- ba- ry.
 man-o'-war cried he,

3. "Then back up your topsails, and bring your vessel to,
 Blow high, blow low, and so sailed we,
 For we have got some letters to be carried home by you."
 A sailing down the coasts of the High Barbary.
4. "We'll back up our topsails and heave our vessel to,
 Blow high, blow low, and so sailed we,
 But only in some harbour and along the side of you"
 A sailing down the coasts of the High Barbary.
5. For broadside, for broadside, they fought all on the main,
 Blow high, blow low, and so sailed we,
 Until at last the frigate shot the pirate's mast a-way.
 A sailing down the coasts of the High Barbary.
6. "For quarter, for quarter!", the saucy pirate cried,
 Blow high, blow low, and so sailed we,
 The quarter that he gave them was to sink them in the tide.
 A sailing down the coasts of the High Barbary.

Key G Minor	Starting note D (soh ₁)	Metre $\frac{4}{4}$ Count 4 beats in a bar.
Related activities Perform a rhythmic composition, using nautical terms. Use Rhythm Activity 33 p. 44.		Teaching points a Sea shanties—see p. 231. b Song commences on the fourth beat. c Melodic leap: <i>Blow high, blow low</i> . Ask class to show this with hand movements.

Don Gato

LIGHTLY

1. Oh Se- ñor Don Ga — to was a cat, ———. On a
 2. "I a- dore you," wrote the la- dy cat, ———. Who was

high red roof Don Ga- to sat, ———. He went
 fluf — fy, white and nice and fat, ———. There was

there to read a let- ter, Meow, meow, meow, Where the read- ing light was
 not a sweet- er kit- ty, Meow, meow, meow, In the count- ry or the


bet- ter, Meow, meow, meow, T'was a love note for Don Ga- to ———.
 cit- y, Meow, meow, meow, And she said she'd wed Don Ga- to ———.

3. Oh Don Gato jumped so happily,
 He fell off the roof and broke his knee
 Broke his ribs and all his whiskers, Meow, meow, meow,
 And his lit-He solar plexus, Meow, meow, meow,
 "Ay carumba!" cried Don Gato.

4. Then the doctors all came on the run,
 Just to see if something could be done,
 And they held a consultation, Meow, meow, meow,
 About how to save their patient, Meow, meow, meow,
 How to save Señor Don Gato.

5. But in spite of everything they tried,
 Poor Señor Don Gato up and died.
 Oh it wasn't very merry, Meow, meow, meow,
 Going to the cemetery, Meow, meow, meow,
 For the ending of Don Gato.

6. When the funeral passed the market square,
 Such a smell of fish was in the air,
 Though his burial was slated, Meow, meow, meow,
 He became reanimated, Meow, meow, meow,
 He came back to life, Don Gato.

Key D Minor	Starting note D (lah)	Metre $\frac{2}{4}$ Count 2 beats in a bar.
Related activities Perform the suggested ostinato pattern as an accompaniment to the song. 		Teaching points <ul style="list-style-type: none"> a The song starts on the second beat. b Syncopation. Note the tied notes on 'cat' and 'sat'. c The minor key has its own distinctive 'flavour'. The class should sing songs in major keys to hear the difference between the two tonalities.

Click go the Shears

MODERATE TEMPO
 G RECORDER OR XYLOPHONE

Out on the
 board the — old shear-er stands —. Grasp- ing his shears in his
 thin bo-ny hands; Fixed is his gaze on a bare bel- lied
 yoe. Glo-ry if he gets her, won't he make the ring-er go —.

CHORUS
 Click go the shears boys, click, click, click, —. Wide is his blow and his
 hands move quick, The ring-er looks a — round and is beat- en by a
 blow —, And curs- es the old snag-ger with the bare bel- lied yoe.

Chord markings: C, F, G7, D7, G7, C, F, C, G7, C, F, C, G7, C, F, C.

2. In the middle of the floor in his cane bottomed chair
Sits the boss of the board with his eyes everywhere
Notes well each fleece as it comes to the screen,
Paying strict attention that it's taken off clean.

3. The tar-boy is there waiting in demand
With his blackened tar-pot, in his tarry hand,
Spies one old sheep with a cut upon its back
Hears what he's waiting for it's 'Tar here, Jack!'

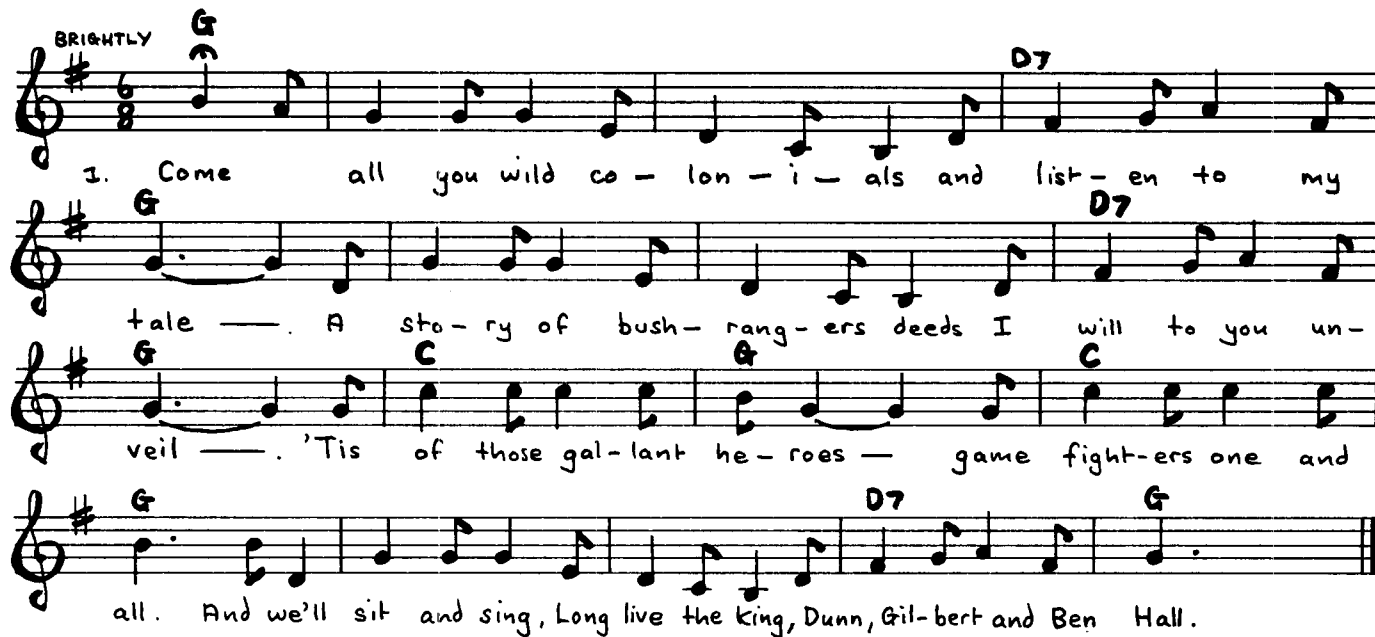
4. Now the shearing is all over, we've all got our cheques
So roll up your swags and it's off down the track,
The first pub we come to it's there we'll have a spree,
And everyone that comes along it's 'Have a drink with me'.

5. There we leave him standing shouting for all hands,
Whilst all around him every 'shouter' stands.
His eye is on the keg which now is lowering fast,
He works hard, he drinks hard, and goes to Hell at last!

Key	Starting note	Metre
C Major	E (me)	$\frac{6}{8}$ Count 2 beats in a bar. (♩ . ♩ .)
Related activities <ol style="list-style-type: none"> a Relate to a study of wool. b Discuss terminology p. 338–9. c Select appropriate instruments and patterns to accompany the song. (See Glossary for typical bush band instruments). 		Teaching points <ol style="list-style-type: none"> a $\frac{6}{8}$ metre. (See Theory Workbook p. 318). b Sing the high notes lightly. c Melodic leaps C–C¹, C¹–D from high D to low D. d The song tells a story—encourage the children to decide the best way of singing the song—loud/soft, etc, to sustain interest.

The Ballad of Ben Hall's Gang

BRIGHTLY




1. Come all you wild colonials and listen to my
 tale — A story of bush-rangers deeds I will to you un-
 veil — 'Tis of those gallant heroes — game fighters one and
 all. And we'll sit and sing, Long live the King, Dunn, Gilbert and Ben Hall.

2. John Dunn he was a jockey bloke,
 A-riding all the winners,
 Until he joined Hall's gang to rob
 The publicans and sinners;
 And many a time the Royal Mail
 Bailed up at John Dunn's call
 A thousand pounds is on their heads —
 Dunn, Gilbert and Ben Hall.

3. 'Next week we'll visit Goulburn
 And clean the banks out there;
 So if you see the troopers,
 Just tell them to beware;
 Some day to Sydney city
 We mean to pay a call,
 And we'll take the whole damn country',
 Says Dunn, Gilbert and Ben Hall.

4. Ben Hall he was a squatter bloke
 Who owned a thousand head;
 A peaceful man he was until
 Arrested by Sir Fred.
 His home burned down, his wife cleared out,
 His cattle perished all:
 "They'll not take me a second time,"
 Says valiant Ben Hall.
- They took possession of the town,
 Including the public-houses,
 And treated all the cockatoos
 And shouted for their spouses.
 They danced with all the pretty girls
 And held a carnival.
 "We don't hurt them who don't hurt us,"
 Says Gilbert and Ben Hall.
8. Then Gilbert took a holiday,
 Ben Hall got new recruits;
 The Old Man and Dunleavy
 Shared in the plunder's fruits.
 Dunleavy he surrendered,
 And they jugged the Old Man tall.
 So Johnny Gilbert came again
 To help his mate, Ben Hall.
5. John Gilbert was a flash cove,
 And John O'Meally too;
 With Ben and Burke and Johnny Vane
 They all were comrades true.
 They rode into Canowindra
 And gave a public ball.
 "Roll up, roll up, and have a spree",
 Says Gilbert and Ben Hall.
7. They made a raid on Bathurst,
 The pace was getting hot;
 But Johnny Vane surrendered
 After Mickey Burke was shot
 O'Meally at Groimbla
 Did like a hero fall;
 'The game is getting lively'
 Says John Gilbert and Ben Hall.

Key	Starting note	Metre
G Major	B (me)	$\frac{6}{8}$ Count 2 beats in a bar. 
Related activities		Teaching points
a Study of bushranging.		a A pause on the first note.
b Discuss terminology p. 338-9.		b Song commences on the second beat.
c Listen to other songs of Australia on the accompanying cassette.		c $\frac{6}{8}$ Establish the feeling of 2 beats to a bar.
		d Diction—song tells a story.

The Gypsy Rover

STEADILY D7 IRISH FOLK SONG

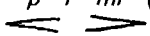
mf The gyp-sy ro-ver came o-ver the hill, Bound through the val-ley so
 shad-y. He whis-tled and he sang till the green woods rang— And
 he won the heart of a la—dy. *p* Ah-de-do, Ah-de-
 do, da-day. *f* Ah-de-do, Ah-de-day-de. He whis-tled and he sang till the
 greens woods rang, And he won the heart of a la—dy.

2. She left her father's castle gate,
 She left her fair young lover.
 She left her servants and her state,
 To follow the gypsy rover.
 Ah de doo ah de doo da day, etc.

3. Her father saddled his fastest steed,
 He ranged the valleys over.
 He sought his daughter at great speed,
 And the whistling gypsy rover.
 Ah de doo ah de doo da day, etc.

4. He came at last to a mansion fine,
Down by the river Clady,
And there was music and there was wine,
For the gypsy and his lady.
Ah de doo ah de doo da day, etc.
5. "He's no gypsy, my father," she cried,
"But lord of the freelands all over,
And I will stay 'til my dying day,
With my whistling gypsy rover."
Ah de doo ah de doo da day, etc.

The Gypsy Rover is a long song and this gives the children opportunity to sustain a performance and to keep the atmosphere of the story vibrant. It is important that the tempo of the song is maintained steadily.

Key G Major	Starting note D (soh,)	Metre $\frac{4}{4}$ Count 4 beats in a bar.
Related activities Style and Expression Activity 8 p. 100.		Teaching points a Start the song after the fourth beat. b Expression marks: <i>p</i> <i>f</i> <i>mf</i> (check Glossary, p. 338). 

Carol of the Drum

CZECHOSLOVAKIA





STEADILY F

1. "Come", they told me, Pa - ra - pa - pa - pum, "A new-born king to see," Pa - ra - pa - pa - pum.
 2. Ba - by Je - sus, Pa - ra - pa - pa - pum. I am a poor boy too, Pa - ra - pa - pa - pum

"our fin-est gifts we bring," Pa - ra - pa - pa - pum. "To lay be-fore the king," Pa - ra - pa - pa - pum, Ra, pa, pa, pum
 I have no gift to bring, Pa - ra - pa - pa - pum. That's fit to give a king, Pa - ra - pa - pa - pum, Ra, pa, pa, pum

Ra - pa - pa - pum "So to hon-our Him" Pa - ra - pa - pa - pum, "When we come"
 Ra - pa - pa - pum Shall I play for you, Pa - ra - pa - pa - pum, On a drum?

3. Mary nodded, Pa - ra - pa - pa - pum.
 Ox and ass kept time, Pa - ra - pa - pa - pum.
 I played the drum for Him, Pa - ra - pa - pa - pum
 I played my best for Him, Pa - ra - pa - pa - pum,
 Ra - pa - pa - pum, Ra - pa - pa - pum.
 Then He smiled at me, Pa - ra - pa - pa - pum,
 Me and my drum.

Key	Starting note	Metre
F Major	F (doh)	$\frac{4}{4}$ Count 4 beats in a bar.
<p>Related activities</p> <p>Perform the suggested ostinato patterns as an accompaniment to the song.</p> <p>DRUM (softly)</p> <p>1ST VERSE $\frac{4}{4}$  etc.</p> <p>2ND VERSE $\frac{4}{4}$  etc.</p> <p>3RD VERSE $\frac{4}{4}$  etc.</p>		<p>Teaching points</p> <p>a Christmas carols.</p> <p>b Melody moves mostly by steps.</p> <p>c 'Pa-ra-pa-pa-pum' requires crisp diction.</p> <p>d  One half of class claps this pattern whilst the other half performs finger snaps on the beat.</p>

We wish you a Merry Christmas

ENGLISH FOLK SONG

BRIGHTLY ① G C Am D7 ②

We wish you a mer-ry Christ-mas, we wish you a mer-ry Christ-mas, We

G C Am D7 G FINE

wish you a mer-ry Christ-mas and a hap-py New Year.

③ G D7 Em C D7 ④

Good tid-ings we bring for you and your kin: Good

G D7 Am D7 G

tid-ings of Christ-mas and a hap-py New Year.

⑤ G C ⑥ Am D7

1. Now bring us some fig-gy pud-ding, now bring us some fig-gy pud-ding, Now
 2. We won't go un-til we get some, we won't go un-til we get some, we

⑦ G C Am D7 G

bring us some fig-gy pud-ding, and bring some right here. (after verse 2, D.C. al FINE)
 won't go un-til we get some, so bring some right here.

Three Small Boats

HAPPY E FROM THE GREEK ISLANDS

Τρί - α κα - ρα - βά - νια μέ χρυ - σά - - κα -
 Tri - a ka - ra - va - kia me hri - sa - pa -

νια - - - - - ΜΕ χρυ - σα - - - κα - νιά,
 nia - - - - - Me hri - sa - pa - nia

Τρί - α κα - ρα - βά - νια μέ χρυ - σά - - κα - νια - - - -
 Tri - a ka - ra - va - kia me hri - sa - pa - nia

Ἦρ - θαν τὴν ἀν - γού - λα - - - τὴν πρω - το - χρυ - νιά.
 Ir - than tin an - gou - la - - - tin pro - to - hro - nia

1. Three small boats came sailing by,
 Boats with golden sails,
 Early Christmas Day.
 Three small boats came sailing by,
 Boats with golden sails,
 Early Christmas morning,
 Early in the day.

2. Tell us now what did they bring?
 Boats with golden sails,
 Early Christmas Day.
 Tell us now what did they bring?
 Boats with golden sails,
 Early Christmas morning,
 Early in the day.

3. They did bring three beautiful maids,
In those boats with golden sails,
Early Christmas Day.

They did bring three beautiful maids,
In those boats with golden sails,
Early Christmas morning
Early in the day.

4. One will whistle, one will sing,
In those boats with golden sails,
Early Christmas Day.

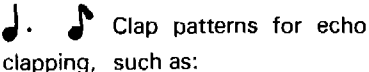

One will whistle, one will sing,
In those boats with golden sails.
They have come to wish us
Happy Christmas Day.

5. Now, the third will play the fiddle,
In those boats with golden sails,
Early Christmas Day.

Now, the third will play the fiddle,
In those boats with golden sails.
They have come to wish us
Happy Christmas Day.

The use of threes, three boats, three kings, and so forth, has been a long tradition in the Christmas folklore of many countries.

Whilst the original Greek refers here to the New Year, in many versions of this song it refers to Christmas. Compare our English translation with *I Saw Three Ships* p. 154.

Key	Starting note	Metre
E Major	E (doh)	C Count 4 beats to a bar.
Related activities a Listen to a variety of Greek music; eg <i>Greek Dancing Party</i> . b Style and Expression Activity 23 p. 113.		Teaching points a Melody moves mostly in steps. b  Clap patterns for echo clapping, such as: 

Zumba Zumba

BRIGHTLY

Zum-ba, Zum-ba! Strike the cym-bal, Zum-ba, Zum-ba! Strike the gong. Zum-ba

Zum-ba! Beat the tim-bal And the tam-bou-rine and drum!

VERSE

1. Born on His night is a ba-by, Ev - 'ry - one
2. What shall I take to the ba-by? What shall I

brings him a pres-ent, Brings him a sa - ver - y
say when I take it? I'll bring a gourd for a

meat-pie. Made out of par-tridge and pheas-ant.
rat-He. I'll ask his moth-er to shake it.

Key	Starting note	Metre
F Major	C (soh ₁)	$\frac{2}{4}$ Count 2 beats in a bar.
<p>Related activities</p> <p>a Play the appropriate percussion instrument when mentioned.</p> <p>b A guiro could be used for the 'gourd' and a timbal is a small cylindrical drum.</p>		<p>Teaching points</p> <p>a Song commences on the second beat.</p> <p>b Practise clapping rhythmic pattern.</p> <p>c <i>D.C. al Fine</i> (see Glossary).</p> <p>d Melodic sequences (see Glossary). Can the children find them?</p> <p>e Articulate syllables such as 'zum' and 'ng' to get the humming effect and the ringing effect.</p>

Ciobane

SMOOTHLY

RUMANIAN FOLK SONG


1. Hear me shep-herd of the-sheep, Hear me, shep-herd, Hear Me!
 2. Splen-did are your state-ly rams,
 3. Bet-ter still I love the girls,

High up-on the hills so steep, Bring your lamb-kins near me.
 Love-ly are the lit-tle lambs, I love them sin-cere-ly.
 Pret-ty maids with gold-en curls, How I love them dear-ly.

Li li li li li li li li li li li li li li li Hey! Hey!

Li li li li li li li li li Shep-herd of the sheep.

Ciobane should be sung tenderly and at a steady pace. The difficulty in learning this song is to take account of the many changes of time signature in the chorus. Always keep the first beat of each bar in mind in order to keep the song flowing easily.

Key D Minor	Starting note D ¹ (lah)	Metre $\frac{4}{4}$ and $\frac{3}{4}$ and $\frac{2}{4}$ Count 4, 3, or 2 beats in a bar.
<p>Related activities</p> <p>a Decision making. Is this song best sung unaccompanied or accompanied?</p> <p>b Accent Activity 22 p. 33.</p>		<p>Teaching points</p> <p>a Mixed metres. Clap the beats of each bar in the chorus.</p> <p>b Legato—smooth singing.</p> <p>c Mood—Select appropriate parts in the song to use . Mark the 'Hey! Hey!' as a contrast.</p> <p>d Diction—'li' should be sung with a well-articulated vowel sound.</p>


Tafta Hindi

LIGHTLY

1. Taf-ta Hin-di, Taf-ta Hin-di, Come and buy, oh lad-ies fair,
 Shin-ing sa-tin, love-ly la-ces, Pea-cock fea-thers for your hair.
 Shin-ing sa-tin, love-ly la-ces, Pea-cock fea-thers for your hair.

2. Tafta Hindi, Tafta Hindi,
 Dark eyes peep through silken veil.
 Fingers waving, voices calling,
 "Bring inside your goods for sale."
 Shining satin, lovely laces,
 Peacock feathers for your hair.

3. Tafta Hindi, Tafta Hindi,
 Come and buy oh little maid!
 "I want satin, I want laces,
 Mother please buy rich brocade."
 Shining satin, lovely laces,
 Peacock feathers for your hair.

Key	Starting note	Metre
D Minor	D ¹ (lah)	$\frac{2}{4}$ Count 2 beats in a bar. Related activities a The Arabic states are increasingly mentioned in world current affairs. Relate the song to your discussions about their cultural traditions. b This song lends itself to musical drama. c Use solo voices for the relevant sections in verses 2 and 3. d Encourage children to select an appropriate percussion instrument to create the mood of an Eastern market. Use this instrument as an introduction and <i>coda</i> . (Relate to Style and Expression Activity 21 p. 111.)
		Teaching points a A melodic sequence occurs between 'Shining satin' and 'lovely laces'. b  Clap this pattern for the children to echo. c Commencing on a high note requires light singing. d Is the melody of the last two lines identical?

Frere Jacques

1. **F** 2. **TRADITIONAL**

Frè - re Ja - cques, Frè - re Ja - cques, Dor - mez Vous?

3. Dor - mez Vous? Son - nez Les Ma - ti - ne, Son - nez Les Mat - ti - ne

4. Din, Din, Don. Din, Din, Don

Key F Major	Starting note F (doh)	Metre 4 4 Count 4 beats in a bar.
Related activities a Form Activity 18 p. 92. b Harmony Activities 5 and 7 pp. 72 and 74. c Pentatonic songs may also be sung as rounds. Consult the Topic Index.		Teaching points a Light singing, clear diction. b Legato—sing the song smoothly. c Melody moves mostly in steps. Try Melody Activity 19 p. 63.

Hey Ho, Anybody Home

Brightly **Em 1.** 2.

Hey Ho! An-y-bod-y Home, Meat and drink nor mon-ey I have none. Yet I will be

Mer-ry, Mer-ry, Mer-ry, Hey Ho! An-y-bod-y home!

Key	Starting note	Metre
E Minor	E (lah)	$\frac{2}{4}$ Count 2 beats in a bar.
Related activities a Rhythm Activity 30 p. 41. b Strum the chord of E Minor on guitar or autoharp as an accompaniment. c Play the suggested melodic ostinato patterns with the song.		Teaching points a is sung in the time of a crotchet. Include in echo clapping patterns. b Light singing, crisp diction. c Form Activity 18 p. 92.

(a) XYLOPHONE

(b) GLOCKENSPIEL

E G B E

Sing, Sing Together

Cheerfully 1. *mf* *G*

Sing, sing, to - ge - ther. Mer-ri-ly, Me-ri-ly sing.

2. *D7* *G*

Sing, sing to - ge - ther. Mer-ri-ly, mer-ri-ly sing.

3. *p* *D7* *G*

Sing! Sing! Sing! Sing!

Key	Starting note	Metre
G Major	G (doh)	$\frac{6}{8}$ Count 2 beats in a bar. ($\bullet \cdot \bullet \cdot$)
Related activities a Sing chord roots G G G G G D G - G G G G G D G - G G G G G D G - Half the class sing chord roots whilst remainder sing the song. b Play the suggested ostinato patterns with the song.		Teaching points a $\frac{6}{8}$ Feel the bouncy 2 beats to a bar. Walk the beat and sing the song. b Light singing, crisp diction. c Expression marks. <i>f mf p</i> d Sustain 'sing' on long notes—hold on to the 'ng' rather than the 'si'.

(a) or (b) or (c)

The next three songs are 'Echo songs'. In this type of song, a second group echoes the phrase sung by the first group. It is important that the 'holding notes' are carefully sustained in order to maintain the interweaving of the echo.

Ol' Texas

SLOWLY **COWBOY SONG**

I'm gon-na leave ——— ol' Tex-as now ——— They've got no

I'm gon-na leave ——— ol' Tex-as now

use ——— for the long-horned cow ——— . 2. I've ploughed and fenced --

They've got no use ——— for the long-horned cow ——— .

2. They've ploughed and fenced my cattle range 3. I'll take my horse, I'll take my rope
And the people there are all so strange. And hit the trail upon a lope.
4. Say adios to the Alamo
And turn my head towards Mexico.

Key F Pentatonic	Starting note C (soh ₁)	Metre 2 4 Count two beats in a bar.
Related activities a Try other 'Echo' songs; eg, <i>Tongo</i> p. 214 <i>Three young rats</i> P. 216 b Related listening <i>Street in a frontier town</i> — Copland — <i>Adventures in Music</i> Gr 6, v 1.		Teaching points a Anacrusis (see Glossary) Refer to Harmony Activity 3, p. 69, for help with song 'entry'. b Sustain the 'holding' notes. c These 'holding notes' create simple har- mony. d Mood — a cowboy song. Experiment with tempo.

Tongo

SLOWLY TRADITIONAL POLYNESIAN

1 Tong - o, ——— Tong - o ———

2 Tong - o, . Tong - o ———

1 'chim-né ba-hé, ba-hé, oh ———

2 ——— chim-né ba-hé, ba-hé, oh ———

1 chim-né ba-hé, ba-hé, oh —

2 chim-né ba-hé, ba-hé, oh —

1 Oo — a — way. — Oo — a — way. —

2 Oo — a — way. —

1 Ba-lay ka-low a — way. —

2 Oo — a — way. — Ba-lay ka-low a — way.

Key F Pentatonic	Starting note F (doh)	Metre 4 4 Count 4 beats in a bar
Related activities Try other 'Echo' songs; eg, <i>01' Texas</i> p. 213 <i>Three young rats</i> p. 216		Teaching points a Song starts on the fourth beat. b Sustain the 'holding' notes. c Breathing—song is sung slowly so a good breath supply is important.

Three Young Rats

MODERATELY FAST

WORDS : ANON.
MELODY : Peter Kyrke-Smith

1
Three young rats with black felt hats, Three young

2
Three young rats with black felt hats,

1
ducks with their hair in plaits, Three young

2
Three young ducks with their hair in plaits,

1
dogs with curling tails, Three young

2
Three young dogs with curling tails,

1 cats with polished nails, went out to

2 Three young cats with polished nails,

1 walk with two young pigs in sat-in

2 went out to walk with two young pigs

1 vests and powdered wigs. But sud-den-

2 in sat-in vests and powdered wigs

1 -ly it chanced to rain, And so they

2 But sud-den-ly it chanced to rain,

sfz *a little quicker*

Key D Major	Starting note D (doh)	Metre 4 4 Count 4 beats in a bar.
Related activities a Try other 'Echo' songs <i>Ol' Texas</i> p. 213 <i>Tongo</i> p. 214		Teaching points a Song starts on fourth beat. b Crisp diction please, so that the ridiculous nature of the words can be enjoyed by all.

Railroad Corral

STEARILY Voices or Melody Instrument COWBOY SONG

- We're up in the morn-ing 'ere break-ing of day - The chuck-wag-on's bus-y, the flap-jacks in play.
- Come take up your cin-ches, come shake out your reins, Come wake your old bron-co and break for the plains.

Ride on, Ride on, Ride on, Ride,

The herds are a-stir ov-er hill-side and dale with the night rid-ers push-ing them on to the trail. Whoo-pi-
Come rout out your steer from the long chap-ar-al, For the out-fit is off to the rail-road cor-ral.

Jingle Bells

ti - yi - ay, whoo-pi - ti - yi - ay! Swing out your raw-hides and give them full play. D.C. al FINE

Railroad corral is a two-part song. It is important that all children learn both parts thoroughly. Teach the main melody first. When that is well known, teach the added part. The song can be presented in a variety of ways, using voices and/or instruments.

<p>Key G Major</p>	<p>Starting note D (soh,) for melody B (me) for added part.</p>	<p>Metre 6 8 Count 2 beats in a bar. (♩ . ♩ .)</p>
<p>Related activities</p> <p>a Sing the song, with a small group playing the added part on the recorder.</p> <p>b Half the class sing the melody and the other half sing the added part.</p> <p>c Listen to 'Street in a frontier town'—Copland—<i>Adventures in Music</i> Gr 6, v 1.</p>		<p>Teaching points</p> <p>Song commences after second beat.</p> <p>a $\frac{6}{8}$ metre. Feel the rather bouncy beat. Walk the beat and sing the song.</p> <p>b <i>D.C. al Fine</i> (see Glossary) p. 338.</p> <p>c Stepwise movement of the added part. Melodic leaps in the main melody.</p> <p>d Establish mood.</p>

Kum Ba Yah

SLOWLY NEGRO SPIRITUAL

1. kum ba yah, my lord, kum ba yah, kum ba yah, my lord, kum ba yah, kum ba
 2. Some-ones cry-ing lord, kum ba yah, Some-ones cry-ing lord, kum ba yah, Some-ones

yah my lord, kum ba yah, Oh Lord, — kum ba yah.
 cry-ing lord. kum ba yah, Oh Lord, — kum ba yah.

3. Someone's singing, Lord,
 Kum ba yah.
 Someone's singing, Lord,
 Kum ba yah.
 Someone's singing, Lord,
 Kum ba yah.
 Oh Lord, kum ba yah.

4. Someone's laughing, Lord,
 Kum ba yah.
 Someone's laughing, Lord,
 Kum ba yah.
 Someone's laughing, Lord,
 Kum ba yah.
 Oh Lord, Kum ba yah.

The negro spiritual *Kum Ba Yah* can be sung in 2 parts or with vocal line with recorder embellishment.

<p>Key C Major</p>	<p>Starting note C (doh) and G (soh)</p>	<p>Metre 3 4 Count 3 beats in a bar.</p>
<p>Related activities</p> <p>a Play the chords (above the melody) on the autoharp.</p> <p>b Make up a rhythmic ostinato pattern for Indian bells or triangle.</p>		<p>Teaching points</p> <p>a Song commences on the third beat.</p> <p>b Teach the added part for voices or recorders when the song is thoroughly known.</p>

SONGS FOR GRADES 5 AND 6

Songs for Grades 5 and 6 are in 3 sections:

- a Pentatonic songs.
- b Songs using major and minor tonalities.
- c Rounds and part songs.

As for Grades 3 and 4, the songs have been placed in order of difficulty within **each** section. Therefore, it would again be appropriate to select songs from each section rather than to learn the songs in the exact order of presentation.

After learning a song, try the related activities in subsequent lessons.

Read 'Singing in the classroom' (p. 116).

A PENTATONIC SONGS

READ P. 124

Mary Had a Baby

FAST TEMPO NEGRO SPIRITUAL

1. Ma-ry had a ba-by, Aye, Lord, Ma-ry had a ba-by, Aye my Lord
2. What did she name him, Aye, Lord, What did she name him, Aye my Lord

Ma-ry had a ba-by, Aye, Lord The peo-ple keep a-com-in', and the train done gone.
What did she name him, Aye, Lord The peo-ple keep a-com-in', and the train done gone.

3. Named Him, Jesus - - -
4. Where was He born? - - -
5. Born in a stable - - -
6. Where did they lay Him? - - -
7. Laid Him in a manger - - -

Key F Pentatonic	Starting note F (doh)	Metre 4 4 Count 4 beats in a bar.
Related activities Play suggested ostinato patterns with song.		Teaching points a Negro spirituals. b Pentatonic scale p. 322-3. c Crotchet rest Σ d Repetition of words.

DRONE - ALTO OR BASS XYLOPHONE

MELODIC OSTINATO - ALTO GLOCKENSPIEL

RHYTHMIC OSTINATO - TAMBOURINE

Peter Go Ring Dem Bells

MODERATE TEMPO

NEGRO SPIRITUAL

CHORUS

Oh Pe - ter go ring dem bells. Pe - ter go ring dem bells

FINE

Pe - ter go ring dem bells, I heard from hea - ven to - day.

VERSE

I won - der where my broth - er is gone. I won - der where my broth - er is gone. I
sis - ter sis - ter

D. C.
al FINE

won - der where my broth - er is gone I heard from hea - ven to - day.
sis - ter

Detailed description: The image shows a musical score for the song 'Peter Go Ring Dem Bells'. It is written in 2/2 time and features a treble clef. The score is divided into four staves. The first staff is the beginning of the chorus, marked 'MODERATE TEMPO' and 'NEGRO SPIRITUAL'. The lyrics are 'Oh Peter go ring dem bells. Peter go ring dem bells'. The second staff continues the chorus with the lyrics 'Peter go ring dem bells, I heard from heaven to - day.' and ends with a 'FINE' marking. The third staff is the beginning of the verse, marked 'VERSE'. The lyrics are 'I wonder where my brother is gone. I wonder where my brother is gone. I sis - ter sis - ter'. The fourth staff continues the verse with the lyrics 'wonder where my brother is gone I heard from heaven to - day. sis - ter' and ends with a 'D. C. al FINE' marking.

Key F Pentatonic	Starting note C (soh ₁)	Metre 2/2 Count 2 beats in a bar. (d d)
Related activities Play suggested ostinato patterns with the song.		Teaching points a Negro spirituals. b Pentatonic scale p. 322-3. c Syncopation Try Rhythm Activity 36 p. 49.

ALTO or BASS XYLOPHONE

DRONE:

ALTO GLOCKENSPIEL

MELODIC OSTINATO:

Head Shoulders Baby

VERY FAST TEMPO AMERICAN FOLK SONG

Head, should-ers ba-by one two

three. Head, should-ers ba-by one two three. Head, should-ers, head,

should-ers, head, should-ers ba-by one two three.

*means clap hands

2. Knees, ankles, baby.
3. Throw the ball, baby.
4. Milk the cow, baby.

Key	Starting note	Metre
F Pentatonic	D (lah)	$\frac{4}{4}$ Count 4 beats in a bar.
Related activities a Movement explained below. b Rhythm Activity 2 p. 12.		Teaching points a Song commences on the second beat. b Accents—Try Rhythm Activity 22 p. 33. Arrange the cards to show the shifting accents of this song.

Movement Activity

- a** Find and face a partner. Follow the actions as described in the song, touching parts of the body where indicated. On 'one', 'two' and 'three' clap hands with your partner, firstly right hands, then left and finally together.
- b** Change partners.
- c** Form 2 circles; eg
Change partners, baby
Head, shoulders, baby, etc, (whole song)
Change partners, baby.

The next two pentatonic songs have no suggested ostinato patterns. Students are encouraged to create their own in the appropriate key.

Dumplin's

IN DIALOGUE STYLE **CALYPSO - WEST INDIES**

"Cook - ie ——— did you see a' - bo - dy pass here?" No, my friend.
 "Cook - ie ——— are you sure no - bo - dy passed here?"

IN RHYTHM - FAST TEMPO

friend. Well one of my dump - lin's gone. Don't tell me so
 two

One of my dump - lin's gone. Don't tell me so One of my dump - lin's gone.
 two

Key	Starting note	Metre
F Pentatonic	C (soh)	$\frac{4}{4}$ Count 4 beats in a bar.
Related activities		Teaching points
<p>a Add rhythmic ostinato patterns for <i>There's work to be done</i> (p. 270) in the second section only.</p> <p>b Harmony Activity 11 p. 76.</p>		<p>a Song commences on second beat.</p> <p>b Calypso music.</p> <p>c Dialogue style—use in first section of song.</p> <p>d Syncopation.</p>

Ahrirang

AT A WALKING PACE

CHORUS

KOREAN



Ah - ri - rang Ah - ri - rang Ah - ri - ri - o

As you pro - ceed a - long Ah - ri - rang pass.

VERSE

1. You my the loved one who me have for - sak - en
2. Blue the sky with its myr - i - ad stars so

Pain - ed be your feet at the end of a mile.
Sad - ness fills my heart with its myr - i - ad woes.

Key	Starting note	Metre
G Pentatonic	D (soh ₁)	$\frac{3}{4}$ Count 3 beats in a bar.
Related activities a Create ostinato patterns in G Pentatonic. Harmony Activity 11 p. 76. b Style and Expression Activities 1–8 pp. 96–100. c Style and Expression Activity 18 p. 109.		Teaching points a $\frac{3}{4}$ time. Feel the lilt.  b Clap these patterns. 

Hullabaloobalay

GAILY **SOLO** **CHORUS** **CAPSTAN SHANTY**

1. Me fa-ther kept a boar-din' house Hul-la-ba-loo-ba-
 2. The boar-din' house was on the quay.

lay — Hul-la-ba-loo-ba-la-ba-lay. 1. The boar-din' house was
 2. The lodgers were near-ly

CHORUS

on the quay. Hul-la-ba-loo-ba-lay.
 all at sea.

- | | |
|---|---|
| <p>3. A flash young fellow called Shallow Brown,
 CHORUS: Hullabaloobalay, etc.
 Followed me Mother all round the town,
 CHORUS: Hullabaloobalay.</p> | <p>4. Me Father said, "Young man, me boy."
 CHORUS: Hullabaloobalay, etc.
 To which he quickly made reply.
 CHORUS: Hullabaloobalay.</p> |
| <p>5. Next day when Dad was in the crown,
 CHORUS: Hullabaloobalay, etc.
 Mother ran off with Shallow Brown,
 CHORUS: Hullabaloobalay.</p> | <p>6. Me Father slowly pined away,
 CHORUS: Hullabaloobalay, etc.
 For mother came back on the following day,
 CHORUS: Hullabaloobalay.</p> |

In the days of the old sailing ships, sailors were at sea for very long periods—often 2 years or more.

Sea shanties, as in all folk music, reflect the human emotions and interests of these men—homesickness, bawdy humour, love, work, drinking and so on.

Hullabaloobalay is a boisterous song and was sung as an aid to their heavy physical labours. The sailors would heave, pull or push rhythmically as they sang the chorus of the song after a member of the crew—the shantyman—sang or improvised a verse line.

Capstan and Halliard shanties are the best-known types of 'work shanties'.

Key D Minor Pentatonic	Starting note A (me)	Metre $\frac{6}{8}$ Count 2 beats in a bar. (♩ . ♩ .)
Related activities Play the suggested melodic ostinato patterns with the song. Rhythm Activity 2 p. 12.		Teaching points Start song after the second beat. a Sea shanties. b $\frac{6}{8}$ time.

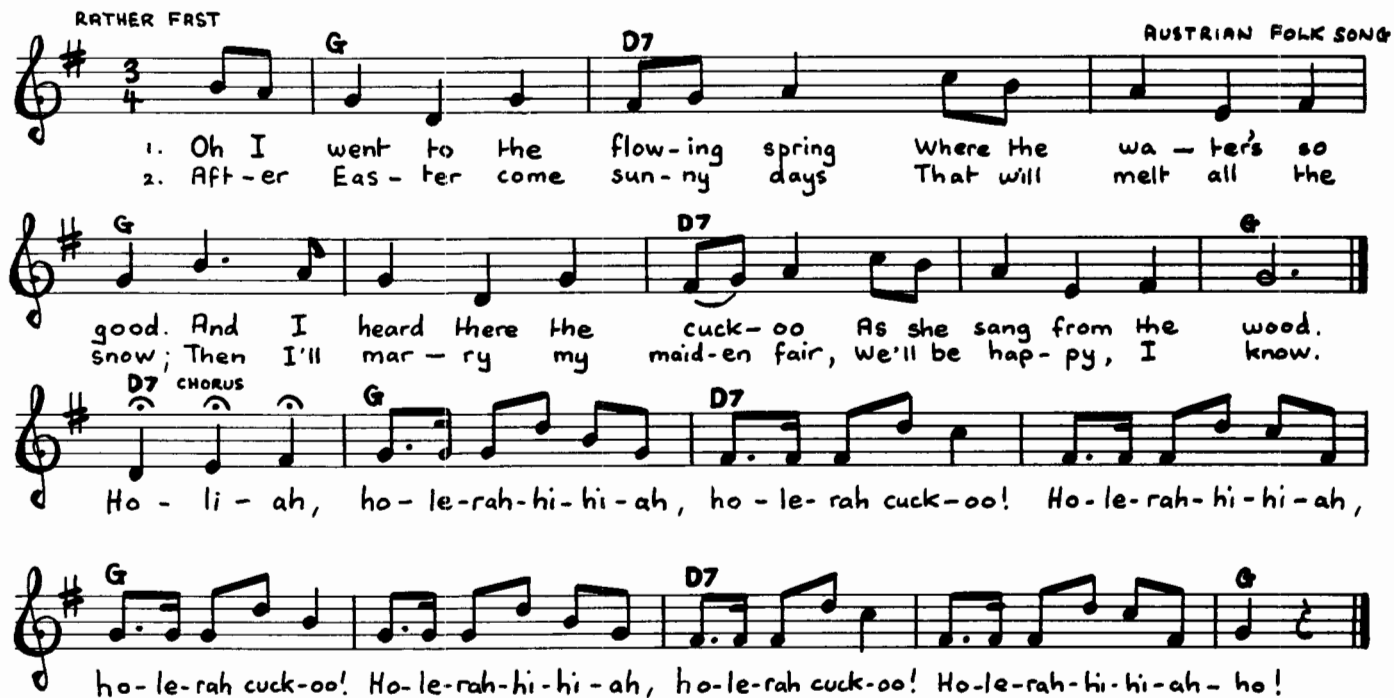
BASS XYLOPHONE (use throughout)

ALTO XYLOPHONE (chorus only)

ALTO GLOCKENSPIEL (chorus only)

The Cuckoo

RATHER FAST AUSTRIAN FOLK SONG




1. Oh I went to the flow-ing spring Where the wa-ter's so
2. Aft-er Eas-ter come sun-ny days That will melt all the

good. And I heard there the cuck-oo As she sang from the wood.
snow; Then I'll mar-ry my maid-en fair, We'll be hap-py, I know.

^{D7} CHORUS ^G ^{D7} ^G
Ho-li-ah, ho-le-rah-hi-hi-ah, ho-le-rah cuck-oo! Ho-le-rah-hi-hi-ah,
ho-le-rah cuck-oo! Ho-le-rah-hi-hi-ah, ho-le-rah cuck-oo! Ho-le-rah-hi-hi-ah-ho!

3. When I've married my maiden fair
What then can I desire?
Oh, a home for her tending
And some wood for the fire.

Key G Major	Starting note B (me)	Metre 3 4 Count 3 beats in a bar.
Related activities a Play the suggested ostinato patterns with the song. b Form Activities 12 and 13 pp. 87 and 88.		Teaching points a Start song on third beat. b Pauses c Practise 

Rhythmic Ostinato Using Body Percussion

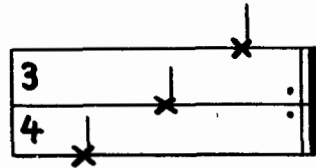
Use for chorus only.

Commence on the second bar of the chorus.

SNAP FINGER

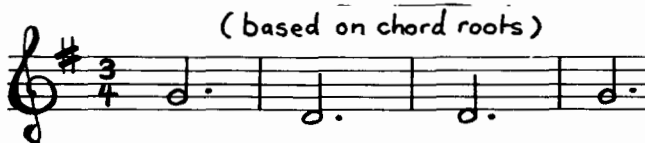
CLAP HANDS

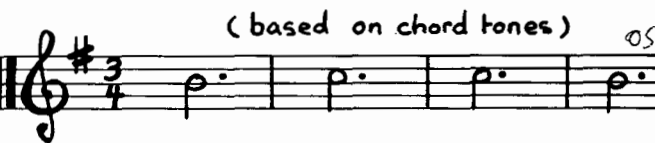
SLAP KNEES



As this song has a recurring Chordal Pattern of G, D, D, G a number of **melodic ostinati** can be sung or played.

Each pattern is played 4 times. Play or sing the pattern twice, wait for the bar with the pauses, then repeat it twice more.

(based on chord roots) 

(based on chord tones)  *ostinato - Repeat*

Hammer Man

RATHER FAST WORK SONG

1. Take this ham-mer (whew!) Carry it to the cap-tain (whew) Take this
 2. Cap-tain called me (whew!) La-zy good for noth-ing (whew) Cap-tain


ham-mer (whew) Carry it to the cap-tain (whew) Take this ham-mer
 called me (whew) La-zy good for noth-ing (whew) Cap-tain called me

(whew) Carry it to the Cap-tain (whew) Tell him I'm gone
 (whew) La-zy good for noth-ing (whew) Ain't my name

(whew) Tell him I'm gone (whew) .
 (whew) Ain't my name (whew) .

3. If he asks you was I running (3 times)
 Tell him I'm flying,
 Tell him I'm flying.

As this is a work song, a regular physical movement in time with the song plus an exaggerated 'whew' will make the song more interesting.

<p>Key</p> <p>F Major</p>	<p>Starting note</p> <p>C (soh,)</p>	<p>Metre</p> <p>$\frac{2}{2}$ Count 2 beats in a bar (d d)</p>
<p>Related activities</p> <p>a Physical movements suggested in the song.</p> <p>b Rhythm Activity 2 p. 12.</p>		<p>Teaching points</p> <p>a Concept of work songs.</p> <p>b Practise </p>

Scarborough Fair

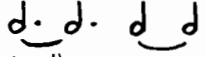
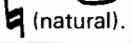
AT A WALKING PACE

ENGLISH FOLK SONG

The musical score consists of four staves of music in 3/4 time, written in G major. The lyrics are written below the notes, with some words split across lines. Chord markings (Dm, C, F, G, Em) are placed above the staff lines. The lyrics are as follows:

1. Are you go-ing to Scar-bor-ough Fair?
 2. Tell her to make me a Cam-bric shirt.
 Pars-ley, Sage, Rose-mar-y and Thyme.
 Re-mem-ber me to one who lives there,
 With-out no seam nor needle-work,
 She once was a true love of mine.
 Then she'll be a true love of mine.

3. Tell her to find me an acre of land,
 'Parsley, Sage, Rosemary and Thyme'.
 Between the salt-water and the sea-strand,
 Then she'll be a true love of mine.
4. Tell her to plough it with a lamb's horn,
 'Parsley, Sage, Rosemary and Thyme'.
 And sow it all over with one peppercorn,
 Then she'll be a true love of mine.
5. Are you going to Scarborough Fair?
 'Parsley Sage, Rosemary and Thyme'.
 Remember me to one who lives there,
 She once was a true love of mine.

Key D Minor	Starting note D (lah)	Metre $\frac{3}{4}$ Count 3 beats in a bar.
Related activities Style and Expression Activity 19 p. 110.		Teaching points a Minor key and feelings created. b Ties  c  (natural).

The next 8 songs are based on Australia's heritage. They follow a wide range of topics to enable teachers to correlate with their social studies programme.

Botany Bay

7 6 5 3 3 6 6-6-5 6 1
 SLOW WALTZ TIME C G7 C 3 5 3 1 AUSTRALIAN

1. Fare - well to old Eng - land for e - ver, Fare - well to my
 CHORUS 2. Sing - ing too - ral - li - oo - ral - li - ad - di - ty, Singing too - ral - li -

rum culls as well, Fare - well to the well known old
 oo - ral - li - ay; Singing too - ral - li - oo - ral - li

Bai - lee Where I used for to cut such a swell.
 ad - di - ty Sing - ing too - ral - li - oo - ral - li - ay.

2. (There's the) captain as is our commander,
 There's the bosun and all the ship's crew,
 There's the first and the second class passengers,
 Know's what we poor convicts go through.
3. ('Taint) leaving Old England we cares about,
 'Taint 'cos we mispells wot we knows,
 But becos all we light finger'd gentry,
 Hops around with a log on our toes.

4. (Oh!) Had I the wings of a turtledove,
 I'd soar on my pinions so high;
 Slap bang to the arms of my Polly love,
 And in her sweet presence I'd die.
5. (Now-) all my young Dookies and Duchesses
 Take warning what I've to say,
 Mind all is your own as you toucheses,
 Or you'll find us in Botany Bay.

For Descant Recorder (second part)

FOR DESCANT RECORDER arr. B. B.

Key	Starting note	Metre
C Major	C (doh)	$\frac{3}{4}$ Count 1 slow beat or 3 fast beats in a bar.
Related activities a Added part for descant recorder. b Rhythmic ostinato patterns suggested below.		Teaching points a Story of the first settlement. b $\frac{3}{4}$ time. Song starts on the third beat.

Rhythmic ostinato patterns suitable for songs in $\frac{3}{4}$ time.

Use body percussion or instruments.

TRIANGLE	$\frac{3}{4}$	$\overset{2+1}{\text{doh}}$ doh : Repeat
WOOD BLOCK, CLAVES, ETC.	$\frac{3}{4}$	$\underset{1}{\text{doh}}$ $\underset{1}{\text{doh}}$ $\underset{1}{\text{doh}}$ doh doh doh :
TAMBOURINE	$\frac{3}{4}$	$\underset{2}{\text{doh}}$ doh doh :

Bound for South Australia

RATHER FAST

SOLO C CHORUS G7 SHANTY

1. In South Aust-ra-lia I was born, Heave a-way, haul a-way,
 2. When we lol-loped 'round Cape Horn,

SOLO C G7 C CHORUS G7 C

South Aust-ra-lia 'round Cape Horn, Bound for South Aust-ra-lia.
 Wish to God you'd nev-er been born.

CHORUS F G7 G7

Heave a-way, you roll-ing kings, Heave a-way, haul a-way.

C F C G7 C

Heave a-way, oh hear me sing; Bound for South Aust-ra-lia
 Whistle -----

- | | |
|---|--|
| <p>3. We've got a good ship and a jolly good crew
 Heave away, haul away,
 And a good captain and chief mate too,
 Bound for South Australia.
 CHORUS</p> | <p>4. Port Lincoln girls they have no combs,
 Heave away, haul away,
 They do their hair with schnapper bones,
 Bound for South Australia.
 CHORUS</p> |
|---|--|

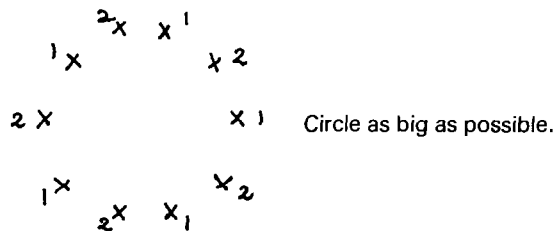
5. Now Lisa Lee she promised me,
 Heave away, haul away,
 When I returned she'd marry me,
 Bound for South Australia.

Key C Major	Starting note C (doh)	Metre ♩ Count and feel 2 beats in a bar.
Related activities Bush dance shown below.		Teaching points a Song starts after the second beat. b Practise ♩ = 2/2 ♩. ♩ ♩ ♩ : c Solo and chorus concept.

Movement Activity—Bush Dance

Dance Steps

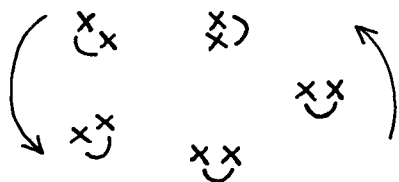
Children stand in circle, with boys (No 1s) on left and girls (No 2s) on right.



Step 1—All hold hands in big circle and take 4 steps in towards centre and 4 steps back again (Takes 4 bars).

Step 2—Repeat step 1 (takes another 4 bars).

Step 3—Children hold hands with partner and skip around circle, so that whole circle moves anti-clockwise. (Takes 8 bars).



Once through dance takes one verse and chorus. Keep doing dance for all verses.

The Old Palmer Song

RATHER FAST

1. The wind is fair and free, my boys, the wind is fair and free. The
 (chorus) So, blow ye winds, heigh-o! A dig-ging we will go, I'll
 steam-er's course is North, my boys, and the Pal-mer we will see. The
 stay no more down South, my boys So let the mu-sic play. In
 Pal-mer we will see, my boys, and Cook-town's mud-dy shore, Where
 spite of what I'm told, I'm off to search for gold, And
 I've been told there's lots of gold, so stay down South no more.
 make a push for that new rush, A thous-and miles a-way.

2. I hear the tribes are troublesome,
 And spear both horse and man,
 The rivers all are wide and deep,
 No bridges them do span.
 No bridges them do span, my boys,
 And so you'll have to swim,
 But never fear the yarns you hear
 And gold you're sure to win.

3. So let us make a move, my boys,
 For that new promised land,
 And do the best we can, my boys,
 To lend a helping hand.
 To lend a helping hand, my boys,
 Where the soil is rich and new;
 In spite of tribes and unknown tracks
 We'll show what we can do.

Key C Major	Starting note G (soh)	Metre $\frac{2}{4}$ Count 2 beats in a bar.
Related activities a Create your own Bush Dance. Refer to Rhythm Activity 13 p. 22. b Rhythm Activity 1 p. 11.		Teaching points a Story of the gold rush. b Continuous quaver movement makes the words difficult.

The Ballad of Kelly's Gang

FAST

Sure Pad-dy dear and did you hear the news that's go-ing round? On the
 head of bold Ned Kel-ly they've placed five thou-sand pound; For
 Dan, Steve Hart and Jo-ey Byrne a Thou-sand each they'll give; But
 if the sum was dou-ble sure the kel-ly boys would live.

Chords: F, Bb, F, G, C, C7, F, Bb, F, Gm, C7, Am, Dm7, C7, F

2. It's sad to think such plucky hearts in crime should be employed,
 But by the police persecution they've all been much annoyed.
 Revenge is sweet, and in the bush they can defy the law:
 Such sticking-up and plundering, colonials never saw!
3. 'Twas in November '78 the Kelly Gang came down,
 Just after shooting Kennedy near famous Mansfield Town.
 Blood horses rode they all upon, revolvers in their hands;
 They took Euroa by surprise, and gold was their demand.
4. Into the bank Ned Kelly walks, and 'Bail up!' he did say,
 'Unlock the safe, hand out your cash, be quick and don't delay!'
 Without a murmur they obeyed the robber's bold command,
 Ten thousand pounds in gold and notes they gave into his hand.

5. 'Now hand out all the arms you have,' the audacious scoundrels said;
'And all your ammunition, or - a bullet thro' your head.
Your wives and children too must come, just make them look alive!
Jump into these conveyances, we'll take you for a drive.'
6. They drove them to a station about five miles away,
Where twenty men already had been bailed up all the day;
A hawker also shared their fate as everybody knows,
And came in handy to the gang, supplying them with clothes.
7. They next destroyed the telegraph by cutting down the wire,
And of their cast-off clothing they made a small bonfire.
Throughout the whole affair, boys, they never fired a shot:
The way they worked was splendid and will never be forgot.

Key	Starting note	Metre
F Major	C (soh ₁)	$\frac{2}{4}$ Count 2 beats in a bar.
Related activities a Rhythm Activity 6 p. 15. b Bush Dance shown below.		Teaching points Song starts after second beat. a Ned Kelly. b Continuous quaver movement makes the words difficult.

Bush Dance

Boys Girls

x o
x o
x o
x o

x o
x o
x o
x o
x o

- Boys and girls join hands so that they are standing in 2 lines behind head couple.
- Walk forward (or skip) 8 beats.
- Partners face each other and 'do sa do' by left shoulder (4 beats); 'do sa do' by right shoulder (4 beats).
- Swing linking left arms (4 beats); swing linking right arms (4 beats).
- Head couple swings down the centre to rear while others clap (8 beats).
- Begin with new head couple.

Snowy River Roll

WALTZ TIME G G7 C D7 BILL LOVELOCK

1 Give me a man who's a man a-mong men, who'll stow his white
 2. Some-times it's rain-ing and some-times it's hail, And some-times it

col-lar and put down his pen. We'll blow down a mount-ain and
 blows up a bliz-zard-ly gale. Some-times there's fire — and

build you a dam. Big-ger and bet-ter than old Un-cle Sam!
 Some-times there's flood (And) some-times you're up to your eye-balls in mud.

CHORUS G#° Am D7 G
 Roll! Roll! Roll on your way! Snow-y Ri-ver, Roll on your way.

Em Em7 Am Am7 D7 G
 Roll on your way un-til Judge-ment Day Snow-y Ri-ver Roll!

3. Give me bulldozers and tractors "n" horses,
 "N" diesels to ease all my troubles away,
 With the help of the lord and good Henry Ford
 The Snowy will roll on her way.

CHORUS.

4. Don't bring your sweetheart unless she's your wife,
 For here you must follow the bachelor life!
 When woman is woman a man is a fool!
 Y' get much more work from a bow-legged mule.

CHORUS.

Key G Major	Starting note B (me)	Metre 3 4 Count 1 slow beat or 3 fast beats in a bar.
Related activities a Add part for Descant Recorder b Rhythmic ostinato patterns for <i>Botany Bay</i>		Teaching points 3 time ♩ 4 Feel the lilt of the music.

FOR DESCANT RECORDER arr. B. B.

The musical score is written in G major (one sharp) and 3/4 time. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is a descant for recorder, featuring a mix of quarter and eighth notes. Handwritten annotations include fingerings (e.g., 3, 6, 5, 4, 3, 2, 1), techniques like 'lift mid', 'pointed off', and 'back off', and other markings like 'All', '6', '6', '3', '3', '1', '2', '3', '2', '1', '1', '1', '1'. A large arrow points to the right at the end of the fourth staff.

Billy of Tea

SLOW WALTZ TIME **D** **G** **D** AUSTRALIAN BUSH SONG

1. You can talk of your whis-key, talk of your beer, There's some-thing much
 2. I rise in the morn-ing, soon as it's light — Go to the

E7 **A** **D**

nic-er that's call-ing me here. It sits on the fire — be-
 nose-bag to see if it's right that the ants on the su-gar no

G **D** **Em** **A7** **D**

neath the gum tree, There's noth-ing much nic-er than a bil-ly of tea.
 mort-gage have got, And straight a-way sling my old black bil-ly pot.

CHORUS **G** **D**

So fill up your tumb-lers as high as you can, And don't you dare

E7 **A** **D**

tell me it's not the best plan, You can let all your beer and your

G **D** **Em** **A7** **D**

spi-rits go free, I'll stick to my dar-ling, a bil-ly of tea.

3. And while it is boiling the horses I seek,
And follow them down, as far as the creek,
I take off their hobbles and let them run free
Then haste to tuck into my billy of tea.

4. And at night when I camp if the day has been warm
I give to the horses their tucker of corn,
From the two in the pole to the one in the lead
A billy for each holds a comfortable feed.

5. Then the fire I make and the water I get
And corned beef and damper, in order, I set,
But I don't touch the grub though so hungry I be-,
I wait till it's ready - the billy of tea.

Key D Major	Starting note F# (me)	Metre 3 4 Count 1 slow beat or 3 fast beats in a bar.
Related activities a Rhythmic ostinato patterns for <i>Botany Bay</i> (p. 238). b Rhythm Activity 12 p. 21.		Teaching points a $\frac{3}{4}$ time. Song starts on third beat. b Syncopation—rhythm of the music fits the words.

Wild Colonial Boy

RATHER FAST AUSTRALIAN BUSH SONG

There was a wild col - o - nial boy, Jack Doo - lan was his name, OF
(CHORUS) So come a - way me heart - ies, We'll roam the moun - tains high, To
poor but hon - est par - ents He was born in Cas - tle - maine. He
geth - er we will plun - der And to - geth - er we will die. We'll
was his fath - er's on - ly hope, His moth - er's pride and joy. And
Scour a - long the val - leys And we'll gal - lop o'er the plains, And
dear - ly did his par - ents love Their wild col - on - ial boy.
Scorn to live in slav - ery, Bound down by ir - on chains.

2. He was but sixteen years of age,
He left his father's home.
And through Australia's sunny clime,
A bushranger did roam.
He robbed the wealthy Squatters,
And their stocks he did destroy.
A terror to the rich man,
Was the Wild Colonial Boy.

3. One day as he was riding,
The mountain side along,
A-listening to the little birds,
Their pleasant laughing song.
Three mounted troopers met him:
Kelly, Davis and Fitzroy.
And swore that they would capture him,
The Wild Colonial Boy.

Shores of Botany Bay

RATHER FAST AUSTRALIAN BUSH SONG

1. As I went down on - to the quay where the big ship now does lay, For to
 2. The boss came up this morn - ing And he said "Well Pat, hel - lo. If you

take a gang of nav - vies there I was ord - ered to en - gage. but I
 do not mix that mor - tar quick to be sure you'll have to go! Well of

thought I would stop off for a while be - fore I went a - way, Just to
 course he did in - sult me - And I de - mand - ed all me pay. And I

take a trip on an em - i - grant ship to the shores of Bot - any Bay. Fare -
 told him straight I was gon - na emi - grate to the shores of Bot - any Bay.

well to your bricks and mor - tar! Fare - well to your dir - ty lime. Fare -

well to your gang - way and your gang planks and to hell with your o - ver - time For the

Bush Dance

Dance—Longways sets.

Children stand in rows facing partner, with plenty of space in between.

Top couple

- * * First 4 bars. Children take 4 steps in towards partner and 4 steps back again.
- * * Next 4 bars. Children change places with partner, passing right shoulder to right shoulder. (Takes 8 steps or beats).
- * * Next 4 bars. Do-sa-do to the right.
(Do-sa-do: Children go in, pass right shoulders, then pass round each other back to back and go back to their place in the line).
- * * Next 4 bars. Children swap places as above.
- * * **Chorus** (Farewell etc.)
Lines cast off. Top couple form an arch at the bottom and the rest pass through. This takes 16 bars.

Erie Canal

WITH SPIRIT AMERICAN WORK SONG

1. I got a mule her name is Sal, Fif-teen miles on the E-rie Ca-nal. She's a
 2. Git up there Sal, we passed that lock, And —

good old work-er and a good old pal, Fif-teen miles on the E-rie Ca - nal. We've
 we'll make Rome be-fore six o'clock, Just

hauled some bar-ges in our day. Filled with lum-ber, coal, and hay, And
 one more trip and back we'll go. Through the rain and sleet and snow, 'Cause

Key Verse : D Minor Chorus: F Major	Starting note A (me)	Metre 4 4 Count 4 beats in a bar.
Related activities a Rhythmic ostinato patterns based on word rhythms. b Rhythm Activity 2 p. 12.		Teaching points Start song on fourth beat. a Change from minor to major tonality. b Practise

Rhythmic Ostinato

Use claps or knee slaps

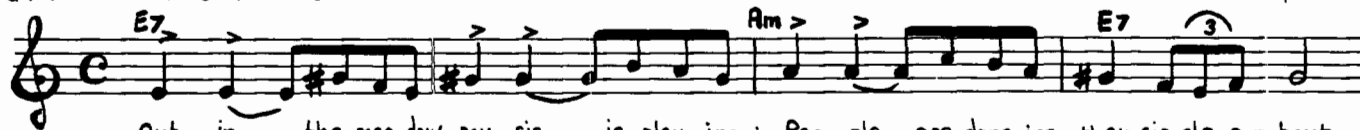
Fif-teen miles, Name is Sal.

Low bridge ev'ry bod-y down.

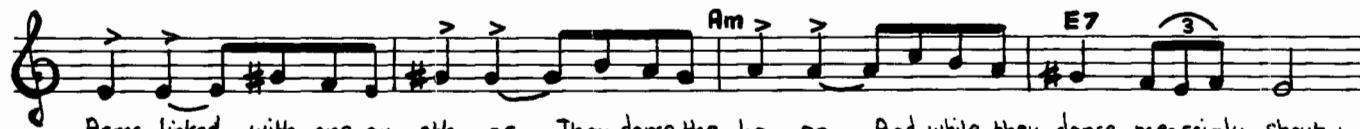
Hava Nagilah

GAILY WITH INCREASING TEMPO

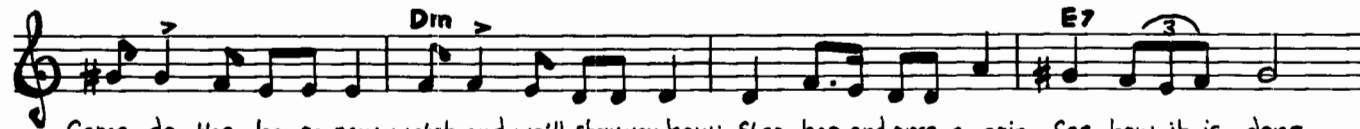
ISRAELI FOLK SONG/DANCE



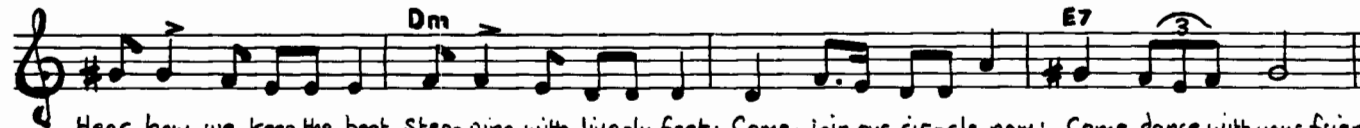
Out in the meadow music is play-ing; Peo-ple are danc-ing, they cir-cle a-bout.
Ha-vah na-gil-ah, ha-vah na-gil-ah, ha-vah. na-gil-ah. va-nis-me-choh.



Arms linked with one an-oth-er, They dance the ho-ra And while they dance me-rrily shout;
Ha-vah na-gil-ah Ha-vah, na-gil-ah Ha-vah na-gil-ah, ve-nis-me-choh.



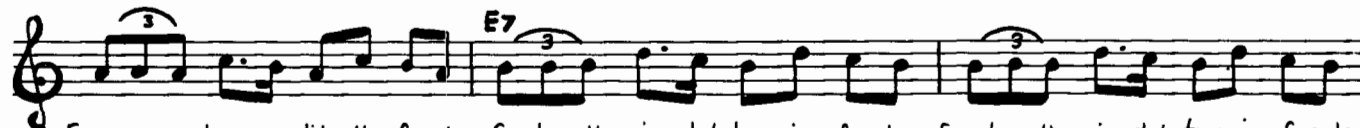
Come, do the ho-ra now watch and we'll show you how; Step, hop and once a-gain, See how it is done
Ha-vah ne-ran-ne-nah Ha-vah ne-ran-ne-nah Ha-vah-Ha-vah ne-ran-ne-nah.



Hear how we keep the beat, Step-ping with live-ly feet; Come, join our cir-cle now; Come, dance with your friends!
Ha-vah ne-ran-ne-nah, Ha-vah ne-ran-ne-nah, Ha-vah-Ha-vah Ne-ran-ne-nah.



Now that we're to- geth-er, Ev-ry-one steps a lit-He fas-ter,
U - ru U - ru - a - chim U - ru - a - chim be- lev sa-me-ach,



Ev-ry-one hops a lit-He fas-ter; See how the cir-cle's turn-ing fas-ter. See how the cir-cle's turn-ing fas-ter!
U - ru - a - chim be-lev sa-me-ach U - ru - a - chim be - lev sa-me-ach. U - ru - a - chim be-lev sa-me-ach,

A Few Questions

MODERATE SPEED B. FITZGERALD

D **A** **D** **Em7**

1. Where have the seals gone? Where are the whales That
 2. Where have the seals gone? Where are the whales That

D **A** **D** **B7** **Em** **B7**

once used our wa-ters be-fore there were sails? Where are the e-mus that
 once used our wa-ters be-fore there were sails? Where are the peo-ple who

Em **B7** **Em** **A7** **D** **Em7** **A7**

once used to roam the fields and the for-ests we've turned in to home? They've
 lived here be-fore And how is it tell me they're not here an-y more?

CHORUS **D** **A7** **D** **Em7** **D** **A7**

all gone a-way as the sun turns to rain I live here and won-der will they

G **A7** **D** **Em7** **D** **Em7** **D**

ev ——— ver Come a-gain? Come a-gain, Come a-gain.

Key D Major	Starting note F# (me)	Metre 12 8 Count 4 beats in a bar. (♩ · ♩ · ♩ · ♩ ·)
Related activities Play the suggested melodic part to accompany the chorus		Teaching points a Discuss conservation. b 12 8 time

Chorus only Xylophone or glockenspiel or recorder

D A7 D Em7 D A7 G arr. B. FITZGERALD

A7 D Em7 D Em7 D

Matilda

MODERATE SPEED

CHORUS C F G JAMAICAN FOLK SONG

Ma - til - da Ma - til - da Ma - til - da, she

C G7 C FINE VERSE C G C

take me mon-ey and run Ven-e-zue-la.

1. Five thous-and dol-lars, friend, I lost, The
2. My mon-ey was to buy me house and land. The

F G7 C G7 C D.C.


wo-man e-ven take me cart and horse. Ma - til - da, she take me mon-ey and run Ven-e-zue-la.
wo-man she got a seri-ous plan.

Rhythmic ostinati—chorus only

BONGOS HIGH LOW

WOODBLOCK

COWBELL

Key C Major	Starting note C (doh)	Metre ♩ or "cut-time" Count 2 beats in a bar (♩ ♩)
Related activities a Rhythmic ostinato patterns as suggested. b Rhythmic ostinato patterns from <i>La Raspa</i> are also suitable (p. 274).		Teaching points Calypso rhythms 

This Is The Day

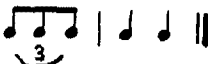

RATHER FAST AND RHYTHMIC

CHORUS $\frac{3}{4}$ CAMP SONG FINE

This is the day, come what may, we'll be sing-ing this is the day.

VERSE $\frac{4}{4}$ D.C.

Yes-ter-day's gone so why the sor-row? And why wor-ry a-bout to-mor-row?

Key C Major	Starting note C (doh)	Metre Chorus $\frac{3}{4}$ —3 beats in a bar. Verse $\frac{4}{4}$ —4 beats in a bar.
Related activities <ul style="list-style-type: none"> a Rhythmic and melodic accompaniments shown below. b Movement activity shown below. c Ternary (AABA) form. Try Form Activity 15 p. 90. 		Teaching points <ul style="list-style-type: none"> a Change from $\frac{3}{4}$ to $\frac{4}{4}$ time. Start song after second beat. b Triplet  Crotchet rest 

- The following accompaniment may be used for the section in $\frac{3}{4}$ time

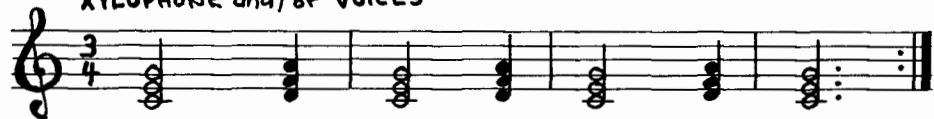
Commence after the anacrusis, on the word 'day'.

TIMPANI or BASS XYLOPHONE
ON C

Glockenspiel

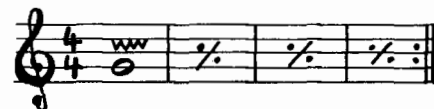


XYLOPHONE and/or VOICES



Change the accompaniment for the $\frac{4}{4}$ time section

Alto Metallophone. Tremolo on G for four bars.



Alto Glockenspiel.

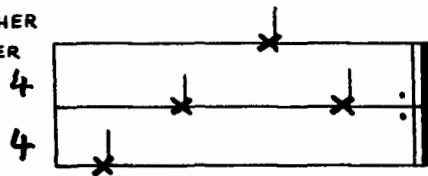


Body Percussion: (Hands together with partner)

HANDS TOGETHER
WITH PARTNER

CLAP

STAMP



Movement Activity

A simple dance illustrates the A B A form of the composition. Everyone faces the centre of the circle for A and moves as follows:



- a Step right, step together, Turn in place step together.
Reverse direction on repeat.
- b Body percussion as above, with a partner.
- c Repeat a.



1 ROUNDS

Amen

MODERATE SPEED 1. 2. AFRO-AMERICAN ROUND

A men. A men. A men, A men A men.

Key F Major	Starting note F (doh)	Metre ♩ or 'cut-time' Count 2 beats in a bar.
Related activities Play the suggested rhythmic ostinato patterns with the song.		Teaching points The song requires buoyant rhythmic singing.

BONGOS HIGH LOW ♩

TAMBOURINE ♩

Morning

RATHER FAST

1. G $D7$ G 2. G $D7$ G

It is light . Come, let us rise ,

3. G $D7$ G 4. G $D7$ G

For the sun is in the sky .

Evening

RATHER FAST

1. G $D7$ G 2. G $D7$ G

Stars shin-ing o — ver-head Tell us to go to bed .

3. G $D7$ G 4. G $D7$ G

Dear friends good night ; Dear friends, good night .

Key G Major	Starting note <i>Morning</i> —G (doh) <i>Evening</i> —B (me)	Metre ♩ or 'cut-time' Count 2 beats in a bar.
Related activities <i>Morning</i> and <i>Evening</i> may be sung together as partner songs. Refer to Harmony Activity 8 p. 75.		Teaching points a Sing each song as a round separately. b Try Form Activities 16–18 pp. 91–2.

Minor Key Round

As each bar of this song is based on the D minor chord, it may be sung 1, 2 or 4 beats apart in 2-4 parts. Commence 4 beats apart in 2 parts and gradually progress until the children can sing in 4 parts just 1 beat apart.

FAST TEMPO

Li - li - li - li - li - li - li -----
 To - to - to - to - to - to - to -----

Key D Minor	Starting note D (lah)	Metre 4 4 Count 4 beats in a bar.
Related activities Rhythmic and melodic ostinato patterns shown below		Teaching points a Minor tonality b Ascending and descending pitch c 'Li' needs to be given a well-formed vowel sound.

Ostinato patterns

CLAP
4
4

STAMP

BASS XYLOPHONE
or VOCAL

COWBELL
4
4

CLAVES

The Ghost of Tom

RATHER FAST 1. Have you seen the ghost of Tom? Long white bones with the

2. **AMERICAN (TRANSPPOSED AEOLIAN)** skin all gone — Ooo

3. Would-n't it be chil-ly with no skin on?

4.

Key E Minor or (transposed Aeolian)	Starting note E (lah)	Metre ♩ or 'cut-time'. Count 4 beats in a bar.
Related activities Play the suggested melodic and rhythmic ostinato patterns with the song.		Teaching points Legato (smooth) singing.

Melodic ostinati accompaniment

ALTO GLOCK **ALTO METALLOPHONE** **BASS XYLOPHONE**

Rhythmic ostinato accompaniment

2 PARTNER SONGS


Down the River Vive L'Amour

RATHER FAST

The musical score is written for a piano and voice. It consists of two systems. The first system contains the first two lines of music, and the second system contains the last two lines. Each line features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is indicated by a grand brace on the left. Chord symbols (G, C, D7) are placed above the notes. The lyrics are written below the notes.


Down the riv-er, oh, down the riv-er, oh, down the riv-er we go, We go ;
 down the riv-er, oh, down the riv-er, Oh, down the O — hi — o. —

Vi-ve la, vi-ve la, vi-ve l'a-mour! Vi-ve la, vi-ve la, vi-ve l'a-mour!
 Down the riv-er, oh, down the riv-er, Oh, down the riv-er we go, we go ;
 Vi-ve l'a-mour, vi-ve l'a-mour, Vi-ve la com - pa - gnie! —
 Down the riv-er, oh, down the riv-er, Oh, down the O — hi — o. —

Key G Major	Starting note <i>Down the river</i> —D (soh ₁) <i>Vive l'amour</i> —B (me)	Metre 6 8 Count 2 beats in a bar ($\bullet \cdot \bullet \cdot$)
Related activities Sing as partner songs. See Harmony Activity 8 p. 75.		Teaching points 6 8 time. Practise 

There's Work to be Done

IN CALYPSO RHYTHM



1. Hur-ry, hur-ry, hur-ry, hur-ry, come on the run;
2. Get a-long, you sleep-y-head, and come on the run;

Hur-ry, hur-ry, hur-ry, hur-ry, day is be-gun;
Must you be so slow and la-zy? Day is be-gun;

Come a-long and hur-ry now, there's work to be done;
If you do not fin-ish with the work to be done,

When you have fin-ished there'll be time for fun.
You can't go out and play and have some fun.

No Need to Hurry

IN CALYPSO RHYTHM

1. All right, I come now; all right, I come; No need to hur-ry,
 2. Don't be so nois-y, my lit-tle one, You'll wake the town be-

no need to run. It is too ear-ly, where is the sun?
 fore you are done. If I should work hard out in the sun,

I am so tired that I Can-not run.
 I'll be so tired that I'll have no fun.

Key C Major	Starting note No 1—C (doh ¹) No 2—E (me)	Metre 4 4 Count 4 beats in a bar.
Related activities a Rhythmic ostinato patterns shown below. b Sing as partner songs. <i>Morning and Evening</i> are also partner songs (see p. 266).		Teaching points Calypso rhythms. Practise:

Rhythmic ostinato patterns

Claves Bars 1-7



Bongo, Drums &
Maracas Bars 1-7



3 TWO-PART SONGS

Jingle Jangle Jingle is not a **true** part song as it is in the form of a canon or round.

The second part is very similar to the first part; therefore, it is relatively easy to sing both parts together.

Learn the first part thoroughly before singing the song in its complete form.

Jingle Jangle Jingle

RATHER FAST

I've got spurs that jin-gle, jan-gle, jin-gle, as I go rid-ing mer-ril-y a

I've got spurs that jin-gle, jan-gle, jin-gle, as I

- long And they sing, "Oh, ain't you glad you're sing-le!" And that song ain't so

go ri-ding mer-ril-y a - long And they sing, "Oh, ain't you glad you're sing-le!"

ve-ry far from wrong. Oh, Sal-ly Jane, Oh, Sal-ly Jane, tho' I'd


And that song ain't so ve-ry far from wrong. Oh Sal-ly Jane, Oh, Sal-ly Jane, tho' I'd

love to stay for-ev-er, this is why I can't re-main. I've got spurs that jin-gle, jan-gle, jin-gle,

love to stay for-ev-er, this is why I can't re-main. I've got spurs that

as I go ri-ding mer-ri-ly a - long.

jin-gle, jan-gle, jin-gle, as I go ri-ding mer-ri-ly a - long.

Key F Major	Starting note C (soh ₁)	Metre ♩ or 'cut-time' Count 2 beats in a bar.
Related activities a Sing song in two parts. b Form Activity 15 p. 90. Melody is in ternary form.		Teaching points a Song starts on second beat. b Observing rests. c Tie 

La Raspa

MODERATE TEMPO

DESCANT F

The mu-sic is light and gay. Just hear these mus-i-cans play! So

MELODY

C7

C7

F

why think of work to-day, When this is the time for play!

Key F Major	Starting note C (soh ₁)	Metre ♩ or 'cut-time' Count 2 beats in a bar (d d).
Related activities Add the melodic parts and rhythmic ostinato patterns, shown below.		Teaching points a Teach 'melody' part. b Teach 'descant' part. c Sing both parts together.

Rhythmic Ostinato Patterns

BONGOS

The notation for BONGOS consists of two staves in common time (C). The top staff features a rhythmic pattern of eighth notes: a quarter rest, followed by eighth notes with stems up (right hand) and eighth notes with stems down (left hand). The bottom staff features a rhythmic pattern of quarter notes with stems down (left hand). Both staves include repeat signs and first/second endings.

See also *Matilda* p. 260.

Melodic Parts

Stems down means play with the left hand.

Stems up means play with the right hand.

The notation for Melodic Parts consists of two systems, each with two staves. The top system is for the Soprano Glockenspiel and the bottom system is for the Bass Xylophone. Both systems are in common time (C) and feature a melodic line with stems up (right hand) and a rhythmic accompaniment with stems down (left hand). The Soprano Glockenspiel part has a melodic line with eighth notes and quarter notes, and a rhythmic accompaniment with quarter notes. The Bass Xylophone part has a melodic line with eighth notes and quarter notes, and a rhythmic accompaniment with quarter notes. Both systems include repeat signs and first/second endings.

Oh Rejoice

With a lilt

PUERTO RICAN CAROL

Through the dark-ness, trav'-lers wea-ry, start their
Toward the sta-ble, steps are turn-ing, To the

jour-ney, cold and drea-ry. Oh, re-joice in the joy of this
world-ly hope re-turn-ing

morn-ing Oh, re-joice in the joy of this day. Gen-tle

Ma-ry, filled with won-der, As she tra-vels on her way.

- Joyful praises birds are singing,
To the blessed, rapture bringing.
Faithful pilgrims, glorifying.
Son of Mary, all inspiring.

Mango Walk

FAST TEMPO

CHORUS

CALYPSO SONG - WEST INDIES
arr. G. W.

My broth-er did a tell me that you go man-go walk, you go man-go walk, you

go man-go walk. My broth-er did a tell me that you go man-go walk and steal all the num-ber


DESCANT FOR RECORDER OR VOICE

FINE

VERSE

'le- ven 1. Now tell me Joe, do tell me for true, Do tell me for true, do tell me, that
2. I tell you Sue, I tell you for true, I tell you for true, I tell you, that

you don't go to no man-go walk and steal all the num-ber 'le- ven My
I don't go to no man-go walk and steal all the num-ber 'le- ven.

Key F Minor	Starting note C (soh)	Metre $\frac{4}{4}$ Count 4 beats in a bar.
Related activities a Rhythmic ostinato patterns based on word patterns; eg  go mango walk, you b Add rhythmic patterns used for <i>There's work to be done</i> (p. 270).		Teaching points Start song on fourth beat. a Do not attempt descant part at first. b Pause ☹️


The Sloop 'John B'

FAST TEMPO **FOLK SONG FROM THE BAHAMAS**

Oh we come on the sloop 'John B' My grand - fa - ther and
me A - round Nas-sau Town we did roam, Walk-in' all
night, Just see-ing the sights, Well I feel so break up
CHORUS
I want to go home So hoist up the 'John B' sails,
See how the main-s'l set Send for the Capt'n a - shore, Let me go
home, Please let me go home I want to go home

Well I feel so break up I want to go home.

The musical notation is written on a single staff in G Major (one sharp). The melody consists of eighth and quarter notes. Chords G, D7, and G are indicated above the staff. The lyrics are written below the staff.

Key G Major	Starting note D (soh ₁)	Metre 4 4 Count 4 beats in a bar.
Related activities Rhythmic ostinato patterns based on word patterns; eg  Come on the sloop "John B" Encourage the children to select an appropriate percussion instrument with which to play this pattern.		Teaching points Start song on fourth beat. Ensure both parts are confidently known before singing them together.

Tiritomba

RATHER FAST **D** **A7 ITALIAN FOLK SONG**

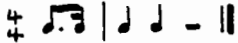
1. When the mount-ain top thro' pur-ple mist is glow-ing, And the wood faint green is
 2. When the morn-ing dew is still to flow-ers cling-ing, And the lark his Song is

show-ing. When with mer-ry rip-ple all the brooks are flow-ing. Then I
 sing-ing. O'er my should-er stick and bun-dle I'll be sling-ing. To the

CHORUS
 must be on my way. Ti-ri - tom - ba. Ti - ri -
 road I'll take my way.

tom - ba. All the world is call - ing call-ing to me so, Ti - ri -

tom - ba, Ti - ri - tom - ba. Ti - ri - tom - ba I must go.

Key D Major	Starting note D (doh)	Metre 4 4 Count 4 beats in a bar.
Related activities a Play the rhythm  on the tambourine each time you sing "Tiritomba". b Form Activities 12 and 13 pp. 87 and 88.		Teaching points Start song on fourth beat. a The lower part is a harmony part but moves mainly in parallel thirds. b Form: AA' BB. c Many repeated notes and stepwise progression. d Discuss with the class how the song can be performed expressively.

Tum Balalyka

WALTZ TIME

Cm **G7** **JEWISH**

1 Maid - en, maid - en tell me true true, A What can
 2 Sil - ly lad the an - swer true, A stone can

grow with - out the dew? What can burn for
 grow with - out the dew. What love can burn for

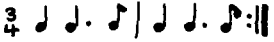
years and years? A heart Can cry and shed, no tears?
 years and years A heart Can cry and shed no tears.

CHORUS **Cm** **G7**

Tum - ba - la, Tum - ba - la, Tum - ba - la - ly - ka, Tum - ba - la,

Tum - ba - la, Tum - ba - la - ly - ka Tum - ba - la - ly - ka
 Tum - ba - la, Tum - ba - la - ly - ka Tum - ba - la

Tum - ba - la - ly - ka. Tum - ba - la - ly - ka
 tum, Tum - ba - la - tum Tum - ba - la, Tum - ba - la - ly.

Key C Minor	Starting note G (soh)	Metre 3 4 Count 1 slow beat or 3 fast beats in a bar.
Related activities a Add alto part on the chorus. b Add rhythmic ostinato patterns as for <i>Botany Bay</i> (p. 238). c Sing songs in major keys to compare the difference between major and minor.		Teaching points a Minor tonality b Practise 

Advance Australia Fair has been included for teachers' and children's use. Two versions are given, firstly an arrangement in C Major suitable for recorders and secondly a vocal arrangement in B^b Major, to be accompanied on the piano.

Advance Australia Fair

STEADY TEMPO

DESCANT RECORDERS ONLY

Aust - ra - lia's sons let us re-joice, for we are young and free, We've
gol - den soil and wealth for toil our home is girt by sea, Our
land a-bounds in na - ture's gift of beau - ty rich and rare, In
his - t'ry's page, let ev' - ry stage ad - vance Aust - ral - lia fair, In
joy - ful strains then let us sing, ad - vance Aust - ra - lia fair.

The musical score consists of five staves of music in C Major, 4/4 time. The first staff is marked 'STEADY TEMPO' and the fifth staff is marked 'DESCANT RECORDERS ONLY'. The lyrics are written below the notes.

Advance Australia Fair

VOCAL ARRANGEMENT

Aust- ra- lia's Sons let us re-joice, for we are young and free, We've

The first system of musical notation features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

gol- den soil and wealth for toil our home is girt by sea. Our

The second system of musical notation continues the melody and accompaniment from the first system. The lyrics are written below the notes.

land a-bounds in na- ture's gift of beau- ty rich and rare, In

The third system of musical notation concludes the phrase shown on this page. The lyrics are written below the notes.

his - t'ry's page, let ev - ry stage ad - vance Aust - ra - lia fair, In

joy - ful strains then let us sing, ad - vance Aust - ra - lia fair.



SECTION D

COMPLEMENTARY MATERIAL

EXPERIMENTS WITH SOUNDS

If I make a sound with my voice and say to you

'Describe this sound.'

I wonder what you would say? You are likely to come up with something like . . . 'It is long.' 'It is high.' 'It is loud.'

Next question—'It is longer, higher, louder, than what?'

What are you using as a comparison?

All this adds up to one thing—all aspects of sound have a relationship with all other aspects of sound.

1 HERE ARE FIVE ASPECTS OF SOUND

a Length

In general, we can say that sound is **sustained** (long) or **non-sustained** (short). Not only the sound source itself decides which this will be, but also the technique used. Try these experiments, and decide for yourself.

Make sounds with your voice.
Hit wood against wood.
Hit metal against metal.
How many ways can you play a tambourine, a triangle, cymbals?

b Pitch

Have you heard the expression 'frequency level'?

Technically, this means that the greater the number of wavelengths per second, the higher the sound or **pitch**, and vice versa.

Make various animal sounds—cow, duck, dog, sheep, bird, kitten, etc and listen to the pitch level, and use actions for showing high and low—hands up and down
—stand up, bob down
—throw a ball high, bounce a ball.

Make a police siren sound.

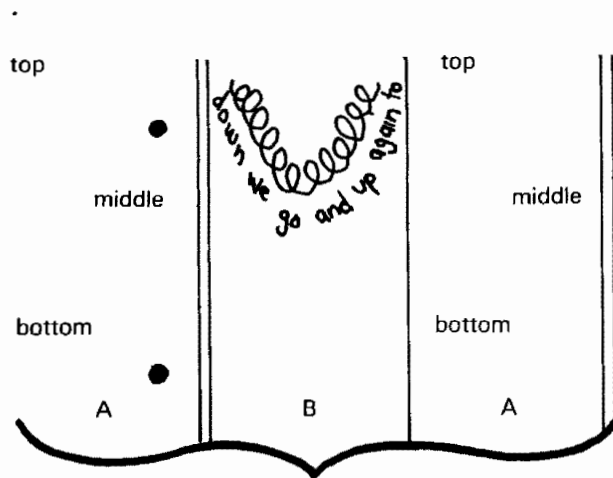
Extend this game—imitate more than 1 sound, say 2 or 3 following one another.

(A)
Top, bot-tom, mid-dle

(B)
down we go and up a - gain to

(A)
top, bot-tom, mid-dle

Writing music gives a visual display of pitch.
Another way of showing the sound pattern could be:



This is TERNARY form

There are a number of concepts involved here.

- 1 The idea of jump movements between sounds.
- 2 High, low, medium pitch.
- 3 Step movements, down and up.
- 4 Repeat signal.
- 5 Two different visual patterns of one sound series.
- 6 Ternary form.

c Volume

If you shout at people in a small, enclosed area, they will cover their ears, or ask you to quieten down. If you whisper to a large audience, they will not be able to hear you. In other words, **volume** of sound must be controlled to get the effect you want.

Try these sounds.

Selling a newspaper on a street corner

Shouting one another down in an argument

Loud laughter

Footy crowd noises

Humming a tune

Listening to your own body sounds—breathing, coughing, sneezing, tummy rumbles!

Passing the message—whispered round the circle.

Making or listening to sounds in nature—water (running, lapping, surf)

What sounds can you think of that show
a sound getting louder then softer?

a sudden loud sound?

(I can think of a game to help with getting louder, getting softer—can you?)

d Quality

By this I mean the natural 'tone colour' of the sound. This is controlled in two ways.

- 1 By the material from which the sound source is made.
- 2 Through the technique—the way in which the sound is made. A change in technique will result in a change of quality.

Experiment with sound sources to find out the different techniques that can be used, eg

Voice—humming, singing through your nose, singing as though your nose is blocked.

Instruments—How do you turn a sustaining sound (metal) into a non-sustaining sound, and vice versa.
Have a go!

e Speed

Did you realize that you can change the effect of sound by changing the speed? Try taping sounds at one speed and playing them back at another. See how they've changed. Children, especially little children, tend to drag out the pace of their singing, so you need to decide on the **tempo** or speed at which their sound should move, and help them to keep moving.

Changing the tempo can change the **mood** of a song—who ever heard of a fast lullaby? So when you sing a song, think about the tempo.

2 SOUND SOURCES

a Voice

People's mouth—shapes are most important in the production of vocalized sound—tongue, lips, teeth, jaw movement—so some experimental and imitation games are necessary to make children aware of this fact.

Open mouths—how can you make the air come out (panting, sighing)?

'Teeth together' sounds

'Lips together' sounds

'Tongue movement' sounds

Words: Whooppee! Go, man, go! Oh Boy! Wham! Wow!

'Pair games'—imitation of mouth shapes and sounds from one to the other. (Look, listen and do!)

b Environmental and instrumental

The variety of instruments commercially available for use in the classroom is extensive. However, environmental exploration for sound sources is not only fun, but helps to develop a habit of concentrated listening, discrimination and sound memory.

Find things that make sound. Keep them for ensemble or solo playing only if the sound is convincing. Some useful ones are—stirrup irons, large bolts, piston rings (various sizes), spoons, coconuts, cigar boxes, cow horns.

Be careful, if you are making instruments, that your decoration of them (particularly with paint) does not impair the sound quality.

3 ENSEMBLE PLAYING OR SINGING

a Preparing for the ensemble

Start/stop

Musical chairs, hoops or spots—when music **stops** run to an object. When it starts, move around the room again.

'Bob-down' stop—start game—when sound **stops**, bob down. Last down is out. When sound **starts** again, move off.

Sound change (could be melodic or rhythmic)

Move around the room. When the sound changes, go the other way.

Ones and twos. Ones move. With a sound change, ones stop, twos move.

This last activity could also be used with percussion instruments. Children watch a **guide or conductor** who signals the changes as the sound changes. Eventually, children do without a conductor, and rely on their own powers of discrimination.

Simple mimes

Simple mimes, performed by teacher or children—everyone guesses.

Reduce to mime exclusively for hand and arm movements.

Make up hand and arm signals that everyone agrees to, so that children, also, can take a turn at conducting.

b Conducting the ensemble

The conductor is a guide. To be successful, the conductor must

a be quite clear about what he wants to do

b have developed a vocabulary that the children understand

c have developed conducting signals that the children understand

Above all, do not ask the children to perform in ensemble, either vocal

or instrumental, beyond their capability. The result is likely to be one big frustration for everyone.

c What must the conductor know?

1 The complexities of the arrangement

How many parts make up the ensemble?

How do these parts sound together?

2 How to mould music

This covers a multitude of 'shapings' of sound, such as

- fast, slow, getting faster or slower
- loud, soft, getting louder or softer
- short, long sounds
- breathing places (vocal, wind instruments)
- solo section (if any!)—opposite of solo is tutti (rhymes with fruity!)
- accent placings
- rests (periods of silence)
- stop, go
- high, low—getting higher, getting lower
- pause—extending time in sound or silence.

3 Controlling, guiding or conducting signals

Waving your hands around vaguely could be interpreted variously as

- 'Good-bye' 'I am lost' 'I do not know'
- 'I am flicking sticky stuff off my fingers!'

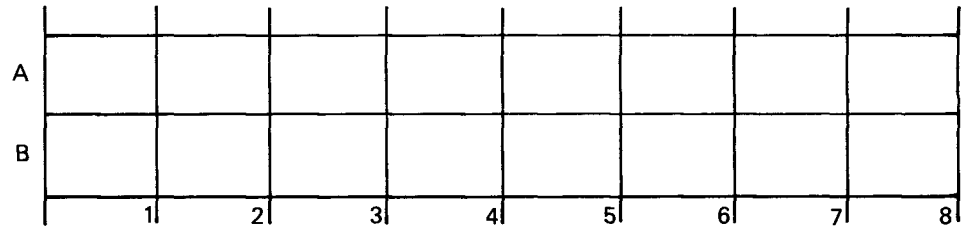
Use definite hand and arm movements, and make them as simple as possible.

d Creating instrumental and vocal sound ensembles

People tend to look at a piece of music and suffer from permanent fright when they see the complicated arrangement of blobs and sticks and strange signs.

All right—how about making up your own. This kind of thing used to be called 'Avant-Garde', meaning 'I am out ahead of the rest of you', but everyone does it nowadays.

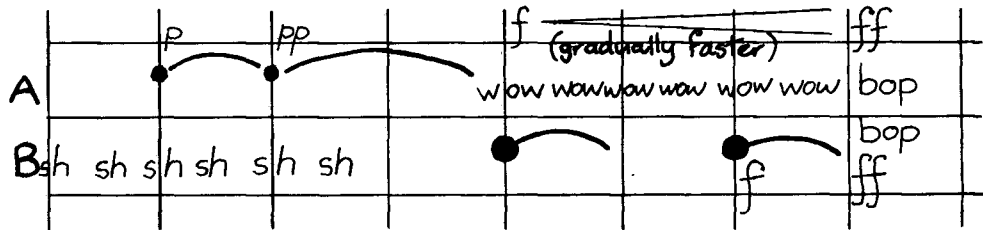
All you need is a grid shape, with a space for each part in the ensemble, divided off by 'signal' lines.



A and B means there are 2 parts.
1 to 8 means there are 8 signals.

What are we going to put in the spaces divided up by the signals? Well, there are some standard shapes, but you can make up your own to express the **sound-scape** that you want.

- means a short quiet sound
- means a short loud sound
- What is the difference?
- means a quiet sound dying away
- — What does this mean?
- ~ means slow rise and fall of pitch
- ~ means fast rise and fall of pitch (vibrato?!)
- ~ What does this mean?
- ~ And this?

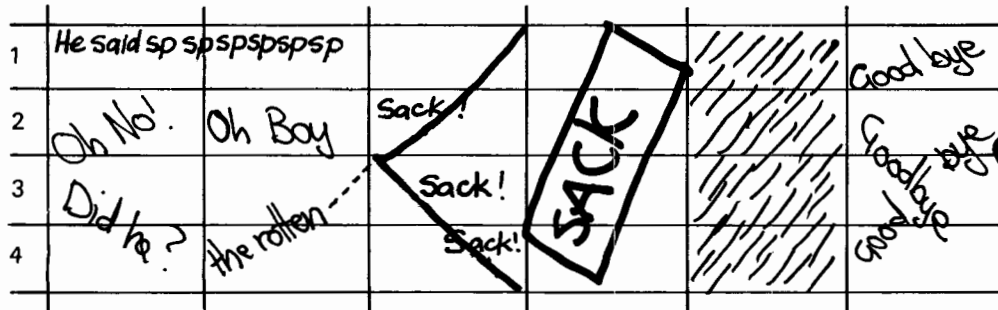
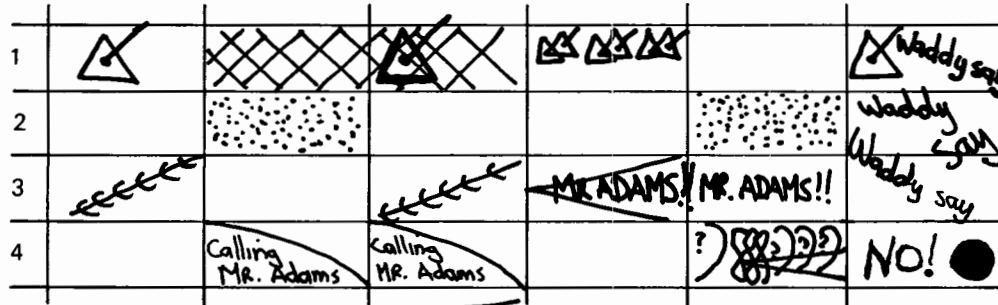
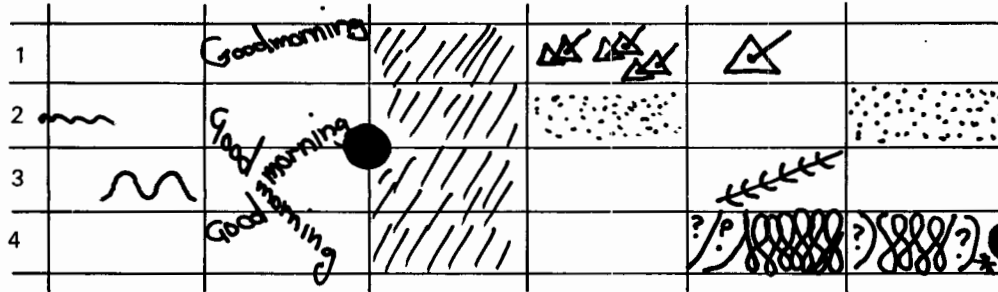


Can you follow the shapes? There are some extra signs in it, like p, f, and ff.

These are 'dynamics' that are often used in sound progressions. They are all Italian, you know, because sound was first codified in Italy hundreds of years ago.

Try this sound-scape. What do you think it is about?

Use voices, instruments and environmental sounds.



Legend

- doorhandle rattling
- door squeaking as it opens
- indefinite walking sounds
- typewriter
fingernails on table top
- question—inflection
- rhubarb, rhubarb, rhubarb.
- typewriter bell
- door slam
- phone ringing
- ff ---p on guiro
typewriter carriage moving back
- annoyed conversation
- slamming down of phone

Suggestions for soundscapes

- A group of people laughing as they watch an entertainment.
- 'Spooky' sounds for a 'Who-done-it?'
- A stockman moving cattle during a muster.
- Conversation among dogs of different sizes.
- A processing machine, making different sounds for different parts of the process.

4 MUSIQUE CONCRETE

a Preparation

Creating sound events with tape recorders is an exciting activity, and, with suitable direction, children can make imaginative and complex compositions that would be beyond their technical skill if they were limited to performing the sounds 'live'.

Most schools have at least a tape recorder and it is important that the teacher is secure in the technical procedures of its operation in order that the children can be guided successfully through tape compositions. It is good if the children can participate in the operation of the 'machinery', but always keep in mind that the focus of the activities is to help the children grow in their perception, creating and performing of **music events**, not to train them in audio engineering.

The teacher should check all components of equipment being used **before** the children take part.

Much goodwill, interest and time is lost, when the promised 'new experiments' in a sound lesson deteriorate into a one-sided harangue between the teacher and the plugs, leads, switches, knobs, dials, reels, tapes, gremlins, etc, that 'do not work'.

SO, BE WELL PREPARED!

With careful preparation of materials and resources by the teacher, children respond very readily to making 'tape music'; their imaginations are never daunted by machinery.

b Some information and associated activities

There are two types of tape recorders—reel-to-reel and cassette tape recorders.

REEL-TO-REEL TAPE RECORDERS

A **reel-to-reel tape recorder** usually has three speeds (slow, medium, fast). These are set out in either inches or centimetres and are effective in both recording and play-back situations. This factor alone gives wide choices of operation as the extreme combinations of slow and fast recording and playback alter the sound dramatically.

Activity 1

Record children reading or singing at slow speed; replay at fast speed.

Record children reading or singing at fast speed; replay at slow speed.

Note speed alters pitch

Activity 2

Record and replay singing, reading and instrumental excerpts altering the tone controls between their extreme settings. Use the same examples for each setting in order for the children to hear the difference between 'booming bass' and 'hissing treble'.

Note Tone controls are related to tone colour (timbre).

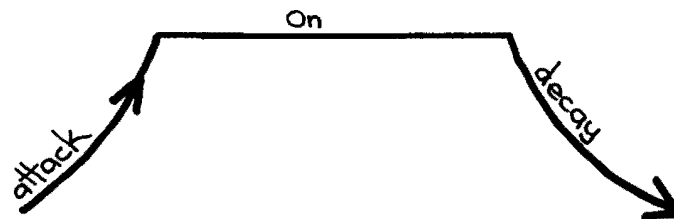
All sounds have a characteristic **envelope**. They consist of

attack time }
on time } **envelope**
decay time }

'Attack time' is the length of time for a sound to reach its maximum peak.

'On time' is the length of time that the maximum level of sound is maintained.

'Decay time' is the length of time taken for the sound to die away.



For some instruments the envelope is instantaneous; ie, all facets (attack, on, decay) are perceived to occur at once; eg striking a tone block; whereas, in striking a triangle it is the 'decay' part of the envelope which can last for a long period of time.

Activity 3

Record and replay a variety of sounds which have different 'envelopes'.

The envelope of a recorded sound can be reversed by cutting that section of the tape and resplicing the other end to the main tape. In this instance we can now hear sounds that are in a state of 'decay, on, attack'.

- Notes**
- 1 Handle the tape lightly and carefully along the edges—avoid greasy finger prints across recorded section.
 - 2 Cut the tape with a razor blade at 45° angle, and rejoin at the same angle. This allows the weakness of a join to be spread over a wide area rather than at just one point.
 - 3 Use splicing tape to rejoin sections of recorded tape, as substitutes such as Sellotape and Super Glue tend to wear out the playback and record heads of the machine.

Tape loops look like necklaces. The purpose of a tape loop is to keep a 'circle' of sound playing for as long as desired. (This is, in fact, a manufactured ostinato). The **minimum** size of a tape loop is the operational distance that a loop can play between the two reels of a tape recorder. The **maximum** size of a tape loop is the widest orbit between the left hand reel (facing you) and some other point at a distance from the machine. An 'anchor' is needed to make this furthest point, and this is frequently a rounded smooth bottle, filled with sand to keep it a stable 'capstan' for the loop to travel around.

Decisions as to the length of loop will depend upon the following.

The length of the music excerpt desired.

The power of the tape recorder motor to feed the loop past the playback head.

Warnings

If the tape loop is long, the motor may not maintain a constant or even desired speed; hence, the pitch of an already recorded sound will alter. Plan for this.

If the 'capstan' supporting the extreme end of the loop is holding the tape too tightly, the tape will jam or break and the sounds across the playback head will be sporadic.

The extreme 'capstan' or 'anchor' for the tape loop must not scratch the tape, and must be placed in the same 'plane', otherwise the loop will run 'up-hill and down-hill'.

In pre-recording the desired sounds, avoid music with a metrical structure otherwise the difficulty in splicing a loop with metrical 'fade-in/out' will become a technical nightmare; it is also very tedious to hear such obvious repetition.

Tape loops are a useful artistic support for drama, and other music events; as they are prepared beforehand, this frees members of the class to perform extra roles 'live'.

Activity 4

Make tape loops of varying lengths, choosing sound sources (either live or from records) that are dramatic and descriptive without being so clearly defined that the playing position on the loop becomes a repetitive counter-irritant.

Make a long tape that can be played through a series of tape recorders. This is always an exciting activity and worth the trouble of borrowing several machines. As each tape recorder plays back the sound passing across the playback head, all the machines become an 'orchestra'.

Warning

Make sure all tape recorders are facing in the same playing direction, in order to keep the tape moving.

Have a child in charge of each machine, in order to control stop—start operations.

Decide, with the children, whether all volume controls are to be turned to maximum, hence the entire 'orchestra' is playing, or whether there are special 'performance' entries and gradations of volume for those in charge of tape recorders.

2 CASSETTE TAPE RECORDERS

Cassette tape recorders are probably used more than reel-to-reel. They are more readily portable, less complicated in operation, but lack the range of activities with tape manipulation that is possible with reel-to-reel recorders.

Children can still create sound events, either as musical items or as 'sound' background for dramatic events.

Warning

Sound alters whenever microphones are used. The condenser microphones in cassette tape recorders will make a difference to the 'acoustic' sound; eg, rustling paper can sound like a hurricane!!

This can be an advantage if planned for and carefully rehearsed!

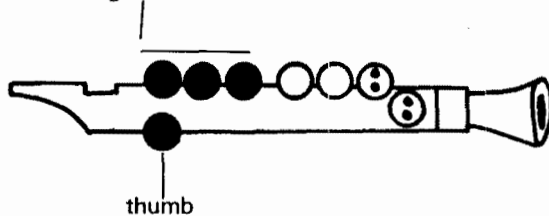
HAVE FUN WITH YOUR EXPERIMENTS.

LEARNING TO PLAY DESCANT RECORDER

It is possible to teach the recorder based on the song material in Section C. When a degree of facility has been reached, the songs should be supplemented by standard recorder repertoire. Children in Grade 4 are able to commence learning the recorder.

Holding the Recorder

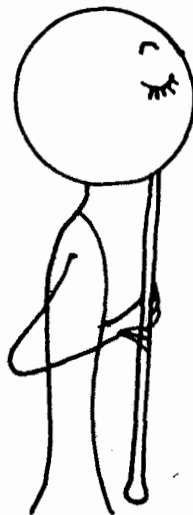
three fingers of the left hand



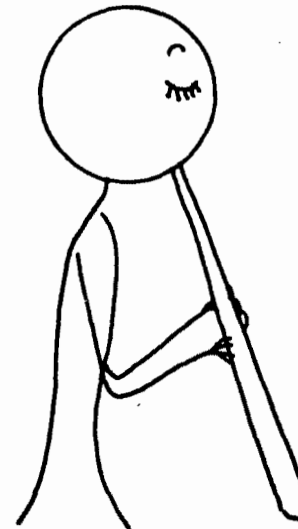
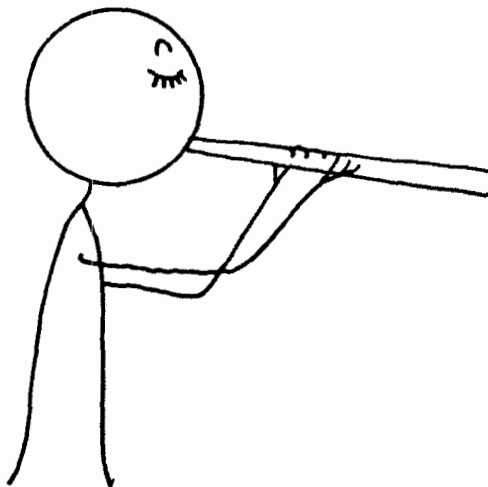
This will give the note G.



Check the following diagrams to see the correct position of the instrument in relation to the body.



incorrect



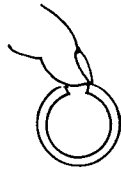
correct

Prac. well

Your fingers should be flat, not curved.



YES



NO

Playing the Recorder

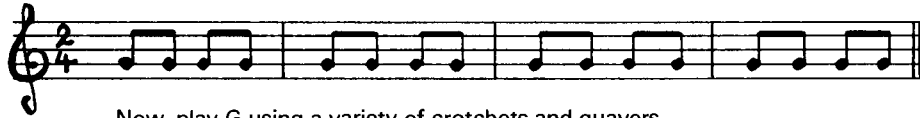
Place the mouthpiece between the lips (not the teeth). The teeth do not touch the mouthpiece. Try to tongue every note using the syllable 'du'. If the recorder fails to produce the correct sound or squeaks, then check to see if

- a you are blowing too hard
- b your fingers cover the holes correctly. Place the thumb in position, then add one finger at a time until the three holes are covered.

Play the note G for a series of 1 — beat notes, which can be called crotchets. Refer to Theory Workbook (p.316-17). It will sound similar to a walking pattern. Remember to use your tongue to start every note.

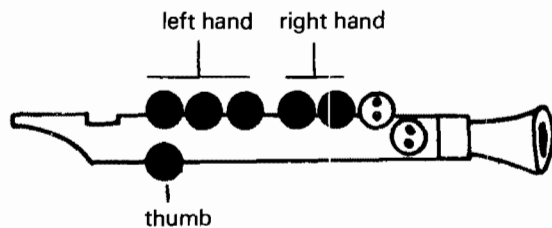


Play the note G for a series of 1/2—beat notes, which can be called quavers. Refer to Theory Workbook (p. 316–17). It will sound similar to a running pattern. Remember to use your tongue to start every note.



Now play G using a variety of crotchets and quavers.





This will give the note E.



Make sure you use your tongue but play softer than for G.

Play E for a series of crotchets, then a series of quavers similar to the patterns written out above for the note G.

Now play G and E as indicated on the staff.



Add quavers to the pattern.

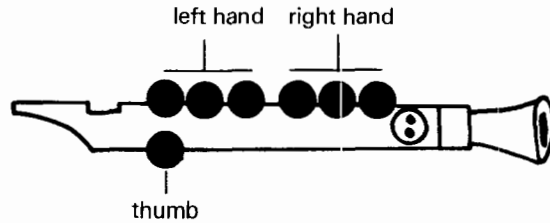


You are now ready to play the first song in Section C, *See-saw* (p. 128). Make sure you tongue every note. Use the syllable 'du' to help you make the correct sound.

You will also be able to play *Star light, star bright* (p. 129). Use the following steps.*

- a Clap the rhythm of the song.
- b Place the recorder on your chin; say the words in time and practise the fingering.
- c Say the names of the notes; ie, G, E, in correct time while practising the fingering.
- d Play the song on the recorder maintaining a steady beat throughout. Breathe after the fourth bar.

* This procedure could be followed for each new song.



This will give the note D.



Use your tongue gently and play softly. If your recorder squeaks you may be blowing too hard. Your note will be better 'placed' if G is sounded then each finger of the right hand added while you continue to play. Hold the note D for 4 slow beats. Try these two practice-tunes.

No 1



No 2

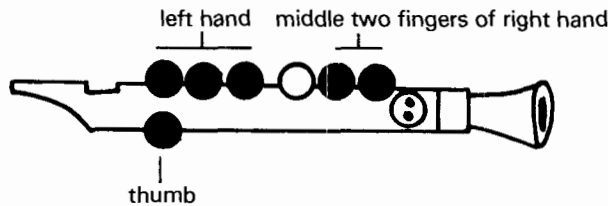


Songs

- Old MacDonald*—verse only p. 138
- Old MacDonald*—verse and chorus p. 138
- Trot old joe* p. 139
- Old brass wagon* p. 166
- There's a hole in the bucket* p. 141

Teaching points

- Key: G Major
- pause
- 3 time— anacrusis
- 4



This will give the note F#.

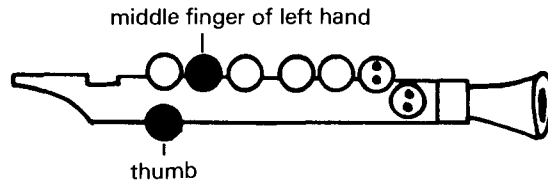
Songs

- Little mouse* p. 143
- On my white pony* p. 143
- Candle burning bright* p. 148
- Au clair de la lune* p. 180

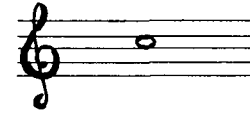
Practise

Teaching points

- Crotchet rest



This will give high C.



Practise



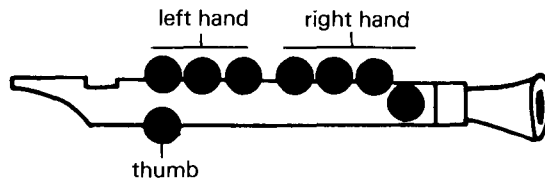
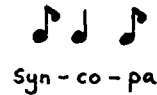
Songs

Wake me
I'm gonna sing
The gospel train

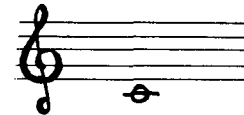
p. 149
 p. 145
 p. 172

Teaching points

syn-co-pa
 See Rhythm Activity 37.



This will give middle C.



Tongue the note gently using the syllable 'du'. Play **very** softly and drop your jaw. If the note squeaks, play G, then add each finger of the right hand while continuing to play. Hold C for 4 slow beats.

Songs

Hot cross buns
Long-legged sailor
Autumn leaves
We wish you a merry christmas

p. 131
 p. 132
 p. 151
 p. 200

Teaching points



Songs using $\frac{6}{8}$ as a time-signature—practice examples (refer to Theory Workbook (p.318)).



These melodies should sound the same.



Songs

Vive l'amour

p. 269

Teaching points



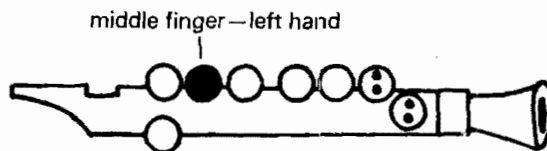
Joseph dearest

p. 155

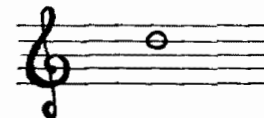


Down the river

p. 269



This will give high D.



Songs

Railroad corral—descant only

p. 218

Teaching points

$\frac{6}{8}$ time

The shepherdess

p. 168

Railroad corral—main melody

p. 218

$\frac{6}{8}$ in $\frac{6}{8}$ time

—play both parts together

Ahrirang

p. 229

$\frac{3}{4}$ time

Cuckoo

p. 232

Snowy River roll

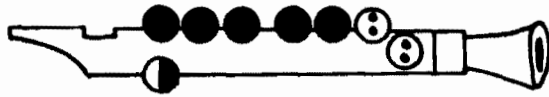
p. 246

Gipsy rover

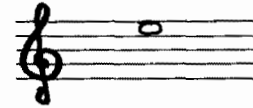
p. 196

Marvellous toy

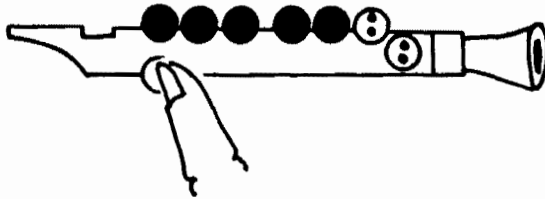
p. 184



This will give top E.



Top E requires you to 'pinch' the thumb hole; ie, place the thumb-nail in the thumb hole.



thumb

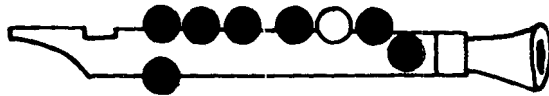
Songs

<i>Here comes a blue bird</i> (G pentatonic)	p. 133
<i>The farmer</i>	p. 140
<i>Six little ducks</i>	p. 161
<i>Ghost of Tom</i>	p. 268
<i>Leave her Johnny</i>	p. 170
<i>Evening</i>	p. 266
<i>Ipsy Wipsey</i>	p. 153
<i>I saw three ships</i>	p. 154
<i>Click go the shears</i>	p. 192

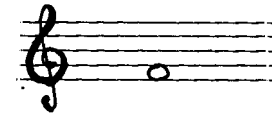
Teaching points



$\frac{6}{8}$ time



This will give the note F.



Songs

Bow wow wow

Blue bells

Hey Jim along

Taffy

Kum ba yah

Ol' Texas

Mary had a baby

Dumplings

Peter, go ring dem bells

Scarborough fair

Minor key round

Hullabaloobalay

Botany Bay

Michael Finnigan

Teaching points

p. 136

p. 136

p. 137

p. 151

p. 220

— p. 213 use as an echo

— p. 222 add ostinati

— p. 228 add ostinati

— p. 224 add ostinati

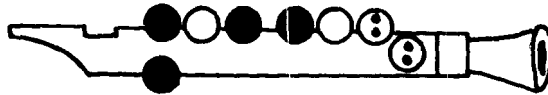
p. 236

p. 267

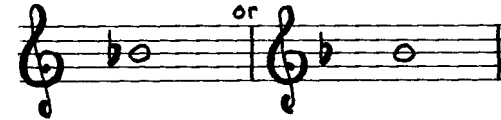
— p. 230 add ostinati

p. 238

p. 150



This will give the note B^b



Songs

Frère Jacques

A ram-sam-sam

If you're happy

Leo, the lion

Shoo fly

High barbery

Zumba, zumba

Carra, barra, wirra, canna

Amen

Hammer man

Shores of Botany Bay

Erie canal

La raspa

Jingle, jangle, jingle

Mango walk

Teaching points

— p. 210 use as a round

— p. 146 in 2 parts

p. 147

p. 159

p. 176

p. 188

p. 204

p. 186

— p. 265 use as a round

p. 234

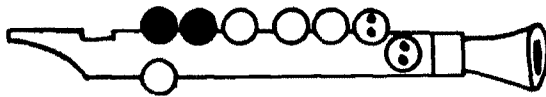
p. 252

p. 254

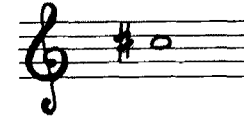
— p. 274 in 2 parts

— p. 272 in 2 parts

— p. 278 add descant.



This will give the note C#



Songs

Tafta hindi

p. 208

Billy of tea

p. 248

Songs using both F# and F

Rig-a-jig jig

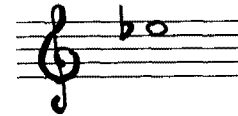
p. 156

Yellow sun

p. 163



This will give E^b



Songs

*Carol of the drum—*with ostinati

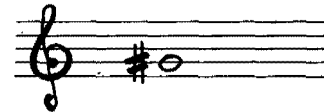
p. 198

For thy gracious blessing

p. 158



This will give G#



Songs

*Oh Rejoice—*in two parts.

p. 276

Hava nagilah

p. 256

RHYMES AND JINGLES

- 1 Tick tock
Tells the clock
Tick tock
Time to talk
Time to work
Tick tock
Tick tick tock
- 2 Hurry little pony,
Gallop on the way,
For we must be early,
Don't be late today.
- 3 Mobs of people,
Lots of noise,
Rattling baggage,
Porter boys,
Grinding brakes,
Shifting gears,
Merry laughter,
Parting tears!
All aboard!
All aboard!
- 4 Waves of the restless sea,
Waves of the ocean,
How can you ever be
Ceaseless in motion.
- 5 If I were a cloud
I would go high,
I would go high.
Up in the sky.
- 6 Jumpitty/jumpitty kangaroo
Tell me where you are
jumping to?
Over the green trees all the
day long,
Till my hands grow short and
my tail grows long.
- 7 I've been thinking
You've been winking,
So now I'm thinking,
Should I start winking?
- 8 Pop, jump, pop, jump, pop,
Popping, jumping in the pan,
Jumping all day long,
A magic treat for kids.
- 9 Sausage in the pan
Sausage in the pan
Roll 'em over,
Roll 'em over,
Sausage in the pan.
- 10 Flat shoes, fat shoes,
Stump-along-like-that-shoes,
Wipe them on the mat shoes,
That's the sort they'll buy shoes.
- 11 Driving round and round the field,
Here we go, here we go,
Driving round and round the field,
On the great big tractor.
- 12 Bread and butter,
Marmalade jam,
Tell me the name,
Of your young man.
- 13 Sad eyes are weeping,
Glad eyes are leaping,
Tired eyes are sleeping,
Children's eyes are peeping.
- 14 Frogs jump,
Caterpillars hump.

Worms wiggle,
Bugs jiggle,

Rabbits hop,
Horses clop.

Snakes slide,
Seagulls glide.

Mice creep,
Deer leap.

Puppies bounce,
Kittens pounce.

Lions stalk—
But—
I walk!
- 15 How still
How strangely still
The water is today
It is not good for water
To be so still that way.
- (12-15 from Bellflower Project
Report—B.S. de Regniers)
- 16 **Popo. The clown**
Oh, Popo is a funny clown,
Rig-a-jig-a-jig, jig, jig!
Oh, see him dancing up and down,
Rig-a-jig-a-jig, jig, jig!
He dips his hat and turns around,
He dips his hat and then sits down,
Oh Popo is a funny clown.
Rig-a-jig-a-jig, jig, jig!
- 17 There was a little man, and
he had a little gun,
And its bullets were made of
lead, lead, lead.
He went to the brook, and he
shot a little duck,
And he shot it right through
the head, head, head.
He took it to his old wife Joan
Who started a fire to make,
make, make.
And sent him to look once more
in the brook,
And bring back home the drake,
drake, drake.
- 18 Dame get up and bake your pies,
Bake your pies, bake your pies,
Dame, get up and bake your pies,
On Christmas Day in the morning.
- 19 Eenie, meenie, minie, mo
Catch a tiger by the toe,
If he hollers let him go,
Eenie, meenie, minie, mo.
- 20 Rain, rain, go away.
Come again some other day,
Little Johnny wants to play.
- 21 Rain on the green grass
Rain on the tree
Rain on the roof-top
But not on me.
- 22 Matthew, Mark, Luke and John,
Stole a pig and away they run
The pig got loose and they
stole a goose
And all got thrown in the
callaboose.

23 Hark, hark, the dogs do bark
The beggars are coming to town,
Some in rags, and some in tags,
And some in velvet gown.

24 There was an old man in a boat
Who said "I'm afloat! I'm afloat!"
When they said "No you ain't"
He was ready to faint
That unhappy old man in a boat.

25 There was an old person
whose habits
Induced him to feed upon rabbits
When he'd eaten eighteen
He turned perfectly green
Upon which he relinquished
those habits.

26 **Come to dinner**
Come to dinner,
Come to dinner,
Hear the bell,
Hear the bell,
Bacon and potatoes,
Bacon and potatoes,
All done well.
All done well.

27 **The tower**
I can make a tower (or sandcastle)
I can build it high;
I can make a tower,
Reaching to the sky.
We can make two towers.
We can build them high;
We can build two towers.
Reaching to the sky.

28 **Playing trains**
Here is the trainline,
And here is the train.
Puff, puff, puff along the line.
And puff, puff back again.

29 **Cup and saucer**
This is my saucer,
This is my cup.
This is the way
I lift it up.

30 **Here is a ball**
Here is a ball;
I keep it on the shelf;
I can toss it; And catch it;
And bounce it myself.

Here is a ball,
I'll toss it to you;
Please catch it and toss it;
Right back to me, too.

31 **Kitty**
(for practice putting tongue in and out)
Little kitty laps her milk,
lap, lap, lap.
Her tongue goes out,
Her tongue goes in,
Lap, lap, lap.

32 Mummy has scissors, snip, snip, snip;
Mummy has cotton, stitch, stitch, stitch;
Mummy has buttons, one, two, three;
She's making a dress,
Just for me!

(This Little Puffin)
Comp. E. Matterson.

33 **The rocket**
At the rocket launching site
Stands the rocket, gleaming
white
Here's stage 1, tall and strong.
Here's stage 2, not so long.
Here's stage 3, not so wide.
Here's the module, with the
astronauts inside.
10,9,8,7,6,5,4,3,2,1, zero
Blast off! and very soon
The module lands upon the moon.

(by David Evans)

34 **The witch**
Here's the witch in her pointed hat,
And here's her cauldron, round and
black.
Here's the witch's magic spell:
Stir it round and mix it well.
Here's her broomstick, long and
straight.
Away she flies or she'll be late.

(by Wendy Bird)

35 My mother said that
I never should
Play with the gypsies
In the wood.
If I did
She would say
Naughty boy/girl to
Disobey.

HAIKU

- 1 **Snow**
The trees capped with white
Its presence has hushed
the world
A lone fox goes by.
- 2 **A Book**
A book is a door
When it's opened it's knowledge
When closed, memories.
- 3 **The visitor**
All the rains of June
And one evening secretly
through the pines, the moon.
- 4 **Autumn**
The falling leaves
fall and pile up: the rain
Beats on the rain.
- 5 The people I can't say
Even an upright scarecrow
Does not exist today.
- 6 An ancient pond
A frog plunges
Then sound of water.
- 7 I thought I saw the fallen flower
Returning to its branch
Only to find it was a butterfly.

STREET CRIES

1 **Herb seller**

Rosemary green and lavender blue
Thyme and sweet marjoram
Hyssop and rue.

2 **Tinker**

Have you any work for a tinker,
mistress?
Old brass, old pots or kettles?
I'll mend them all with a tink,
terry tink
And never hurt your metals.

3 **Peanut seller**

Peanuts!
Two bags for five!
They brush your teeth
They curl your hair
They make you feel
Like a millionaire.
Peanuts,
Two bags for five.

4 **Cherry seller**

Round and sound,
Tuppence a pound,
Cherries, rare, ripe cherries,
As big as plums,
Who comes? Who comes?
Cherries, rare, ripe cherries.

5 **Pear seller**

Pears for pies
Come feast your eyes
Ripest pears
Of every size,
Who'll buy?
Who'll buy?

6 **Nut seller**

Crack them and try them,
before you buy them,
Eight a penny, all new walnuts.
Crack them and try them,
before you buy them,
A shilling a hundred,
all new walnuts.

7 **Apple seller**

Here are fine golden pippins
Who'll buy them, who'll buy?
No one in London sells better than I
Who'll buy them, who'll buy?

8 **Broom seller**

New brooms, maids, new brooms,
Buy my brooms
To sweep your rooms
New brooms, maids, new brooms.



THEORY WORKBOOK FOR TEACHERS

CONTENTS

INSTRUCTIONS FOR USE

PART 1 **Staves and Rhythm Notation**

- 1 Staves
- 2 Rhythm notation

PART 2 **Scales and Key Signatures**

- 1 Introduction
- 2 Major scales and key signatures
- 3 Minor scales and key signatures
- 4 The pentatonic scale
- 5 Sol-fa syllables and handsigns

PART 3 **Transposition and Chording**

- 1 Transposition
- 2 Chording

ANSWERS

INSTRUCTIONS FOR USE

The workbook is provided for teachers who either have forgotten their basic music theory or steadfastly claim that it was not included in their teacher training course. Why should you bother with it? Because a basic knowledge of theory will help you enormously in using the activities in the earlier sections of the book. Anyway, shouldn't teachers know more than the children?

Use the workbook in the first instance as an instruction booklet.

As you complete each exercise, check your answer against the Answers given on p. 328. Proceed if correct.

If incorrect, and you do not know why, ask a knowledgeable colleague or friend to help.

During the year, use the workbook as a ready-reference to check on items as they occur.

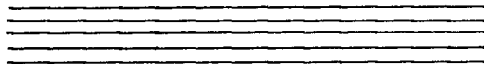
Warning

This is a **basic** theory guide. If you wish to do a more in-depth study, there are a number of excellent theory books readily available.

PART 1—STAVES AND RHYTHM NOTATION

1 STAVES

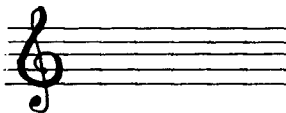
a All music is written on a **staff** or **stave**. A staff or stave consists of 5 lines and 4 spaces.



b At the beginning of every line of music there is a sign or symbol which tells us whether the music is high or low.

Adult voices may be generally classified as high or low—a man's voice is low by comparison with the higher female voice. A double bass has a low sound—a violin has a high sound.

This is the symbol that tells us that the music has a **high** sound.



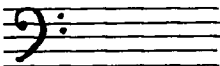
It is called the **TREBLE CLEF**.

Exercise A

Draw a number of treble clefs. Start on the second bottom line making a 'snail' shape. Complete the clef by following the dotted line.



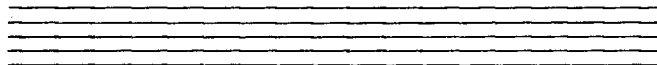
c This is the symbol that tells us the music has a **low** sound.



It is called the **BASS CLEF**.

Exercise B

Draw a number of bass clefs. Start on the second top line, making a large back-to-front C. Do not forget the two dots.



d So that we know where the notes are to be placed, each line and space on the staff has a letter name. If you find these difficult to remember, learn the rhymes that go with them.

	Food
E	Deserves
C	Boy
A	Good
F	Every

An updated rhyme for the lines has recently been suggested—**Empty Garbage Before Dad Flips!**

Exercise C


Draw a staff with a treble clef. Put a cross (x) on the following lines and spaces.

Lines: E B G D F

Spaces: F C A E Label clearly

Now play these notes on your recorder, piano or xylophone, reading from the stave.

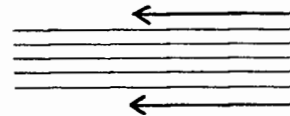
e When the music is written in the bass clef, the letter names of the lines and spaces alter. Learn the rhyme.

	Grass	Always
	Eat	Food
	Cows	Deserve
	All	Boys
		Good

f If you look at the treble clef above, you will notice that it originates on the second line—the G line. Sometimes the treble clef is called the **G clef**.

Similarly, the bass clef originates on the fourth line—the F line in the bass. The bass clef is often called the **F clef**.

g Now, there are 2 spaces on each staff that we often forget about.



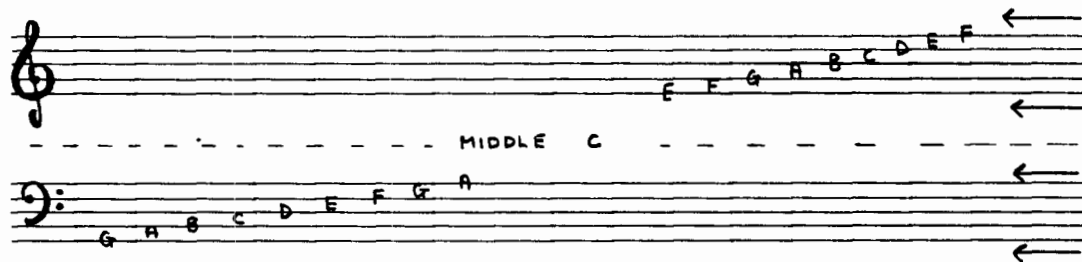
Exercise D (optional)

Draw a staff with the bass clef. Put a cross (×) on the following lines and spaces.

Lines: D A B G
 Spaces: G A E C Label clearly.

One space is above the top line and the other is below the bottom line.

It is easier to see if we draw an imaginary line between the two staves.



The imaginary line is called a 'leger' line. Later, we will learn that we can make leger lines as we need them.

We only use a leger line when we need to do so.

When we need a leger line, we do not draw the line right across, but only the length of the note.



The imaginary line here is the one on which Middle C lies, so called because it is the top of the bass range and the bottom of the treble range. This is the line that we drew between the two staves.

Look at the letter names on the combined staves carefully. You will notice that the letters move in a pattern, which recurs.

G A B C D E F / G A B C D E F / G A B, etc.

Each recurring group is called an octave.

Exercise E

Draw the two staves with the treble and bass clefs.
 Draw the imaginary line on which Middle C lies.
 Mark in the letter names of the lines and spaces that you have learnt.
 Refer back to the recurring pattern of the letters, and mark in the letter name for the space between Middle C and E in the treble clef.
 Name the space above the top line in the treble clef.
 Name the space between Middle C and A in the bass.

h There are other leger lines if we need them. As the patterns of the notes recur, we do not have enough lines and spaces, so we simply add these as we need them.



Exercise F

- 1 Using a treble clef, draw and name the note above high G.
- 2 Using a treble clef, draw and name the note that lies below Middle C.
- 3 Using a treble clef, and leger lines draw and name high C and low A, below Middle C.

2 RHYTHM NOTATION

In music, rhythm plays an important part in conveying interest, vitality and emotion. Without rhythm, music would be meaningless. There are three aspects to rhythm—beat, pattern and metre.

a Beat (or pulse)

Rhythmic beat is the underlying throb of the music, just as in a clock, the tick-tock of the pendulum is ever-present, continuous and even.



If you were asked to march to a piece of music, you would feel this basic beat of the music. An army sergeant feels this when he calls

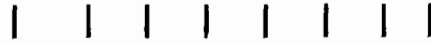
L R L R L R L R
 or Up 2 3 4 Up 2 3 4

In music we would write the beat for a march like this.



Exercise G

You all know the song *Waltzing Matilda*. Sing this and clap the beats as you go.



Once a jolly swagman camped by a billabong

b Pattern

The rhythmic pattern of the music deals with the many different sorts of patterns used by the composer. In other words, the pattern decorates the rhythmic beat of music. In a song, the **pattern** is the rhythm of the words.

If you have ever watched the preparation of a wedding cake, you will know what I mean.

The basic requirement is the fruit cake itself.

The Beat

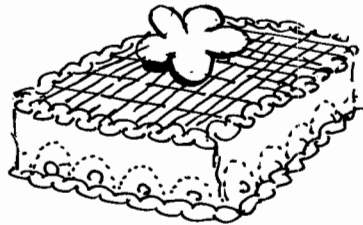
(ever-present)



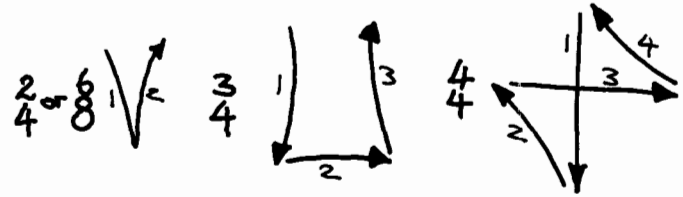
The icing of the cake shows the skill of the decorator in using different patterns to enhance the cake. Fine lines, criss-cross lattice effects, roses, mouldings, etc, are used.

This can be likened to rhythmic pattern.

The Pattern



When we conduct our songs, we are using the **pulse beats** to keep us in time while we sing the **pattern**.



Exercise H

Sing three songs that you know.

Clap the beat

Clap the pattern (of the words).

To indicate whether the elements of the pattern are long or short, we use symbols or notes.

- Some notes are empty circles.
- To these circles we may add a stem.
- Sometimes the circles with stems are filled in.

These different note shapes represent the length of time each note is held (duration).

The note representing the longest duration is called the **WHOLE NOTE** or semibreve.

The note representing one half of the value of the whole note is called the **HALF NOTE** or minim.

It takes 2 half notes or minims () to equal the value of 1 whole note ().

The filled-in circle with a stem is called a **QUARTER NOTE** or crotchet.

It takes 4 quarter notes or crotchets () to equal the value of 1 whole note or semibreve ().

It takes 2 crotchets () to equal the value of 1 minim ().

The note representing an eighth of a whole note is called an EIGHTH NOTE or quaver.



The note representing a sixteenth of a whole note is called a SIXTEENTH NOTE or semiquaver.



This can be likened to sharing an apple with your friends.



whole apple
(whole note)

(half note)

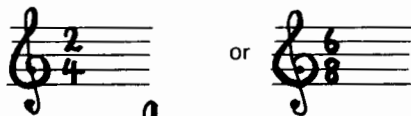
(quarter note)
and so on.

We could set this out in a rhythm notation table as follows.

Note	American system (for use in time signatures only)	English system	Relative values
	whole note	semibreve	
	half note	minim	
	quarter note	crotchet	
	eighth note	quaver	
	sixteenth note	semiquaver	

At the beginning of each piece of music, you will always see, just after the clef signs, a set of figures which we call the TIME SIGNATURE (the metre).

It may look like this



or



or even



The time signature is like a fraction, but without the fraction line.

c Metre

The **top** figure tells us how to group our beats—in twos, threes, or fours, for example. This grouping is called the metre. But do not be surprised if you see groupings of fives, nines, twelves, etc.

If we group our beats in threes, using bar lines, we might find a waltz-like feeling in the rhythm.



Clap this for yourself, accenting the first note in every group. Try waltzing to it, counting 1 2 3 as you go.

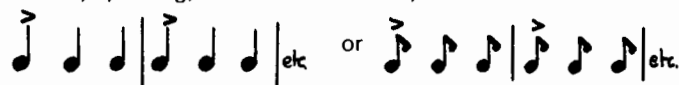
If the music moves in fours or twos, we have a march-like feeling in the rhythm.



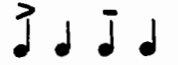
March to this, counting 1 2 or 1 2 3 4.

(The vertical lines separating the groups are called bar-lines).

Generally speaking, the first beat in every bar is accented.



However, in $\frac{4}{4}$ we have two accents—a strong one on the first beat and a weaker one on the third. If you march, counting 1 2 3 4 you will understand why.

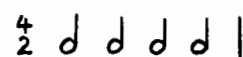


The **bottom** figure of the time signature tells us what sort of pulse beats we will move in. This bottom figure is drawn from the American name (see rhythm notation table).

For example, in $\frac{4}{4}$ time, the bottom figure tells that the beat will be a quarter note, thus—4 quarter notes per bar.



$\frac{4}{2}$ time would indicate 4 half notes to the bar.



Exercise I

- Write time signatures for
- 3 eighth notes to a bar
 - 4 quarter notes to a bar
 - 2 half notes to a bar









Exercise J

What is the beat of each of the following songs?



- Snowy River Roll*—p. 246
- Joseph dearest*—p. 155

In music, the beat can be divided into 2 equal parts (simple time) or 3 equal parts (compound time)

ie, $1 = \frac{1}{2} + \frac{1}{2}$

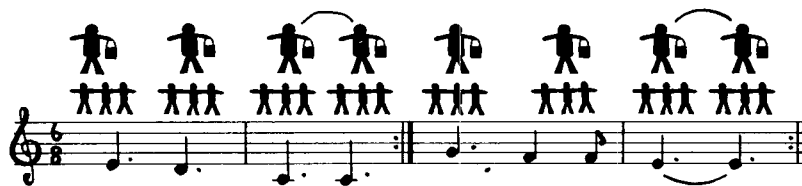
Pulse beat	Component
$\frac{2}{4}$ 	
$\frac{2}{2}$ 	
$\frac{6}{8}$  	 

or $1 \bullet = \frac{1}{3} + \frac{1}{3} + \frac{1}{3}$

A dot after a note is half the value of the note before it.

So when you see time signatures such as $\frac{6}{8}$ or $\frac{9}{8}$ in your school music, you will know that all those 'eighth' notes or quavers are grouped in threes to make the beat.



Three blind mice. — See how they run. —

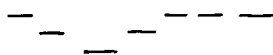
PART 2—SCALES AND KEY SIGNATURES

1 INTRODUCTION

We know that there are many different sounds in music—high and low—and that they are positioned on the music staff in an ordered manner.

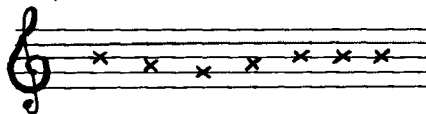
A B C D E F G, A B C D, etc.

When we talk about these different sounds, we usually use the word 'pitch'. The strokes over the words of the nursery rhyme below indicate the different pitch or sounds found in that song.



Mary had a little lamb.

To help us remember the music more accurately, we place each pitch or sound on the music staff.



The positioning on the lines and spaces tells us which sounds to play, but does **not** tell us the length of each note—long, short, etc. (ie duration).

The types of notes tell us the pattern.



Adding a time signature and bar lines helps make sense of the melody.



2 MAJOR SCALES AND KEY SIGNATURES

Most music is based on particular groupings of sounds; this creates a feeling of 'key' or tonality.

These groupings are called scales. A piece of music then may be written in a certain key.

The major, minor and pentatonic keys are the ones used most frequently in school music.

Making or building a major scale is rather like building a house—there are certain prerequisites. We must have foundations, walls, a roof and a floor. However, a contemporary-style house may be said to have certain characteristics that the conventional triple-fronted home does not possess.

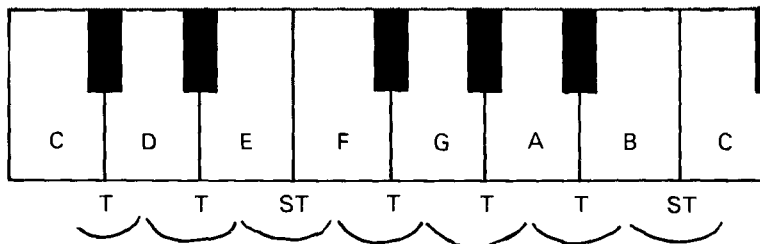
A major scale is similar to all other types of scales in that it is a series of ordered sounds. However, it does possess certain characteristics peculiar to it alone.

To build a major scale, we simply follow the 'plan'.

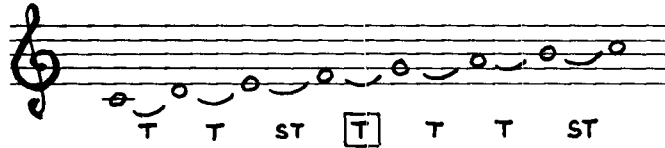
If you look at the piano keyboard, you will notice that between nearly every white note there is a black note.

So we say that the distance of sound between a white note and its adjacent black note is a half-step or **semitone**. This means that we can then say that the distance between two white notes is one step or tone. Rather like a staircase isn't it? However, there are two exceptions to this. Between the notes E–F and B–C there is no black note. These notes then are only a half-step or semitone apart.

Here is the pattern of steps and half steps, or, more correctly, tones and semitones.



If we write down on the staff all the notes from Middle C to the C above, we find that we have a natural major scale. In other words, a major scale is merely a series of notes that are ordered in a particular pattern. Here are the notes.



To find this order of sounds, we must establish the intervals between the notes.

C–D is a distance of one tone. (Check this on the keyboard.)

D–E is a distance of one tone. (Check this on the keyboard.)

E–F has no black note in between so it is only the distance of a semitone.

Complete this and you will find that we have a pattern like this.



Note the linking tone between upper and lower groups (tetrachords).

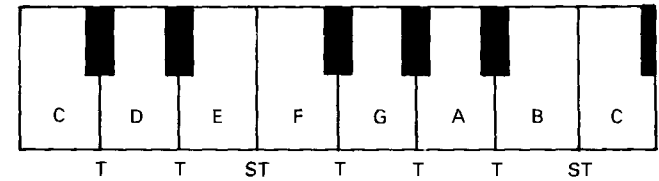
All major scales must conform to this pattern. If they do not then we use sharps (#) and flats (b) to help them conform.

Black notes on the piano keyboard have no names of their own. They represent a white note raised or lowered.

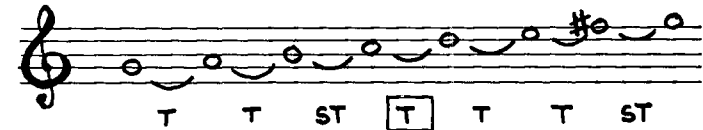
The black notes can be either sharps or flats. A sharp (#) raises the note a semitone and a flat (b) lowers the note a semitone.

Let us try another major scale. Write down the 8 notes from low G to the G above.

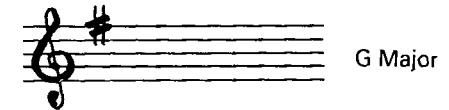
Check with your keyboard whether the existing notes fall into the correct pattern.



The interval between E–F is only a semitone and a **tone** is required. (Refer to the pattern above.) To increase the size of the interval, raise F with a sharp.



At the beginning of every line of music, and following the clef sign, you will notice a number of sharps or flats. This is called the **KEY SIGNATURE**. Each key signature is constructed from its own scale and each sharp or flat represents a permanent alteration. In C major there were no sharps or flats but in G major, there was one sharp—F sharp. If you see an F sharp after the clef sign then you could assume, for our purposes at the moment, that the music is written in key G.



When sharps or flats are written in the key signature, it is a convention of music to write them in a particular order and position.



So far you have only constructed major scales requiring the use of the sharp. As was stated before, sometimes a flat is needed to construct a major scale. It is just as simple as using a sharp. Let us try one as an example. Write the 8 notes from F to the F above. A-B is a tone. Use a flat to make it a semitone.



Just as the sharps must be placed in a particular order in the key signature, so must the flats. This is the order.



It is the order of the sharps reversed.

Exercise K

You will find the following songs in Section C of this book.

- | | |
|----------------------------|--------|
| 1 <i>The autumn leaves</i> | p. 151 |
| 2 <i>If you're happy</i> | p. 147 |
| 3 <i>Evening</i> | p. 266 |

Name the key in which each song is written.

3 MINOR SCALES AND KEY SIGNATURES

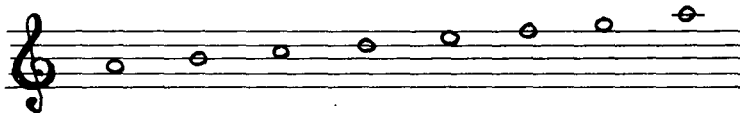
Every major scale has a related minor scale. Just as our major scale has its building pattern, so has the minor scale. Major and minor scales are the two main scales upon which we build western music.

The minor scales are said to be related to a particular major scale because the key signatures are identical.

There are three types of minor scales.

a The natural minor

This is the simplest of all (A minor)



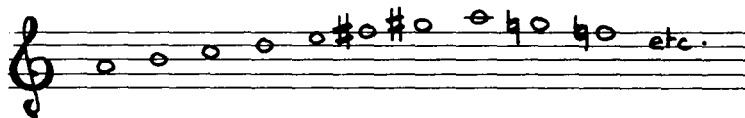
b The harmonic minor

Because of a growing dislike of the sound between the seventh and eighth notes of the natural minor, composers raised the seventh note. This then, is the harmonic minor scale.



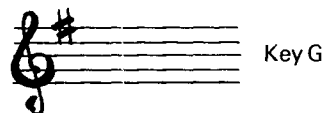
c The melodic minor scale

With the raising of this seventh note, singers found it very difficult to sing the interval between the sixth and seventh notes. This led to the formation of the melodic minor scale which involved the raising of the sixth and seventh notes going up and lowering them back to their original state on the homeward journey.

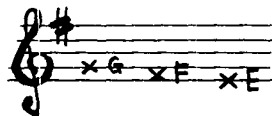


Although a major key shares a key signature with a minor key, the minor key must have its own name and home note. To find the name and home note of the related minor key, do this.

a Name the major key; eg



b Put a cross on the G line to remind you. Now starting on G, count down 3 letter names.



c Are there any sharps or flats in the key signature affecting that E? The answer is no. The related minor key of G major is E minor. The home note is E.

Quick recognition

If the keynote of the major is on a line, the keynote of the relative minor is on the line below.

If the keynote of the major is in a space, the keynote of the relative minor is in the space below.

Remember to check if the new 'home' note is sharpened or flattened in the key signature.

How do we know if a tune is written in the major or minor key?

a Of course, if we are able to hear it, then we can identify the difference quite quickly, because the mood is different.

b If we are not able to hear the tune then we

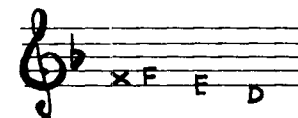
identify the major key and the relative minor key according to the key signature of the tune.

name the commencement note and concluding note of the tune. (This is not an infallible clue.)

see if there is a sharpened note in the tune, which is not included in the key signature.

In a minor key, the seventh note of the minor scale is **usually** raised (sharpened). This could be a clue.

Here is a tune. Can you identify whether it is in a major or minor key?



The major key is F major.

The related minor key is D minor.

The first and last notes are both 'D' — the home note of D minor.

There is a C# in the third bar. C is the seventh note in the scale of D minor.

This tune is written in the key of D minor.

Exercise L

Name the keys in which the following songs are written.

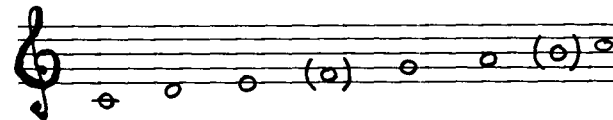
1 *We wish you a merry Christmas* p. 200

2 *Little child* p. 158

4 THE PENTATONIC SCALE

What is the pentatonic scale? ('penta' means 'five')

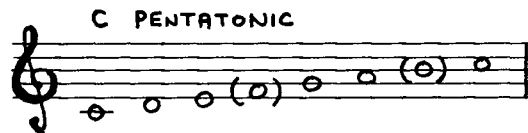
The pentatonic scale is any major scale with the fourth and seventh notes removed. The major key signature still prevails, eg if a song has the key signature of C major and there are no Fs or Bs in the music, then we may say that the melody is in C pentatonic.



The pentatonic scale may be found in both the major and minor forms.

The minor form uses the same notes as the **relative major**, eg A minor pentatonic uses the same notes as C major pentatonic. One must be careful, however, to retain the tonality of the particular key, and for this purpose it is advisable to begin and end melodic patterns and drones on the home note. This gives a feeling of tonality.

Here are examples of C major pentatonic and A minor pentatonic. Both use same notes, but must retain their individual tonality.



What is the value of the pentatonic scale in music education?

Because the semi-tone intervals between the third-fourth and seventh-eighth notes have been removed, the scale is free of harmonic clash. Any discord is momentary and not unpleasant. Thus, the child can participate in harmonic experiences without any knowledge of formal chording or harmony.

Because of this freedom from technical knowledge, the child can use the scale as a basis for melody writing, improvisation, embellishment of songs, etc. Orff suggests that E and G (me and soh) be the starting point for all vocal and instrumental explorations. He says that E and G (minor third) is the natural vocal interval of sound most familiar to children in that this is the interval of most of their calls and games chants.

Use in name calling.



How do we use the pentatonic scale?

a Improvisation

This means to compose music by playing or singing rather than by first writing it down.

Read Activity 21 (Melody), p. 66.

b Melody writing

Chime bars, xylophones and glockenspiels are all very useful for this activity. If the children are older, recorders could be used. Or a set of water bottles may be constructed and used. Start on E and G and gradually extend to A, then other notes of the C pentatonic scale. Using their own speech patterns to assist, the children can do some valuable work.

Refer to Activity 21 on p. 66.

c Song embellishment

The pentatonic scale leads itself to the construction of **ostinato** (constantly repeating) melodic patterns with which to embellish or decorate a pentatonic song.

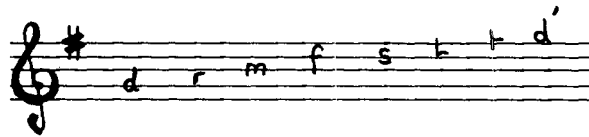
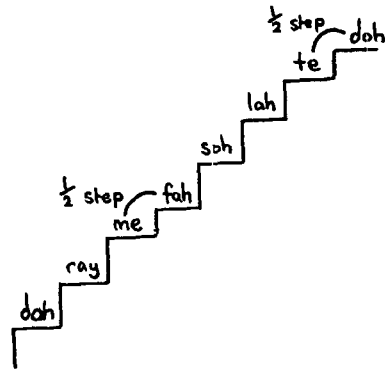
NB If you wish to add pentatonic embellishments to a song then the song itself **MUST** be in a pentatonic key. Section C of this book contains many pentatonic songs, to which simple ostinato patterns have been added.

5 SOL-FA SYLLABLES AND HANDSIGNS

To help us remember the **distance in sound** between various notes of a scale, the sol-fa scale provides a series of names or syllables that can be used in any key.

Doh is the 'home'-note or the first note in any major scale (a staircase).





The handsigns to indicate the sol-fa steps are as follows.

- doh¹
- te
- lah
- soh
- fah
- me
- ray
- doh

In Sections B and C, you will notice references to these syllables. For instance, soh-me is the first 'interval of sound' recommended by Carl Orff, for the singing and creating of songs.

On page 82, there is a number of examples of 'question and answer' phrases, showing the use of sol-fa names as a back-up for vocal security.

Exercise M
 Sing the following songs to sol-fa.

1 <i>See saw</i>	p. 128
2 <i>Lucy Locket</i>	p. 130
3 <i>Long-legged sailor</i>	p. 132
4 <i>Bow wow wow</i>	p. 136

PART 3—TRANSPOSITION AND CHORDING

1 TRANSPOSITION

a Why transpose?

You may find an attractive song you would like to teach your class. It may be too high or too low for the children to sing. By **transposing** or **transferring** the music up or down, the problem is solved.

You may wish the children to play a song on xylophone, recorder, or other melody instrument, or you may wish to accompany the song on guitar or autoharp. Too many sharps or flats may make an otherwise easily playable song difficult. Again transposition will solve the problem.

b How to transpose

Here is the start of a song in the key E major, which has 4 sharps.



A more 'playable' key would be D major, which has two sharps, and is just a step lower. Or even up to F, with only one flat.

On the manuscript put in the treble clef, the key signature for D major, F# and C# and the time signature.



Now write in all the notes lowering each one letter name, ie B becomes A, G becomes F, E becomes D and so on. There is no need to worry about the sharps because the new key signature takes care of the old key signature.

c Accidentals in transposition

Accidentals may be sharps (#), flats (b), or naturals (♮). They are called accidentals because they occur incidentally when the composer requires them, and they are not included in the key signature.

If a sharp occurs in the original music you must raise that note in the new music; if a flat occurs in the original you must lower that note in the new music.

A natural sign (♮) brings a note back to the white note on the keyboard. Thus it can act as a sharp or flat. At all times refer to **both** key signatures when treating accidentals.

If accidentals occur in the music, proceed through all steps as if they were not there, then treat them last of all.

Here is an example:



This piece is in the key E flat major. A near and easily played key would be D major. Put in the treble clef, the new key signature and the time signature. Now write in all the notes moving each one letter name lower. Do not worry about the accidentals at this stage.



Now treat each accidental.

A in the second bar There is an A^b in the original key signature. The use of the natural **raises** it to A. Therefore, in the new key the G must be raised (sharpened).

D^b in the third bar D is not lowered in the key signature, so this note must be lowered in the new music. Since the new key signature contains a C#, a natural before C will bring it back to the white note; ie lower it.

D[♯] in the third bar This D has been raised one semitone from the D^b; ie the natural sign has been used to raise or sharpen it. The new note C will have to be raised by a sharp. This sharp sign must be placed in because an accidental is effective for a **full bar** unless altered.

2 CHORDING

When we sing as a class it is very pleasant to have an accompaniment. This may be provided on the piano—the pianist plays the melody with his right hand and chords with his left. Or perhaps the accompaniment may be provided on a guitar or on the autoharp, with the player pressing down the chord buttons and strumming on the strings.

Chords are made up of, two or more notes played simultaneously, but most usually three (a triad); eg

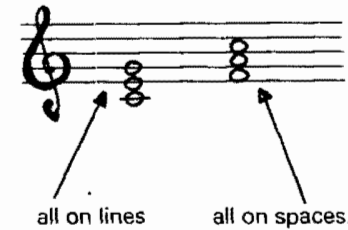


The chords most often used are found on adjacent lines or spaces.

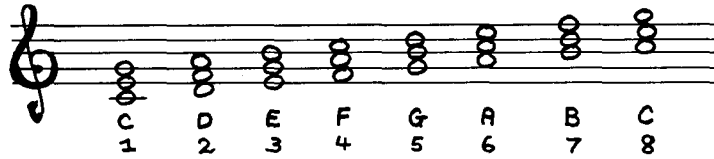
Exercise N

1 Transpose up into Key F.

2 Transpose down into Key G.

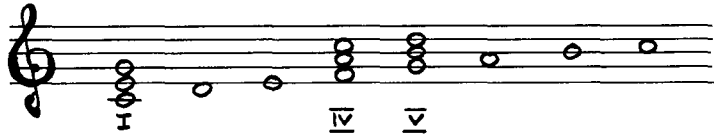


Chords can be built on any note; eg

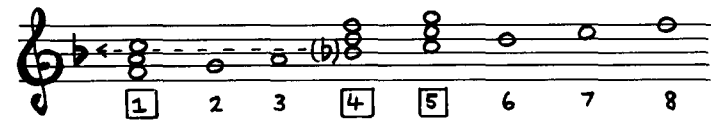


Notice that the chords are named and numbered according to the bottom note of the chord.

Draw a staff and on it write the first, fourth and fifth chords in the key of C. It will look like this.



The chords in which we will be most interested for our accompaniment patterns will be the first, fourth and fifth. Remember, the chords are numbered according to the step in the scale upon which the bottom note of the chord occurs.



Note that B in Chord 4 is B^b as it is in the key signature.

The chord built on the fifth step of the scale often has an extra note added to it. Rather like adding salt to the stew, it makes it a lot more palatable. This extra note is called a seventh note. Here is a chord with the seventh added.

The added seventh note is called seventh because if you count up from the bottom note it is actually the seventh note from the start.



Exercise O

Here is the scale of G major.
Can you build the first, fourth and fifth chords in this key?



How to chord a song

We often only need the first, fourth and fifth chords to accompany a tune. Go about it this way.

- What key is the song written in?
- Write out the chords for the first, fourth and fifth chords.
- Read the notes of each bar and see whether they match the notes of the first, fourth and fifth chord. You may have one or two chords in each bar. Choose the chord that sounds best.
- Play that chord when you sing the note.

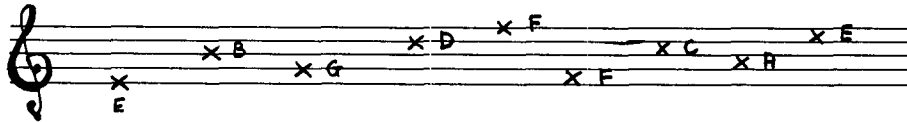
Sometimes you have a choice of two chords. For example, G in G major will fit into Chord I and Chord IV. Let your ears help you decide which one sounds better.

Exercise P

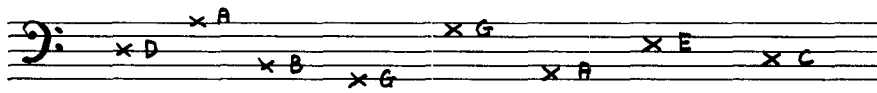
Analyse chording in song sections.
Play on guitar or autoharp and sing.

ANSWERS

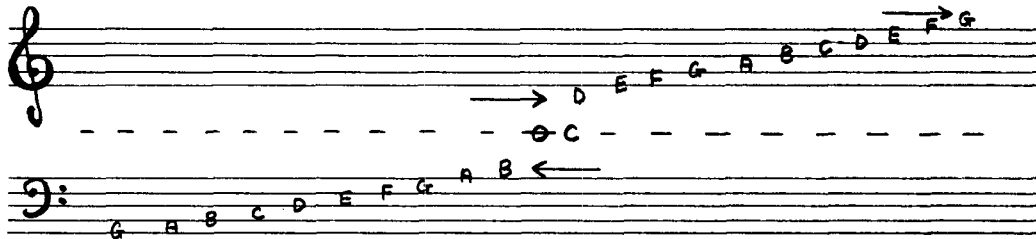
Exercise C



Exercise D (optional)



Exercise E



Exercise F



Exercise I

1 $\begin{matrix} 3 & 2 & 4 \\ 8 & 4 & 2 \end{matrix}$ 3 $\begin{matrix} 2 \\ 2 \end{matrix}$

Exercise J

1 \downarrow 2 \downarrow .

Exercise K

1 *The autumn leaves* — Key C

2 *If you're happy* — Key F

3 *Evening* — Key G

Exercise L

1 *We wish you* — Key G

2 *Little child* — Key D Minor

Exercise M

1 *See saw* $\begin{matrix} | & | & | & | & | & | & | & | & | & | \\ s & m & s & s & m & s & s & m & m & s & s & m \end{matrix}$

2 *Lucy Locket* $\begin{matrix} \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & | & | & | \\ s & s & l & l & s & s & m & m & s & s & l & l & s & m \end{matrix}$
 $\begin{matrix} \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & \sqcap & | & | & | \\ s & s & l & l & s & s & m & m & s & s & l & l & s & m \end{matrix}$

3 *Have you ever* $\begin{matrix} | & - & | & - & | & \sqcap & \sqcap & \sqcap & \sqcap & | & | & \sqcap & \sqcap & \sqcap & \sqcap & | \\ d & & r & & m & m & m & m & m & r & d & m & m & m & m & d & r \end{matrix}$
 $\begin{matrix} | & \sqcap & \sqcap & \sqcap & | & | & \sqcap & | & z & | & | & | & | & | & | & | \\ m & m & m & m & r & d & m & r & r & d & - & & & & & \end{matrix}$

4 *Bow wow wow* $\begin{matrix} | & | & | & z & | & | & \sqcap & | & z & | & \sqcap & \sqcap & \sqcap & | & | & | & | & z & | \\ d & d & d & - & m & m & m & - & s & s & s & l & s & m & d & m & r & d & - \end{matrix}$

Exercise N

1.

2.

Exercise O

Drop down 1 octave to avoid leger lines.

I IV V7 or

Resources

YOU WILL NEED THESE RESOURCES IN YOUR SCHOOL NOW

Untuned percussion

- 1 tambour
- 2 tambourines
- 2 triangles
- 2 pairs claves (Rhythm Sticks)
- 2 pairs tone blocks
- 2 pairs maraccas
- 1 pair cymbals
- 1 pair sandblocks (make your own)
- 2 pairs Indian bells
- 1 set sleigh bells.

Tuned percussion

- 1 xylophone—soprano, with two beaters
- 1 glockenspiel—alto, with two beaters.

Records

- | | |
|---|---|
| 1 <i>Adventures in Music</i> —Tipton and Tipton
Grades 1–6 (12 volumes) | RCA Victor |
| 2 <i>Sounds of New Music</i> —FX 6160 | Folkways |
| 3 <i>Snap, Clap and Tap</i> —Ambrose Brazelton
AR 48 | Educational
Activities Inc.,
Freeport, L.I.N.Y. |
| 4 <i>Honor Your Partner</i> —Ed Durlacher
Album 23 | Educational
Activities Inc.,
Freeport, L.I.N.Y. |
| 5 <i>Learning Basic Skills Through Music</i> —
Hap Palmer
AR 521 & AR 514 | Educational
Activities Inc.,
Freeport, L.I.N.Y. |
| 6 <i>The Small Listener</i> —ed. by Lucille Wood
B–561 | Bowmar
Glendale,
California. |
| 7 <i>The Small Player</i> —ed. by Lucille Wood
B–551 | Bowmar
Glendale,
California. |

Harmony instruments

- Autoharp or
guitar

Audio equipment

- Record player
- Cassette recorder
- Reel-to-reel tape recorder
(optional)

Optional instruments

- Piano
- Guiro (or Grandma's Washboard)
- Bass xylophone
- Metallophone (soprano or alto)
- Drum—good quality
- Gong

FURTHER RESOURCE MATERIAL

The following resources are but a few of the many excellent publications and recordings available.

a Music education books and kits

TITLE	AUTHOR	PUBLISHER
<i>Begin Making Music</i> <i>Make Music</i> <i>Make More Music</i> <i>Children Make Music</i> (Teachers' book with accompanying cassette)	Addison, R.	Holmes & McDougall
<i>Music</i> Books 1–8	various	Silver Burdett
<i>The Spectrum of Music</i> <i>with Related Arts</i> Kinder to Book 6	various	Collier-Macmillan
<i>Words and Music</i> Children's Books 1–4 (Grades course in drama and music)	Laurence and Montgomery	Longman
<i>Do It Your Way</i> Work cards	Ryan	Cheshire
<i>Enjoying Music with</i> <i>Young Children</i>	Epstein	Allans Music (Aust) Pty Ltd
<i>Sound and Silence</i>	Paynter & Aston	Cambridge Univ. Press
<i>Hear and Now</i>	Paynter, J.	Universal Edition
<i>Today with Music</i>	Nash	Alfred
<i>Explore and Discover</i> <i>Music</i>	Marsh, V.	Macmillan
<i>Making Music Your</i> <i>Own</i> Levels K–8 with Records	various	Silver Burdett
<i>Rhythm in Music and</i> <i>Dance for Children</i>	Monsour, Cohen & Lindell	Wadsworth Publishing California

TITLE	AUTHOR	PUBLISHER	TITLE	AUTHOR	PUBLISHER
<i>Listening</i> Young Australia Auditory Programme. Teachers' Guide	Hoey, A.	Nelson	<i>Let's Make Music</i> Stages 1, 2, 3 with records	Layne, V. Ludgater, M.	Jacaranda Press
<i>Music for Fun, Music for Learning</i>	Birkenshaw	Holt, Rinehart & Winston	<i>Sharing Sounds</i>	Evans, D.	Longman
<i>A New Programme for Teaching Music</i>	Hanson & Latham	Unpublished (Victorian Education Department)	<i>Your Children Need Music</i>	Greenberg, Marvin	Prentice-Hall, Inc.
<i>Arranging Popular Music: A</i>	Kawakani Genichi	Yamaha Music Foundation (Rose Music)	<i>Developing Competencies to Teach Music in the Elementary Classroom</i>	Holt and Thompson	Charles E. Merrill
<i>Making Musical Instruments</i> (20 cards in a wallet)	Williams	Mills and Boon	<i>Music, Movement and Mime</i>	Gray & Percival	OUP
<i>Music Through the Recorder</i> A course in musicianship Books 1 and 2	Simpson	Nelson	b Songbooks		
<i>Folk Guitar for Beginners</i>	Wall & Kopke	GTL Publications	<i>Penguin Australian Song Book</i>	Manifold (Compil.)	Penguin
<i>Composing with Tape Recorders</i>	Dwyer, Terence	OUP	<i>Partner Songs</i>	Beckman	Gime
<i>A New Dictionary of Music</i>	Jacobs	Penguin	<i>Apusskidu</i>	Harrop (Sel-by)	A & C Black
<i>Musical Growth in the Elementary School</i> (fourth ed.)	Bergethan & Boardman	Holt, Rinehart & Winston	<i>The Bushwackers Australian Song Book</i>	Ed. Wositzky & Newton	Nelson
<i>Threshold to Music</i> (second ed.) Teachers' Resource Books: Early Childhood, Levels One and Two	Kidd, E. (consultant)	Fearon, Cal.	<i>Songs Under Sail</i>	Heaton, P. Bird, M.	Burke, London
			<i>The Teachers' Manual for Marta Nemesszeghy's Children's Song Book</i>	Deanna Hoermann	Owen Martin
			<i>A Developmental Music Programme</i> (Kodaly Based) Stage One (Teachers' Manual)	Deanna Hoermann	Dominie
			<i>Merrily, Merrily</i> A book of songs and rhymes		Nursing Mothers' Association of Australia

c Records

TITLE	RECORD NO.	PUBLISHER	TITLE	RECORD NO.	PUBLISHER
<i>Records</i>			<i>Authentic Greek Folk Songs & Dances</i>	GG5 1461	Astor
<i>The Timeless Land and other great TV Themes</i>	ABCL 8006	ABC Records	<i>Greek Dance Party</i>	IXL 4972	Seven
<i>The Original Bushwackers and the Bullockies Band</i>	LRP 019	Larrikin Records	<i>The Small Dancer</i> ed. Lucille Wood	B 550	Bowmar Records Glendale, Cal.
<i>The Bushwackers Band</i>	ILP 753	Image	<i>Children's Rhythms in Symphony</i>	B 2053	Bowmar Records Glendale, Cal.
<i>Old Time Dance Party</i>	WG 5247	Astor	<i>Brother John & the Village Orchestra</i>	B 539	Bowmar Records Glendale, Cal.
<i>Instruments of the Orchestra</i> Commentary by Yehudi Menuhin	OCSL 1417	EMI	<i>The Old King and his Fiddlers Four</i>	B 559	Bowmar Records Glendale, Cal.
<i>Modern Tunes for Rhythms and Instruments</i> by Hap Palmer	AR 523	Educational Activities Inc.	<i>Tom the Piper</i>	B 560	Bowmar Records Glendale, Cal.
<i>Getting to Know Myself</i> by Hap Palmer	AR 543	Educational Activities Inc.			
<i>Mod Marches</i> by Hap Palmer	AR 527	Educational Activities Inc.			
<i>The Feel of Music</i> by Hap Palmer	AR 556	Educational Activities Inc.			
<i>Pretend</i> by Hap Palmer	AR 563	Educational Activities Inc.			
<i>African Heritage Dances</i>	AR 36	Educational Activities Inc.			
<i>Basic Concepts Through Dance</i> by Arden Jervey	EALP 603	Educational Activities Inc.			

SUGGESTED ECHO CLAPPING PATTERNS

Tr. ⁴

Chn. 1.

2.

3.

4.

5. ³

6.

7.

2
8.

2
9.

2
10.

SUGGESTED ECHO AND ANSWER PATTERNS

4 Question Possible Answer

4 Possible Answer

4 Possible Answer

3 Possible Answer

3 Possible Answer

Possible Answer

Possible Answer

Possible Answer

Possible Answer

Possible Answer

SUGGESTED PENTATONIC DRONES

a) b) c) d)

e) f) g) h) i)

SIGNS AND TERMS

Just as it is necessary to observe special road signs when travelling by car, so it is necessary to observe the musical instructions given by the composer in order to perform the composition in the manner he requires. The following terms will appear in many musical pieces.

Terms relating to tempo (speed)

Moderato—moderate walking pace

Allegro—fast

Vivace—lively, quick

Presto—very fast

Andante—a 'slowish' walking pace

Largo—very slow

Ritardando (Rit.)—slowing down (gradual)

Rallentando (Rall.)—slowing down

Rubato—literal translation: stolen—in music it is a subtle 'give and take' of tempo

Terms relating to volume

Forte (*f*)—loud

Fortissimo (*ff*)—very loud

Piano (*p*)—soft

Pianissimo (*pp*)—very soft

Crescendo (*cresc.*)—getting louder

Diminuendo (*dim.*)—getting softer

Miscellaneous

Legato—smoothly

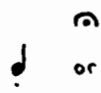
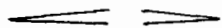
Staccato—detached

Fine—the end

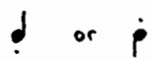
Signs and abbreviations

D.C. (al Fine)

Da Capo—go back to the beginning and sing or play to *Fine* *the End*
—getting louder and softer



—pause—hold the note for a little longer



—staccato sign—play in a detached manner



—repeat signs



—slight accent



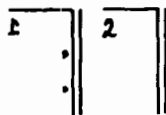
—slur (between notes of different pitch)



—tie—between notes of same pitch; play first note and hang on for the length of the next note



—*Dal Segno*—go back to the sign ()



—first and second time bars; these sometimes occur at the end of a section or verse to be repeated; first time through, the first 'group' of notes is performed; when repeating the section, the second 'group' of notes is performed

AUSTRALIAN BUSH TERMS

There are several songs in this book about the early settlement of Australia, and we have included a glossary of terms that are idiomatic of this era and also a description of the types of instruments that are traditionally part of bush band music.

alluvial—surface gold.

ante-up—poker.

artesian water—underground water obtained from deep drilling.

B-bows—hand shears; the sprung steel handle acted to open the blades and was shaped like a B.

bell—rung to signal the beginning and end of a shift. A sheep arriving on the bell had to be shorn, and was not a welcome sight for the tired shearer.

billabong—a pond; strictly a bend in a creek or river which has been cut off from the main watercourse by the build-up of silt and sand during flooding.

blackleg—see *scab*.

blowing—yarning, usually boastfully.

bluchers—type of shoe.

blue—spend quickly and spectacularly, as on a spree.

blue mouldy—bored to death.

board—the floor of the shearing shed.

bone—many drovers and ringers took jobs between drives boning meat, a low status job for a bushman.

brownie—a 'fancy' damper made with the addition of sugar and currants.

brumby—a wild bush horse.

classer—the man responsible for sorting the freshly shorn fleece into grades.

cobbler—the hardest sheep to shear and left till last, usually a 'wrinkled tough old brute'.

cocky—a small farmer.

colonial experience man—a popular practice among well-to-do families in Victorian England was to send youngest sons out to the colonies for some

experience. Often used as a punishment for youthful indiscretion.

coolibah—species of eucalyptus.

cradle—used to wash the ore on diggings near creeks and rivers. The rocking action washed out the dirt and left the gold in the bottom.

dampier—crude bush bread made from flour, water and salt. The ability to produce light, edible damper is considered a bush art.

dander—temper, ire.

Darling Pea—a toxic plant from western New South Wales (a common bush colloquialism for madness).

deener—a shilling.

dewdrop—an axe.

duffer—a rustler.

funk—throw in the towel, give up.

gaffer—boss of the shearing shed.

gammon—a lie.

German band—many Germans came to Australia in the gold rushes of the 1850s. The German band, where the accordion predominated, was a popular and common sight in the bush.

gidgee—a low, scrubby plant.

gun—a top shearer.

gyp—the hurry-up; also to swindle or cheat.

jackass—a kookaburra.

jumbuck—a sheep.

kelpie—the definitive Australian working dog, a crossing of the dingo and the first border-collie from Scotland. The collie's name was Kelpie—a Scots word meaning ghost.

knocked-down—spent.

Kosciusko—Australia's highest mountain, named after a famous nobleman by prominent Polish-born scientist and explorer Paul Strzelecki.

leprosy—a reference to the 'diseased' state of a station employing 'scab' labour.

long blow—a long, sweeping shearing cut.

miner's right—licence for gold digging.

moke—a horse.

moleskins—tough working trousers.

nardoo—a flour substitute made from ground plant roots.

nark—to annoy.

nobbler—a measure of spirits.

pate—head.

peeler—a policeman, named after Sir Robert Peel who founded the London Police.

pinkie—champagne.

plonk—rough red wine.

prad—a horse.

praties—potatoes.

presser—the one who bales the classed wool in the press.

prig—to steal.

rang-tang block—a shearing cut to castrate rams.

rhino—money.

ringer—often used as a general term for stockmen, but in shearing parlance the man who shears the most sheep at a shed over a stipulated period of time—usually a season.

roll—of money.

rouseabout, rouser—a general handyman.

sawbees—a type of hand shear.

scab—someone who accepts a job which the trade union has declared 'black'.

screen—the table on which the shorn fleece is thrown to be cleaned and classed.

scrounge—to beg with cunning.

shanty—a rough bush tavern.

shout—to buy drinks for others.

silvertail—a flash, aristocratic type.

snaffle—(i) to 'acquire'; (ii) a bridle consisting of a straight bit and a single rein, used by drovers.

snagger—a clumsy shearer.

sou—a very small sum of money.

spieler—a 'flash' character, usually of dubious honesty.

squatter—a well-to-do landowner.

stones—used to sharpen shears.

stoppers—leather straps used to keep blade shears closed.

stick the peg—to apply oneself.

tar—used on shearing cuts.

toadskin—a five-pound note.

tomahawk—to leave ridge-and-furrow shear marks and cuts; the sign of an inexperienced shearer going too fast to increase his tally.

tongs—shears.

tote—an illegal betting operation.

traps—the police.

tucker—food.

two-tooth—a year-old sheep; usual growth is two teeth a year.

Ward and Paine's—a brand of shears.

weaner—a recently weaned sheep.

wether—a castrated ram.

whipping side—the side of the sheep shorn last with long blows.

whips—lots of.

windlass—spoked device used to bring the ore up from mine shafts.

Wolseleys—a brand of shears.

yakka—work.

yoe—a ewe.

Instruments

Spoons—household soup spoons, silver if possible

Bones—cow's ribs, when dry, are excellent percussion reminiscent of the Spanish castanet

Lagerphone or *Murrumbidgee River rattle*—an upright pole with two crosspieces upon which are screwed beer bottle tops. The noise is made by hitting the instrument on the floor, at the same time striking the middle section with a solid piece of wood

Bodhran—a Celtic word for 'goatskin drum', an Irish instrument unique in sound and style of playing.

Harmonica and *tin whistle*—were popular instruments in the bush as they were very portable

Concertina—also very portable; it must have been one of the main instruments in the bush

Fiddle—the devil's instrument; a favourite at the bush dance.

Accordion—there was much squeezebox playing in this country, not only by the Irish but also by the Germans who arrived during the Gold Rush.

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