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Alan true

Wendy Fullerton

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Music in Primary Schools

Alan True

Wendy Fullerton

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Music in Primary Schools

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Wendy Fullerton

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CHAPTER 1: OUTCOME STATEMENTS

Introduction

In this chapter is a brief introduction to the *Curriculum Framework*. However, you should make it a priority to gain a comprehensive understanding of current practice through studying the *Curriculum Framework*, *Student Outcome Statements* and other support materials, all of which are available on the Web.

In the *Curriculum Framework*, there are thirteen Overarching Learning Outcomes and eight Learning Areas. One of these is the Arts Learning Area. To better understand the importance of music education in the school curriculum, you need to become familiar with the Arts Learning Area.

The Arts Learning Area focuses student learning on aesthetic understanding and arts practice developed through the art forms of dance, drama, media, music and visual arts, experienced singly or in combinations of arts forms. Although these five arts forms are often used in interrelated ways, each has its own symbolic language, techniques and conventions (EDWA, 1998, p. 3).

In the *Student Outcome Statements* document (EDWA, 1998, pp. 4–8), the Arts Student Outcome Statements are grouped into four strands as follows.

Communicating Arts Ideas (**CAI**)

Using Arts Skills, Techniques, Technologies and Processes (**STTP**)

Responding, Reflecting on and Evaluating the Arts (**RRE**)

Understanding the Role of The Arts in Society (**AIS**)

The Arts Learning Outcomes

Further examination of the four Arts Learning Outcomes strands will provide insights into how students might demonstrate an understanding of the material being studied.

Communicating Arts Ideas (CAI)

Children generate arts works which communicate ideas. Exploring sound leads to interpreting, improvising, arranging and composing through singing, playing instruments and/or moving (dance).

This strand is about allowing children to explore and develop music so that they may create their own works and be able to interpret music arranged by others.

This may involve the students in -

- generating and experimenting with musical ideas;
- using music language;
- bringing new music into existence;
- reworking existing music;
- improvising a musical work;
- rehearsing their compositions for others; and
- presenting their work for others.

Some questions that may clarify the work done in this strand are:

- What musical idea is explored or developed?
- What skills, techniques and processes are used?
- What aspect of the performance or presentation was improved?
- What music language was used?
- What did the students acquire/improve?
- How did you identify the previous item?

Using Arts Skills, Techniques, Technologies and Processes (STTP)

Students use the skills, techniques, technologies, processes and conventions of the arts. They develop the skills of listening, moving in time, singing in tune, playing instruments, and reading and writing of music. They learn the concepts (elements) of melody (pitch), harmony (texture), expression (dynamics, tempo and timbre), rhythm (duration), form and style (see *Curriculum Framework*, pp. 60-61).

This strand is about introducing and developing musical skills and techniques. This needs to be done sequentially to enable students to make, perform and appreciate music.

Some questions which may clarify the work done in this strand are:

- What types of processes were used?
  e.g. auditory
  visual
  kinaesthetic i.e. playing instruments
- Which musical skills were used?
- What materials were used? e.g. instruments
  computer programs
  tape recorders
- What music vocabulary was developed?
- Which music concepts were used?
- In a given lesson, what is your focus? It could be:
  skill e.g. listening,

technique	e.g. correct use of instruments,
technology	e.g. recording,
process	e.g. steps taken in creating a dance,
convention	e.g. correct notation

Responding, Reflecting on and Evaluating the Arts (RRE)

Students use aesthetic understanding to respond to, reflect on and evaluate the arts. They learn conventions of audience behaviour, and reviewing of the arts. They develop their own appreciation of the arts and respect the views of others. Over time students learn to elicit a personal arts response that may be different from that of others and just as valid.

This strand is about understanding and appreciating music. To do this, the students need to listen carefully and consider their own responses and the reasons for those responses. They need to understand the different styles and forms of music and be able to use correct terminology to express their opinions.

Some questions which may clarify the work done in this strand are:

- What style of music was used?
- How did students respond to the music used?
- In developing this response what format was used?
  e.g. description; opinion; analysis; evaluation; interpretation, discussion/review, creation of their own work.
- Was it an oral, a written, or a drawn review or critique?
- Was this a live performance?
- Did the work or idea come from the students or from professionals?
- What skills/concepts did the students acquire?
- How did the students develop (note your method of evaluation)?

Understanding the Role of The Arts in Society (AIS)

Students understand the value of the arts in their own world and are able to apply this understanding to various situations. They learn how they may use the arts as a form of self expression.
They study the historical and cultural aspects of the arts including their social and economic significance.
They learn about and appreciate Australian arts.

This strand is about putting music in a context relating to the children's own world. We need to consider the society to which we are referring and also consider the children's abilities to cooperate in creating and performing music.

The relevance throughout the whole school curriculum of the music chosen to be performed by children is an important consideration.

Some questions which may clarify the work done in this strand are:

- To which society are we referring?
  - Family
  - Class
  - Friends
  - Ethnic
  - Church/Community
  - National
  - International

- Did the students link music with other subjects in the curriculum?

- Did they develop an awareness of the need for cooperation with others when making music?

CHAPTER 2: MUSIC SKILLS AND CONCEPTS

In this unit of study, you will be learning some of the skills which children will need to master in order to fulfil the requirements of the *Curriculum Framework*. In Music, the skills may be viewed as "what the child is **doing** in each activity".

Skills in Music include:

1. Listening
2. Singing (in tune)
3. Moving
4. Playing
5. Reading and Writing
6. Creating (composing, improvising, interpreting and arranging)

During practical activities children manipulate music through the use of several skills and develop an understanding of the concepts of music.
The focus in any one lesson though, should be on a single skill.

Music Concepts

These are called ***Elements*** in the Scope Chart pp. 60-61 of the *Curriculum Framework*. *Curriculum Framework* terminology is shown in brackets.
Understanding of musical concepts comes through active participation, not through passive absorption of ideas.

Each of the main Music Concepts may be sub-divided into detailed **sub-concepts** which need to be mastered if the *Curriculum Framework* principles are to be achieved.
The focus in any one lesson, should be on a single concept/sub-concept.

The concepts (elements) of Music and some of their sub-concepts are:

1.	**Rhythm (duration)**	Beat; accent; rhythm pattern; notation
2.	**Melody (pitch)**	pitch pattern; high-low; high-med-low; melodic shape; steps; leaps; intervals
3.	**Harmony (texture)**	canon; accompaniment; ostinato; chords; partner songs; descant

4.	**Form**	phrase; verses; verse/chorus; canon; rondo, binary, ternary.

5.	**Expression**	dynamics(loud-soft);
		tempo(fast-slow);
		timbre (quality of sound/tone colour

Practical classroom activities are arranged under the five concept headings in later pages.

CHAPTER 3: LESSON PLANNING

It is best to keep music lesson plans simple and straightforward. Think of a music lesson as having three sections:

1. an introduction;

2. a middle section where the teaching point is found;

3. a conclusion.

The underlying principle always should be - start with the known and move to the unknown. Even better, the ***KISS*** principle should be applied:
i.e. ***Keep it simple, sweetie.***

Planning

From the start of planning, the teacher has to decide what the teaching point is going to be. Only then may there be any consideration of outcomes. In the following example, it has been decided that the teacher will be teaching the song ***Teddy Bear*** (*Catch a Song,* p.183) to a pre-primary class.

- Clearly, the major outcome in the first lesson will be:

  At the end of this lesson the child will be able to perform the actions to the beat in the song "Teddy Bear".

- In the second lesson the outcome could be:

  The child will be able to sing the song "Teddy Bear" reasonably accurately in tune.

There may be subsidiary outcomes which reflect the child's level of competence, or enjoyment, and also what revision activities have occurred in the lesson.

Repetition

Not only should teachers be thinking of this lesson, but also they should be thinking about what follows in subsequent lessons. That implies an analytical approach with continuous evaluations taking place. The golden rule is **repetition** to consolidate skills. Once the new song is well known, it becomes a source of extension activities.
Note that though several skills and concepts are being used, only one is the focus in a given lesson. In lesson one the ***skill*** is ***moving*** and the ***sub-concept*** is **beat**. In the second lesson the ***skill*** is ***singing*** and the ***sub-concept*** is ***pitch***.

•Now to set the teaching of the new song in context.

SAMPLE LESSON PLAN

1.0 Introduction

In this section, the teacher will introduce the lesson and then engage the children in some revision activities. Don't make this section too long.

1.1 Recall of a well known song or activity is a good way to start the lesson on a bright and happy note. A good example for this lesson would be the song, ***Twinkle Twinkle*** (*Merrily, Merrily,* p. 42).

1.2 Revise a song or activity that was learnt recently and has not been polished. Preferably, it should have some characteristics similar to the new song which will be taught in the next section of the lesson. In this case, a good choice could be, ***Turn around and touch the ground*** (*Merrily, Merrily,* p. 48) which was taught a week ago with actions which follow the phrase structure of the song. It needs to be practised to ensure that all children know the tune and the actions well.

2.0 Teaching Point

2.1 A suitable motivation should be used to arouse the children's interest in the new song. This is dependent upon the teacher's relationship with the class. It need not be long and involved.

2.2 The teacher sings the new song ***Teddy Bear*** to the class. This is followed by a series of motivational questions which force the children's attention to the song itself. After each question the teacher should sing the song again so that the children may check their response.

2.3 Now that the children have heard the song several times, it is their turn to sing. It is up to the teacher's good sense to decide how much of the song the children should sing at the first attempt. If the class is bright and well motivated, they could very well sing the whole of the verse. This is the ***Whole-Song Approach***. Naturally it won't be perfect the first time.

2.4 If the class is not quick on the uptake, it is advisable to teach one phrase at a time. This is the ***Rote Approach***, which gradually builds up phrase by phrase.

The song should be sung several times with the teacher listening carefully to pick weak points which might need to be re-modelled. Remember that it is important for the teacher to model the song at first, but it is equally important that the teacher stop singing and concentrate on listening to the children when it is their turn to sing.

3.0 Conclusion

3.1 A Well Known Activity

It is important that, after the teaching point, the children take part in an activity which is freely enjoyable. It could be a well known song which they choose from the teacher's suggested list; an action song such as ***Miss Polly had a dolly*** *(Merrily, Merrily,* p. 82*)*, or a lively rhythm activity with lots of physical movement, such as ***We're going up*** *(Merrily, Merrily,* p. 34) or ***Turn around and touch the ground*** *(Merrily, Merrily,* p. 48).

You may choose another activity which requires the children to be creative. Or it could include all of these, depending on how well the lesson has run and how much time is available.

The lesson should end with some reference to the song which has been taught in this lesson. It could be as simple as *Let's sing the new song once more.* Children should be encouraged to reflect verbally (discussion) or in writing (journal entry or drawing a picture). This will be dependent upon age and maturity.

4.0 Alternative Approaches

4.1 Teaching a Simple Action Song

Not all teaching points are substantial enough to take up a large amount of time. For instance, when teaching the actions to a fairly simple song, only a few minutes are needed.

If everything goes smoothly, it is possible to have a subsidiary teaching point; for example teach another new song which is rather short. But make sure that a recall of something familiar and pleasurable takes place between the two teaching points.

The following structure is the result:

1. **Introduction** - recall of known songs or games.
2. **Motivation** and teaching point.
3. **Recall** of a well known song or activity.
4. **Next** teaching point.
5. **Conclusion** - well known activity.
6. **Reflection** on new teaching points.

4.2 Planning a Lesson When Listening to Music

Some music lessons have a very long teaching point which takes up the bulk of the time available, so a rather fussy detailed lesson plan is not desirable.

An example of this is when you take a listening to music activity with older children. In this sort of lesson, the children need to listen to the musical extract more than once - preferably three times - before going on with written or movement activities associated with the music.

The standard three section lesson is not the way to go in this case. After a brief introductory activity, the teacher can go on to the motivation and then spend the rest of the lesson playing the music and discussing it with the children.

Discussion of a piece of music may involve the children in:

a. **talking** about what they "hear" or "see" in the music; **(RRE)**
b. **talking** about how effective they think the composer is in portraying the title; **(RRE)**
c. **moving** creatively to the music; **(CAI)**
d. **making** a "sound sculpture" with non-tuned instruments and ad hoc pieces of equipment to highlight the structure of the music; **(STTP)**
e. **drawing** a picture or soundscape to illustrate the mood/story of the music; **(RRE)**
f. **recognise** the style of the music; describe the instruments and the sound they make. **(AIS)**

- All of these are time consuming and may be spread over two lessons.
- This sort of thing cannot be rushed.

4.3 Exercise

Select a piece of music which appeals to you. Note its title and source. State how you will introduce this material, showing the warm-up activity. Write three different possible activities you could do to this piece of music. Include what skill and concept (element) are being focused on and what music strand of the Arts Outcomes is being addressed.

MUSIC LESSON PRO FORMAS

Below are three suggested music lesson plan formats. The lesson plan will help you to plan in more detail the content of your lesson. It provides a written record of the sequence of teaching and learning that is to take place. By continually evaluating student progress and building on student knowledge lesson plans will begin to suit individual and group music needs.

The five-minute lesson

Consolidate! Play, sing or listen to material already learnt.

Use it for a happy change over, moving positions or putting away materials.

The short lesson (10-15 minutes)

OUTCOME: The child will be able to .....

LEARNING OUTCOME:
(Select the main outcome for each lesson.)

- Arts Idea (**CAI**)
- Arts Responses (**RRE**)
- Arts Skills and Processes (**STTP**)
- Arts In Society (**AIS**)

For example:

AIS - •The child relates the material to his own world within the family, through the song **Mix a Pancake** (*Merrily Merrily,* p. 72). The child recognises that the song being taught **Home among the gum trees** (ABC, 1983) is the theme song for *Burke's Backyard.*

CAI - •The child creates new lyrics to a known song.

SKILL: listening, moving, singing, playing, reading and writing, composing, improvising, interpreting, arranging
(Select the main skill/s for each lesson.)

CONCEPT/SUB-CONCEPT:
Rhythm, expression, pitch, form, harmony, style
(Circle the relevant ones and note the sub-concept.)

PROCESS:
1. Warm Up: Revise known material as last experienced;
2. Teaching Point i: New concept/skill;
3. Teaching Point ii: Practise with new concept;
4. Cool Down: Reflect on the effect of new experience and how this has changed individual understanding;
5. Close: Note any new terminology, play a game, sing a song, listen to a piece of music.

The longer lesson (20-30 minutes)

OUTCOMES: The child will .....
As above, perhaps with more than one outcome.

OUTCOME AREA: **CAI STTP RRE AIS**
There might be several areas running concurrently. But one will still be the main focus of the lesson.

SKILL: *More than one skill might be identified.*
You will need to explain your focus.

CONCEPT/SUB-CONCEPT:
More than one element might be identified.
You will need to explain your focus.

PROCESS:

Warm-up. Revise known material as last experienced.

Teaching Point/s: a) extend by adding a new concept and developing further
or b) teach new material related to the work already done
or c) teach completely new material step by step, ensuring students grasp each section before continuing. Give lots of repetition for security!
then d)Practise activity with the new skill.

Cool down Relax with familiar quick song/game.

Close Reflect on the new learning - discussion, journal entry, list new terms, sing the new song or experience the activity again.

4.4 Exercise

Using the following pro form, construct a music lesson of your choice.

MUSIC LESSON

Grade:_____ Date:_____ Time:_____

OUTCOME: The child will be able to _____

_____

_____

OUTCOME AREA: CAI STTP RRE AIS

DETAIL:_____

_____

SKILL/s:_____

CONCEPT/s:_____

PROCESS:

Warm-up:_____

_____

Teaching point/s:_____

_____

_____

_____

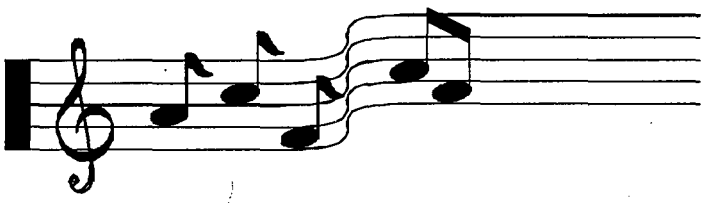
_____

Cool down:_____

Reflection:_____

CHAPTER 4: RHYTHM

Rhythm is music's relationship with time. Put simply; 'Rhythm is patterns in time created with sounds and silences' (EDWA, 1980, p. 8)



1.0 MOVING TO MUSIC

Take any piece of recorded music which has a strong beat and ask the children to move freely to the beat. Try to vary the style of music when repeating the activity in subsequent lessons - ***variety*** is the spice of life.

When free movement is consolidated, choose one child to be the leader who changes the movements regularly. Everyone 'follows the leader'.

Another extension is to turn ***Follow the Leader*** into a game of ***Mastermind.*** All the children stand in a circle, then one child hides his face while the new leader is chosen. The first child has to work out who the leader is by watching.

2.0 SPOKEN GAMES

Spoken games often encourage children to move in time with the beat.

2.1 ***Bathtub Beans*** is a good one to start with as it can be linked with other classroom subjects such as Health, Society and Environment and Language.

BATHTUB BEANS

Concept: Rhythm **Sub-concept:** Beat **Skill:** Listening

Establish a steady alternating knee-slap then clap pattern to the beat before starting the following chant. Increase the difficulty by increasing the tempo.

Order in the court, the Judge is eating beans,
His wife is in the bathtub, counting submarines.

Teacher: Name four colours.
Child: Red (clap) *class echoes*
Blue (clap) *class echoes*
Green (clap) *class echoes*
Black (clap) *class echoes*

If a child misses a beat, or comes in too early, everyone calls "Chop!" and makes a chopping action across one forearm. Change the topic for the next child, e.g. airlines, cars, vegetables, cities, instruments, musical terms, song titles.

2.2 ***Alice Springs*** is another simple spoken activity which appeals to lower primary children.

ALICE SPRINGS

Concept: Rhythm **Sub-concept:** Beat/Accent **Skill:** Moving

LEFT, LEFT, I left my wife in Alice Springs,
With forty five cents and a can of beans,
I thought it was RIGHT, RIGHT, RIGHT for my country,
WOOPSEE-DOO!

Children stand one behind the other with hands resting on the shoulder of the child in front in teams of about eight. The leaders must move their teams around the room ***within carefully delineated boundaries, without colliding with another team.***

To start, establish a steady beat then get the children to march on the spot before chanting the words when they start moving. On the words RIGHT and LEFT the children will find that they are the feet they are using, if they are doing the actions properly. Of course, some children will not yet know the difference between right and left feet.

On the word WOOPSEE-DOO, they are required to move their feet in time with the rhythm pattern, not the beat. As a result they will skip.

See:
•I Had a Good Job in Leask, J. (1989). *Upbeat level five.* Sydney: Ashton Scholastic. - two woopsee-doo's.

•The Princess and The Pea in Umansky, K. (1998). *Three rapping rats.* London: A & C Black. - a rap with a steady beat.

2.3 ***Saints and Sinners*** is a spoken game which is popular at all levels of the primary school. The extra difficulty for older children comes from taking it at a faster speed and introducing a number of rules to make it competitive.

SAINTS AND SINNERS

CONCEPT: Rhythm **Sub-concept:** Beat **Skill:** Playing

Prepare name and number cards which are placed in front of the children as they sit in a circle. The first four are named Matthew, Mark, Luke and John while the rest are numbered from one to whatever number is needed.

Set up a beat pattern in fours, using body percussion: (for example)
slap-knees; clap hands; click fingers of the right hand once and then the fingers of the left hand once.

The game then starts with for example, Matthew saying in time with the beats *Matthew, Mark* followed by two silent beats as children click once with the right hand and once with the left hand.

Mark then says, *Mark, Luke* followed by two silent beats. (click, click)
Luke then says, *Luke, John* followed by two silent beats. (click, click)
John then says, *John,* followed by any number or name of those present.

The last named person says their name followed by someone else's number. When called, if any person misses a beat, he goes to the end and everyone moves up a place. It is everyone's ambition to become Matthew.

Extension Activities:
Once the children have an idea of how the game is played, introduce some additional rules and make it more competitive. For example; a player may not say the name/number of the person sitting either side of them, or a player may not call back to the player who has just called them.

3.0 SINGING GAMES

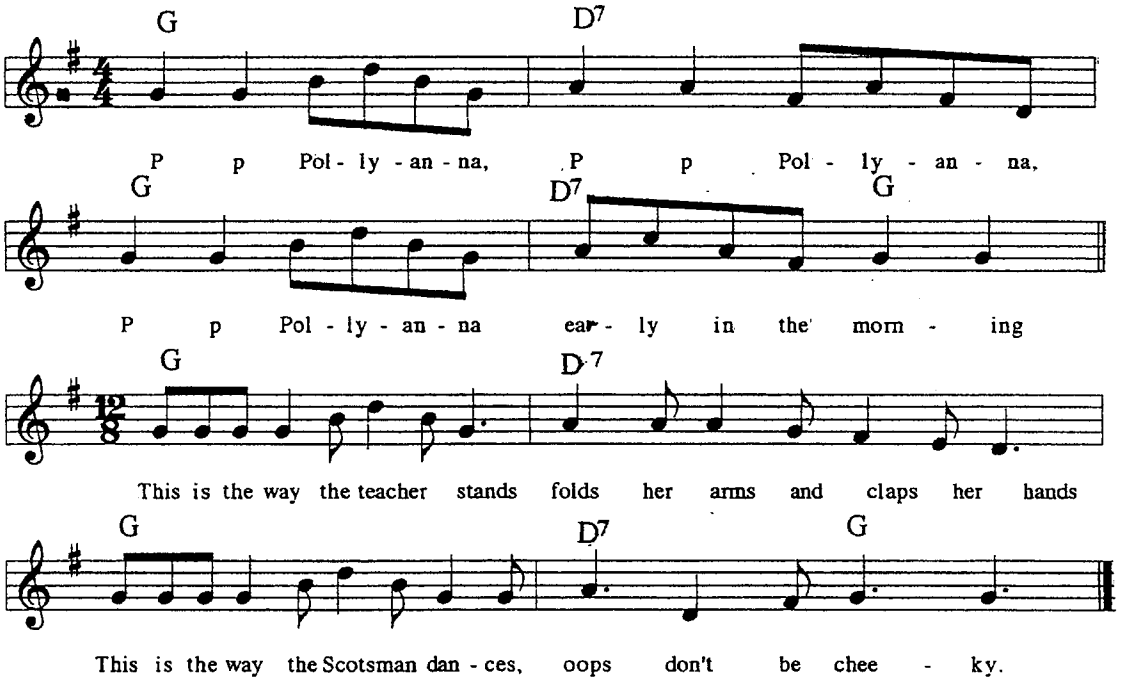
Singing adds extra lift to rhythmic games. The simple pleasure of singing disguises the fact that the children are mastering various skills and concepts of music.

All the songs in this book are recorded on the CD, *Children's Songs*: Perth: MASTEC, Edith Cowan University.

3.1 *P-P-Pollyanna* is suitable for lower primary children.

P-P-POLLYANNA

Concept: Rhythm **Sub-concept:** Beat **Skill:** Moving



Children stand in a circle and one is chosen to be Pollyanna. She walks around the circle in time to the beat, stopping at the word "morning".

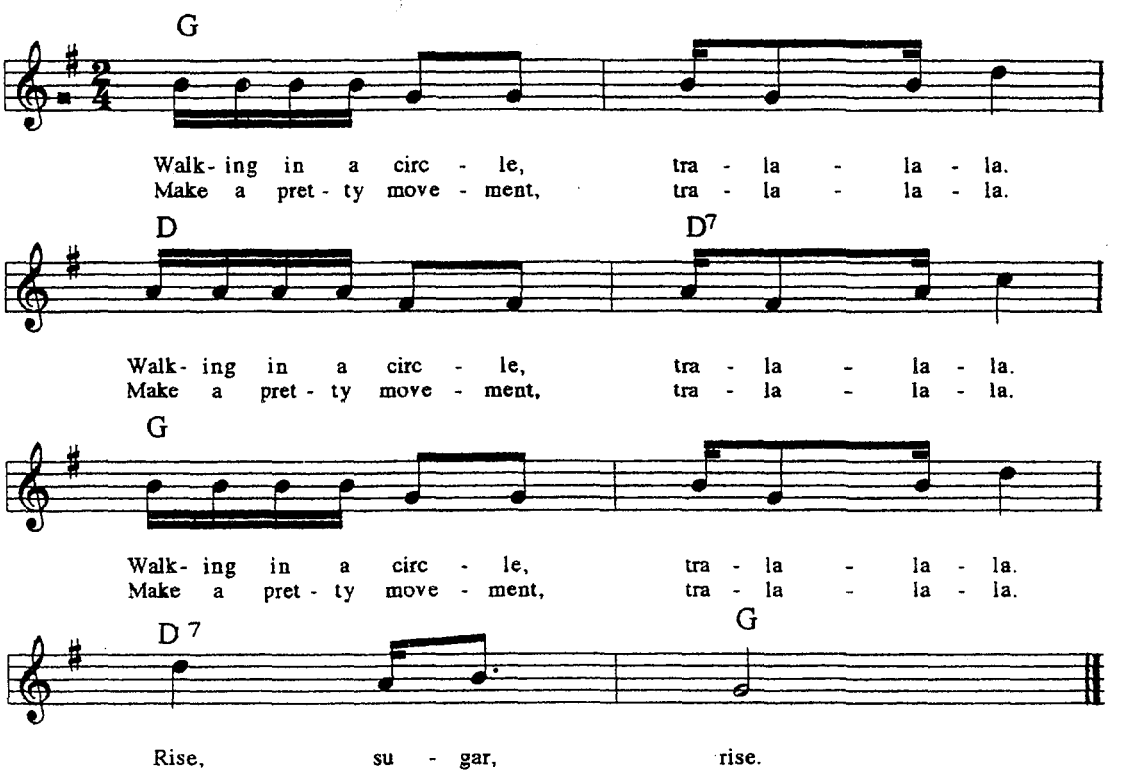
Facing the person she has stopped in front of, Pollyanna acts out the words (folds arms, claps hands, dances heel and toe with slight hop). The partner copies.

Both children then start off stepping the beat round the circle until they each stop in front of a partner. Each time the number of Pollyannas doubles, so that soon everyone is moving.

3.2 ***Rise Sugar Rise*** leads on logically from ***Follow the Leader***, but it alternates set circular movement to the beat, with free creative movements by Sugar. It is suitable for lower primary.

RISE SUGAR RISE

Concept: Rhythm **Sub-concept:** Beat **Skill:** Moving
Form Verse Creating

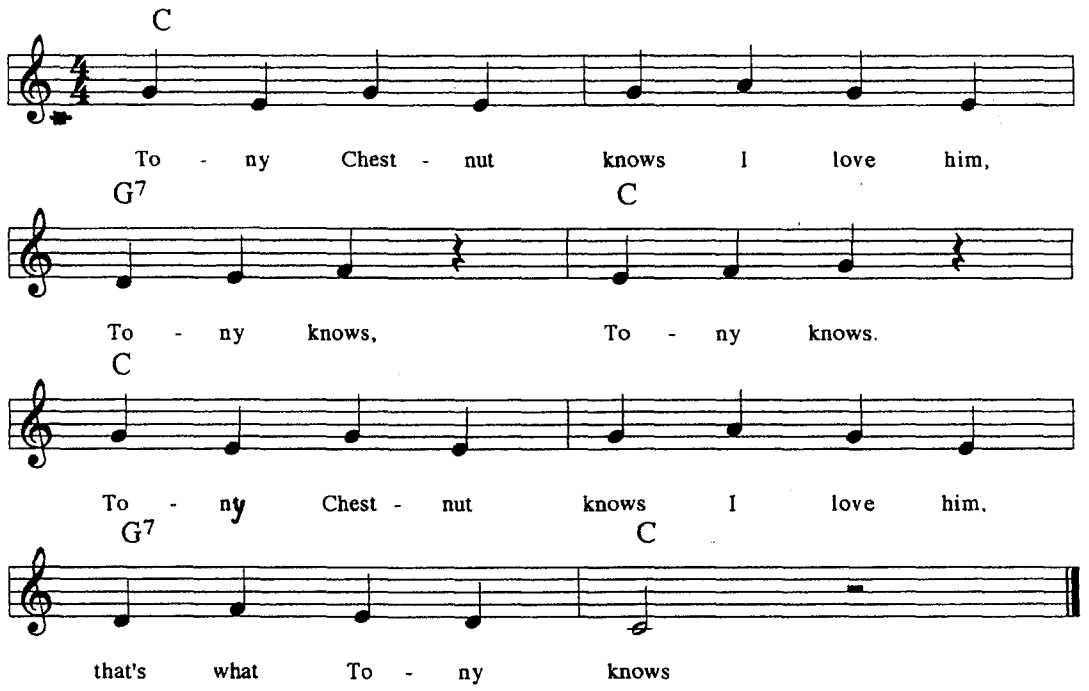


All children hold hands and circle around to the beat for one verse. One child standing in the middle is "sugar", who moves freely to the beat in the second verse. All the other children stand still and imitate the sugar's movements.

3.3 Sequencing of movements to the beat leads to later awareness of formal structures. A good example is ***Tony Chestnut*** which takes advantage of ambiguity of meaning in some words in the English language. It is also a good physical education warm-up exercise.

TONY CHESTNUT

Concept: Rhythm **Sub-concept:** Beat **Skill:** Moving



Tony	Touch toes then knees
Chestnut	Touch chest and then top of the head
knows I	Touch nose then point to chest
love him	Hug yourself and then point outwards

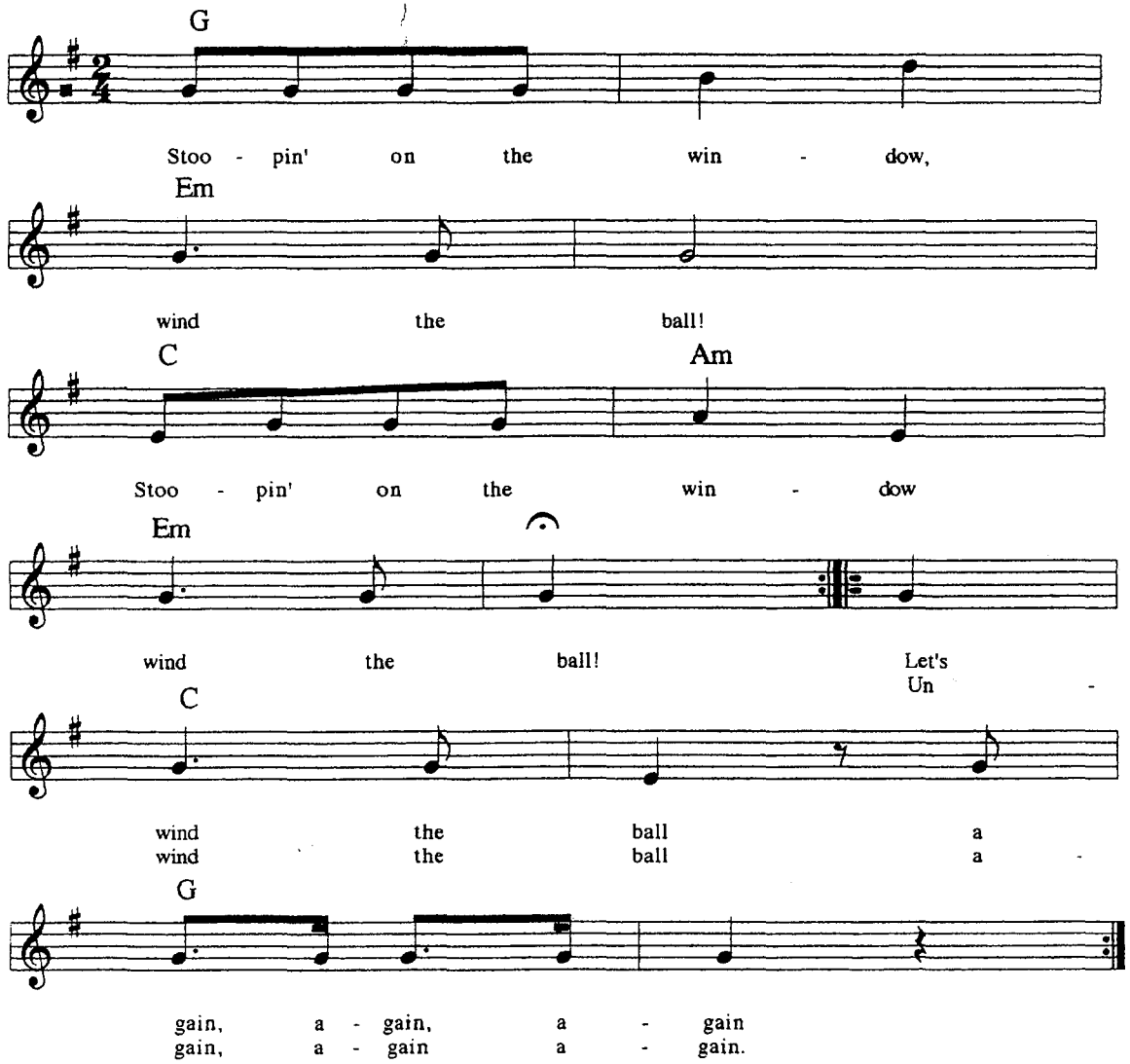
3.3.1
Exercise

Find another simple song where the words have ambiguous meanings. Work out a series of actions that reflect the alternative meanings of the words.

3.4 Spiral movements add 'something extra' to the interest level without adding further difficulty. ***Stoopin' on the Window*** is more suited to middle primary while ***Round, Round, Round We Go*** (p.`11 ***Teacher's Manual Children's Songbook*** by D. Hoermann) is suitable for lower primary. The actions are the same.

STOOPIN' ON THE WINDOW

Concept: Rhythm **Sub-concept:** Beat **Skill:** Moving

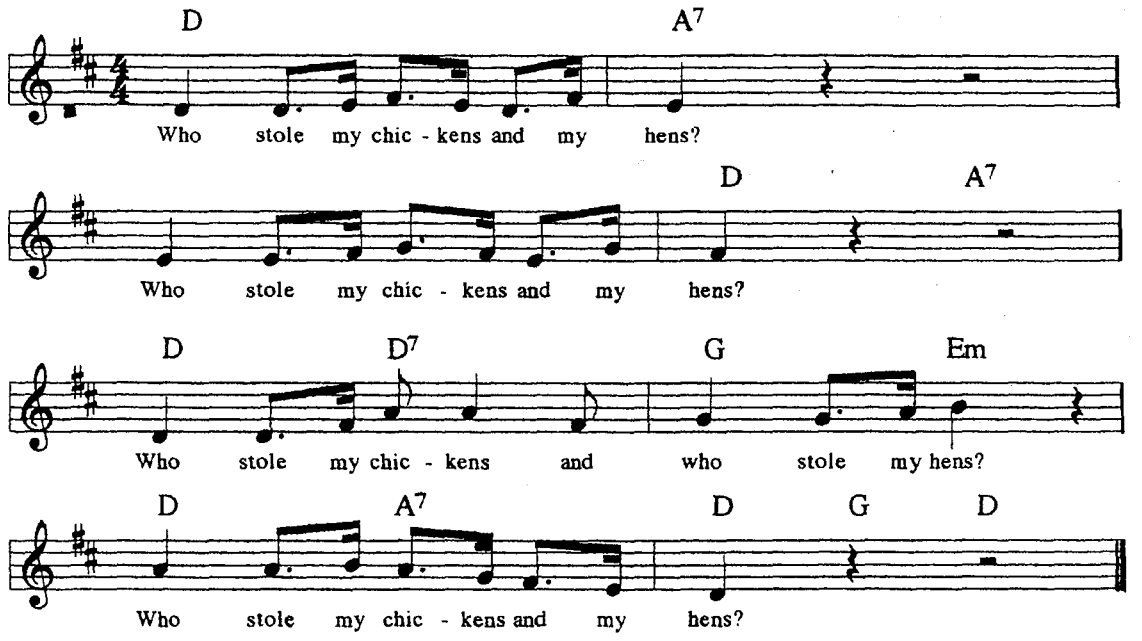


Children stand in a circle holding hands with one child chosen as leader. The leader then walks to the beat making ever smaller circles until he reaches the centre, when he reverses and unwinds the spiral which has been formed by all the children who have followed him, still holding hands. It is important not to accelerate.

3.5 Complicated hand clapping with a partner gives an energetic vitality to simple beat control such as in ***Who stole my chickens and my hens?*** which is suitable for middle primary. There are many variants to the hand actions - why not make up your own? You could also add your own lyrics

WHO STOLE MY CHICKENS

Concept: Rhythm **Sub-concept:** Beat **Skill:** Moving



Actions with partner:

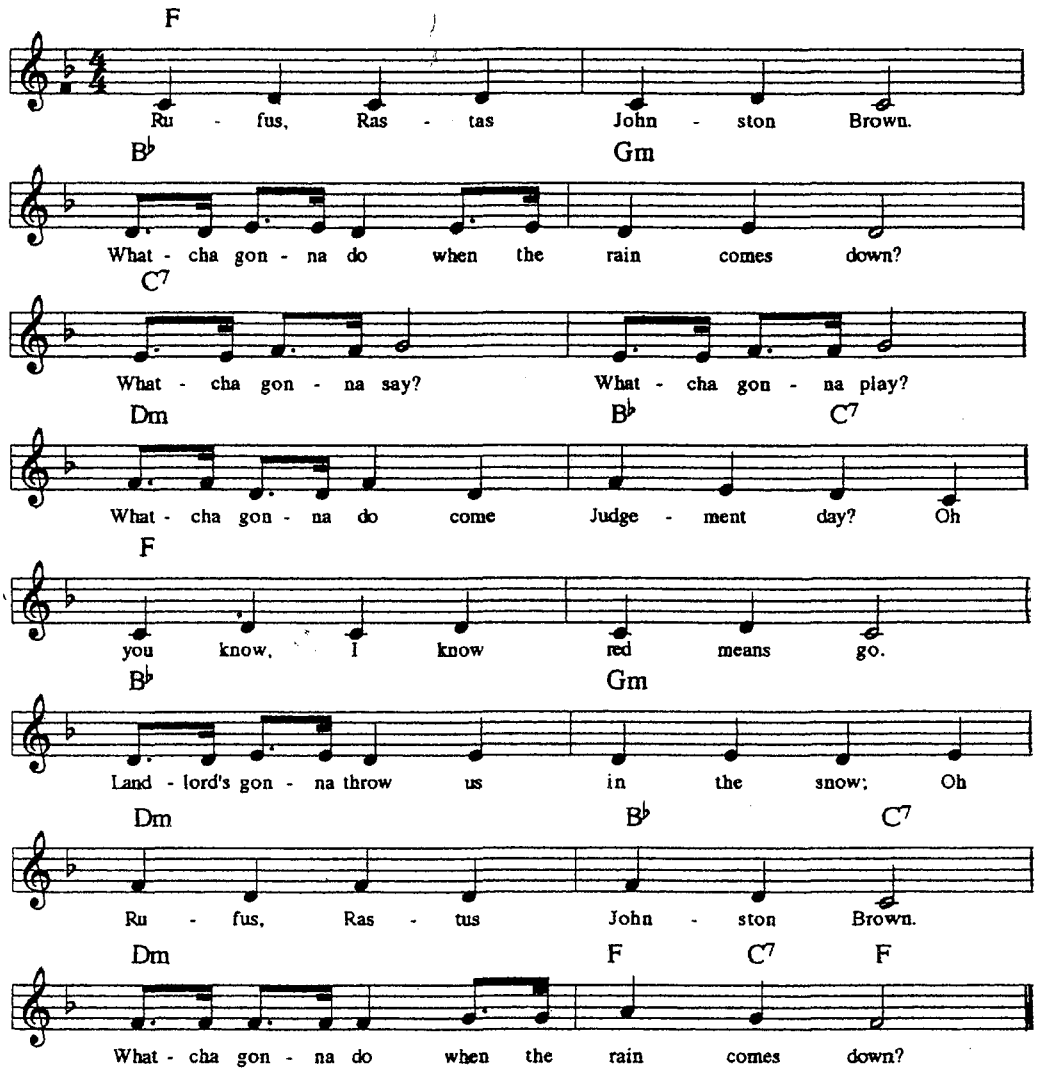
slap own sides
clap right hand with partner
slap own sides
clap left hand with partner
slap own sides
clap both hands with partner
clap own hands
click fingers above head.

For a more challenging example try the action song; "Four White Horses" in Australian Broadcasting Corporation. (1995). *The Sing Book.* Australia: ABC.

3.6 The next activity is similar but slightly more difficult and so is suitable for upper primary children.

RUFUS RASTUS JOHNSTON BROWN

Concept: Rhythm **Sub-concept:** Beat **Skill:** Moving



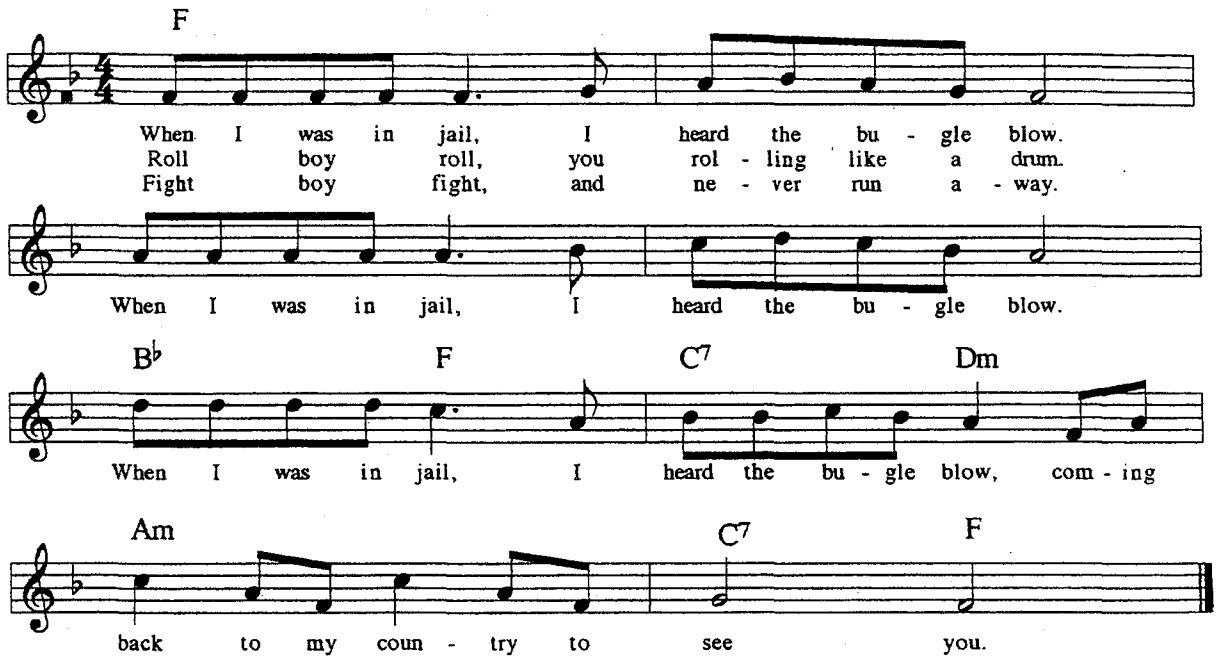
Actions with partner:

clap own hands together
clap right hands high
clap own hands together
clap left hands low
clap own hands together
clap both hands with partner
clap own hands
touch backs of hands with partner.

3.7 Passing an object to the beat transfers the control of beat from gross body movement to a more refined level of coordination. It helps prepare children for instrumental playing skills. If a child misses a beat, a pile of objects could appear in front of him/her as all the others continue passing on the beat.

WHEN I WAS IN JAIL

Concept: Rhythm **Sub-concept:** Beat **Skill:** Playing



All children kneel in a circle. One has a pile of objects (stones, sticks, bean bags etc) in front of her.

Verse 1: Leader uses one object to beat the time on the floor.

Verse 2: Leader passes objects one by one on beats 1 and 3. As a child receives the object it is passed around the circle. Do not accelerate. Eventually all objects will be moving around the circle simultaneously.

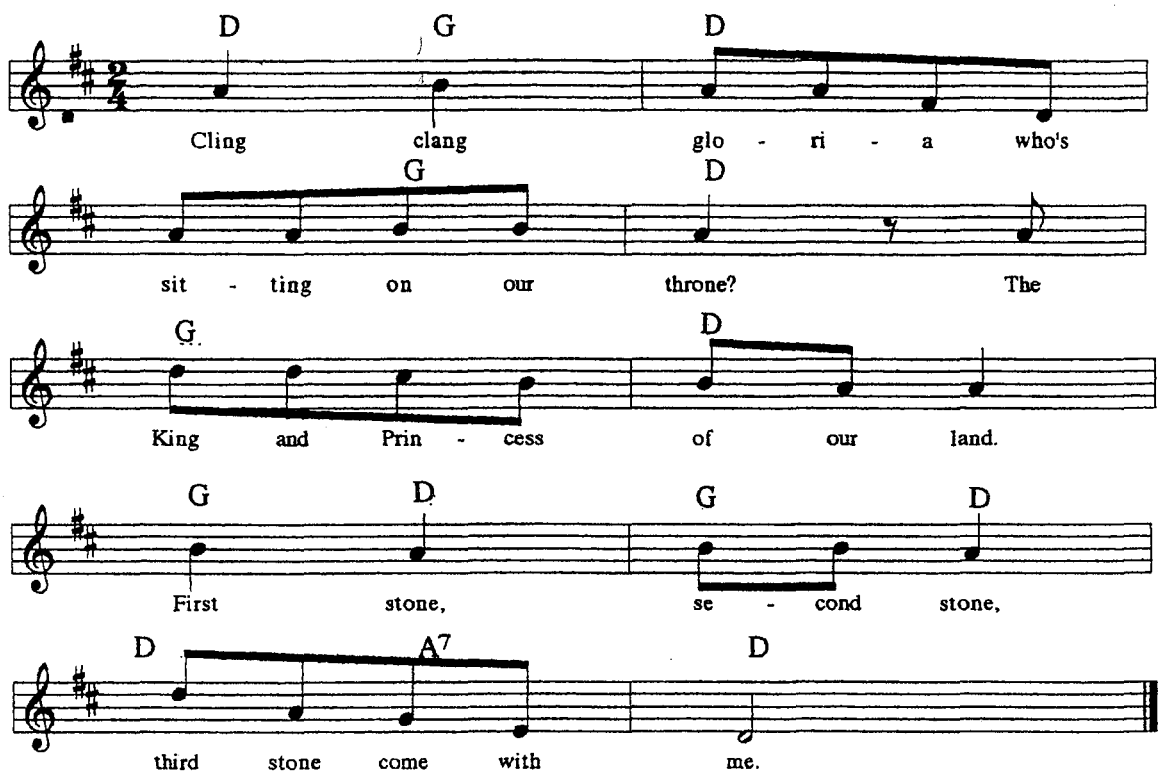
Verse 3: Change direction.

For other examples of Stone Games, i.e., games where an object is passed to the beat of the song, try Al Citron (double stone game from Latin America) and Obwisana, from Ghana.

3.8 *Cling Clang Gloria* is a structured game which depends upon strong beat control to work well. It also has incidental mathematical interest as it uses ordinal number.

CLING CLANG GLORIA

Concept: Rhythm **Sub-concept:** Beat **Skill:** Moving



Children stand in a circle with one outside.
The player outside the circle is the rescuer who will remove the stones of the tower (people in the circle) until only one is left. That remaining person is the King or Princess who is now free to escape the tower.
On the words "first stone, second stone, third stone", the rescuer (who is stepping to the beat) taps three people who join him outside the circle.
The last person left now becomes the rescuer.

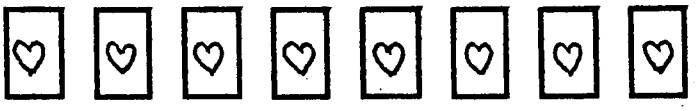
All those who are 'out' stand in an outer circle and sing the song.

4.0 READING AND WRITING RHYTHM

When children have mastered moving and singing to the beat, they are ready to read it.

4.1 Take any song with a clear eight beat phrase, e.g.
Hot cross buns, hot cross buns or
Who stole my chickens and my hens?

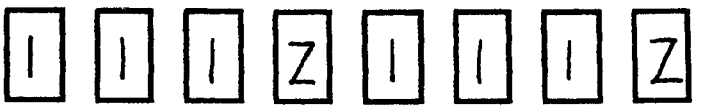
Choose eight children and stand them in a straight line, side by side. Give each a heart card which represents a beat, and point to each as the song is being sung.



Substitute a beat card for each child.

4.2 Children are then made aware of rests. The words may stop, but the beats do not. Children may clap the beats and gesture sideways (or put fingers to lips) for the rests.

Hot cross buns Hot cross buns

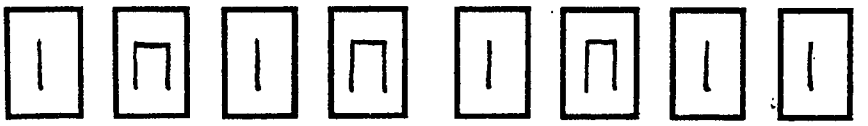


4.3 But some words have two syllables on the beat, so they have two quicker sounds which form distinctive rhythm patterns.
Choose eight children whose names have only one syllable. Give each child a beat card:

John Rod Jill Fred Liz Lee Don Clare

Add family names to every alternate child. Give each child an extra card to show the rhythm pattern of their family name:

John Thomas Jill Piper Liz Walker Clare Smith



4.4 There are many singing games which draw children's attention to changing rhythm patterns which are formed by new words or actions. Rhythm patterns are like a cappuccino. The milk is the beat while the froth represents the rhythm patterns. One cannot exist without the other to support it. Musically it is a symbiotic relationship.

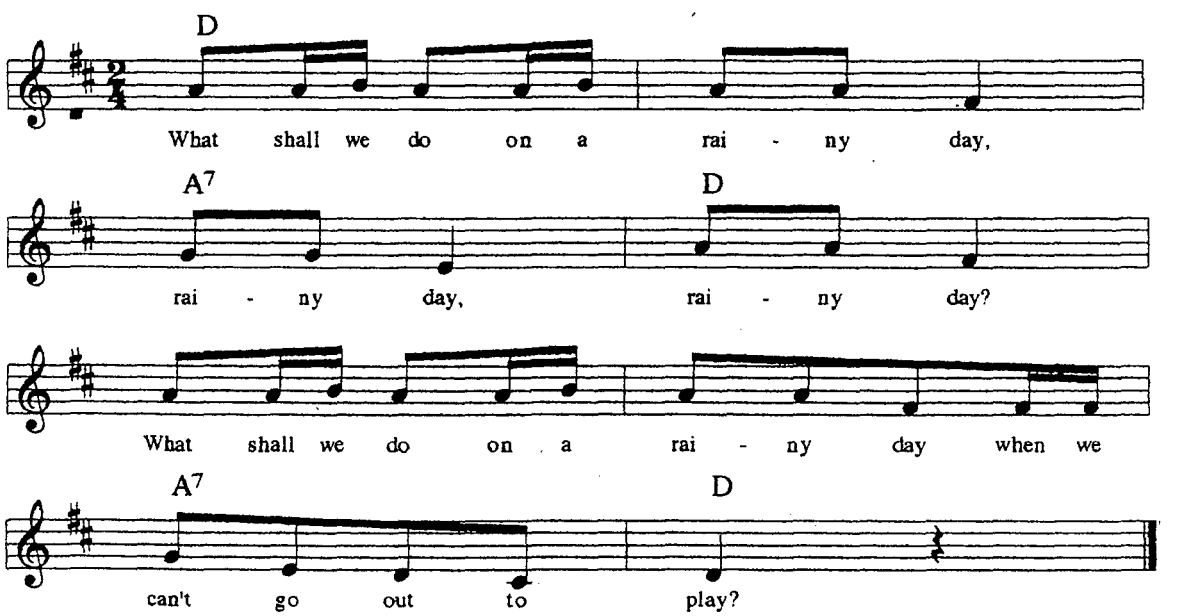
The changing rhythm patterns may be expressed purely through the use of language. Spoken language revolves around words having rhythmic shape. Change the words and you change the rhythm patterns.

The new rhythms may be reflected in the way children move or play instruments in response to something they have heard.

4.5 The ultimate expression of rhythm pattern is when children are able to create their own patterns spontaneously as in the new word patterns needed in ***What Shall We Do on a Rainy Day?***

WHAT SHALL WE DO ON A RAINY DAY?

Concept: Rhythm **Sub-concept:** Rhythm Pattern **Skill:** Singing



Verse 1: Children hold hands in a circle and walk the beat

Verse 2: One child suggests what he/she would do on a rainy day, e.g. "I would read a book" then the whole class resumes moving to the beat and singing the new words, "We would read a book on a rainy day etc"

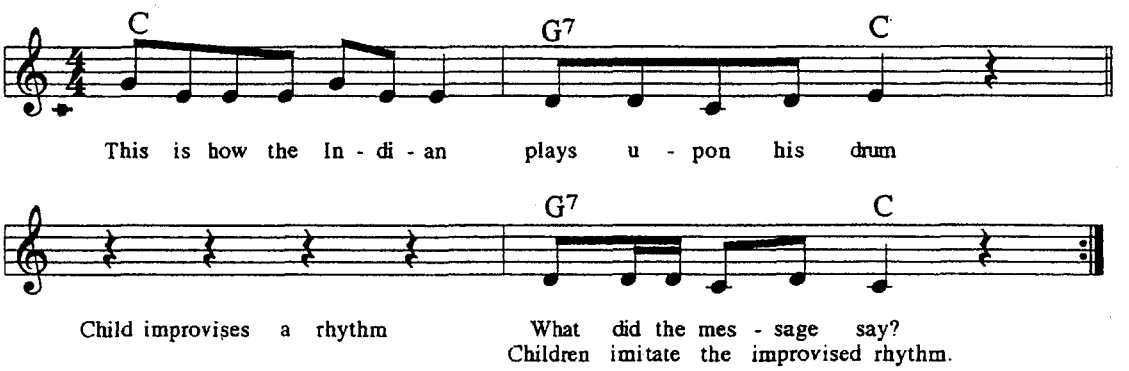
Verse 3: Another child makes another suggestion, e.g. "I would sleep", which has a very different rhythm pattern.

Each verse should have a distinctive rhythm pattern as the number of words used could differ markedly. They must fit into the space available.

4.6 The following song is suitable for lower primary children who can control the beat and are ready to explore the creative possibilities of rhythm patterns.

THIS IS HOW THE INDIAN PLAYS UPON HIS DRUM

Concept: Rhythm **Sub-concept:** Rhythm Pattern **Skill:** Playing



Verse: All the children sing the verse while patting the beat on their knees.

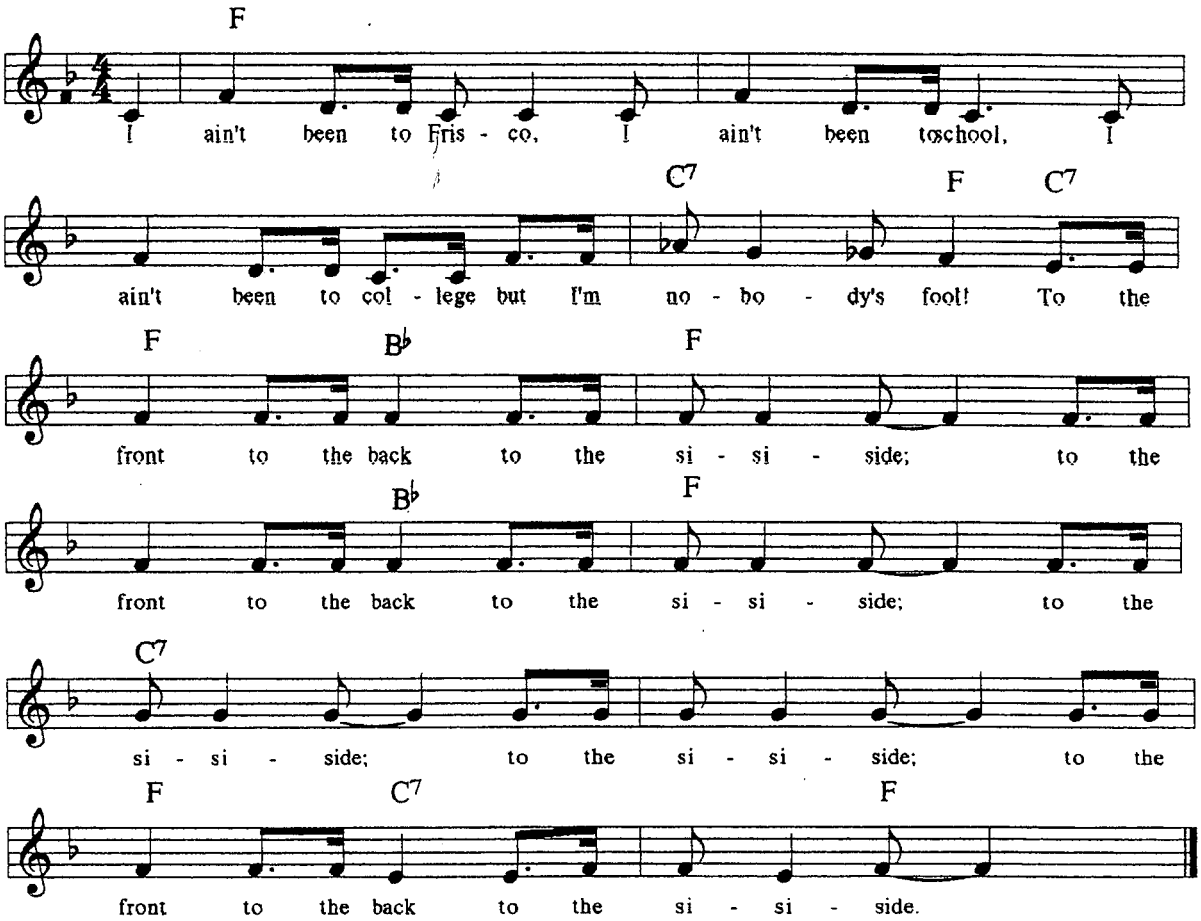
Chorus: One child creates a rhythm pattern using claves, a wood block, or a hand drum. The whole class then imitates that pattern.

4.7 The above song may be turned into an extension activity for years two or three. As each new rhythm pattern is created, it may be used as an accompanying ostinato while the children sing the next verse. It may be clapped or played on a simple non-tuned instrument, preferably a hand drum.

4.8 *To the Front to the Back* is an energetic American dancing game which requires children to respond to the rhythms of the words.

TO THE FRONT TO THE BACK

Concept: Rhythm **Sub-concept:** Rhythm Pattern **Skill:** Moving



Feet together bounce one step forward then back then to the right
On the words "si-si-side".
Repeat the actions, but going to the left.
"Si-si-side" to the right;
"Si-si-side" to the left;
Repeat first line actions.

Start doing the actions in straight lines facing each other. Partners find that they move away from each other.
When that is mastered, make a double circle. Then each child will always have a new partner for each verse. It is much more difficult though, and it is a real challenge for middle and upper primary children.

5.0 RHYTHM NAMES

Rhythm names use spoken language to give an onomatapoeic representation of rhythm patterns in music.

Note Name	Symbol	Rest	Rhythm Name	Rest
Eighth note *(quaver)*			*ti*	*si*
Quarter note *(crotchet)*			*taa*	*saa*
Half note *(minim)*			*taa-aa*	*saa-aa*
Whole note *(semibreve)*			*taa-aa-aa-aa*	*saa-aa-aa-aa*
			Ti-ti	
			Ti-ti-ti	
			Tika-tika	
			Ti-tika	
			Tika-ti	
			Taam	
			Taa-aa-aa	
			Taam-ti	
			Tim-ka	
			Tripleti	

5.1
Exercise

Say the following rhythms and then try to clap them:

Taa taa ti-ti taa ti-ti- ti-ti taa-aa

Ti-ti taa taa ti-ti taa-aa taa taa

6.0 METRE

Music has rhythm which is an arrangement of strong and weak sounds. There are many different possible combinations which contribute to the distinctive mood of any piece of music. This rhythmic arrangement of weak and strong sounds is called ***metre***.

6.1 Accent

Each song has a regular beat and the first beat in the bar is stronger than the others. This stronger beat is called the ***accent***.
In the spoken game ***Alice Springs*** (see 2.2 of this chapter) children become familiar with some words being stronger than others. These strong words are the accents which control ***metre***.

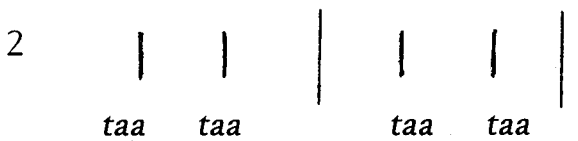
6.2 Time Signature

The accent is followed by other weaker beats to form regular clusters which are reflected in the ***time signature***. A number code tells us how many beats there are in each cluster. This identifies the ***metre***.

There are two numbers in each time signature. The top number tells us how many beats there are in each cluster. The cluster, which usually starts with a strong beat, fills a ***bar*** in the music.

6.3 To introduce children to time signatures it is only necessary to talk about the top figure in the early stages. For example, ***What shall we do on a rainy day*** (see 4.5 this chapter) has two beats per bar.
The beat pattern is ***strong weak; strong weak***, so the time signature has a two on top.

If rhythm names are used (see 5.0 this chapter) it would be ***two taas*** per bar. It could be written like this:

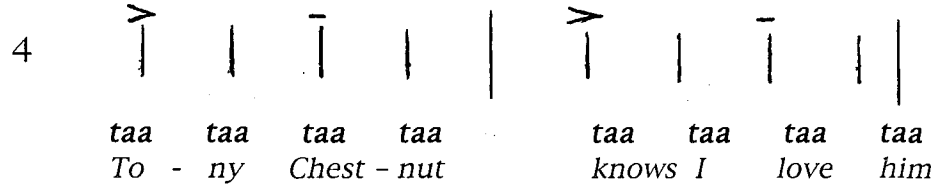


Later on this could be shown as two quarter note beats in each bar written like this to show the value of the beats:

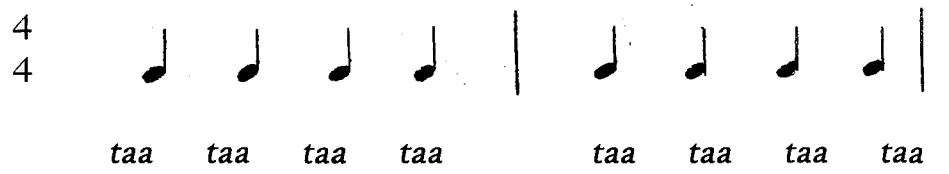
In this time signature the top number tells ***how many*** while the lower number tells ***what type*** of note forms the beat - in this case there are two **quarter notes** in each bar.

6.4 Several commonly used time signatures are used in this book. If a song has a different time signature, it means that the music has a different rhythm. ***Tony Chestnut*** (see 3.3 this chapter) is a good example of the most common metre.

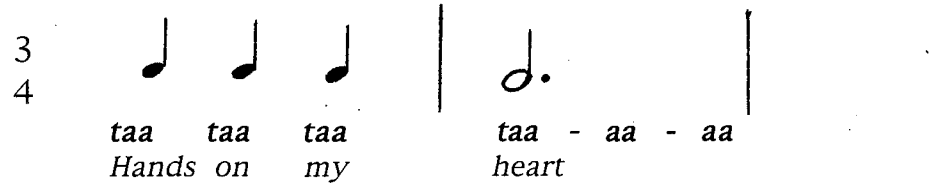
If there are four beats in a bar, the beat pattern could be shown as ***strong weak medium weak.***



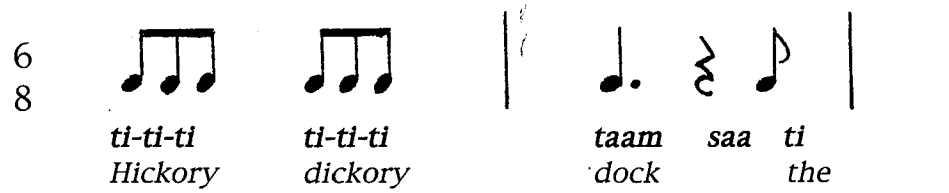
As it uses quarter notes it will be written :



6.5 Another commonly used time signature has a metre with three beats per bar. This has a very different rhythmic feel which makes you feel as though you want to dance. It is the ***waltz rhythm*** which has the beat pattern ***strong weak weak.*** Two songs in this book with this metre are ***Hands on myself*** (see 1.5 Chapter 5) and ***On top of old smokey*** (see Chapter 11)

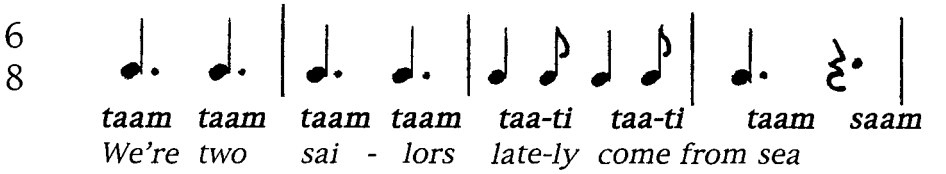


6.6 In nursery rhymes we frequently find the skipping rhythm which is a natural part of the English language. Such nursery rhymes as ***Hickory Dickory Dock***, and ***Humpty Dumpty*** have a lilting skipping quality to their rhythm. This is the compound metre which is written:

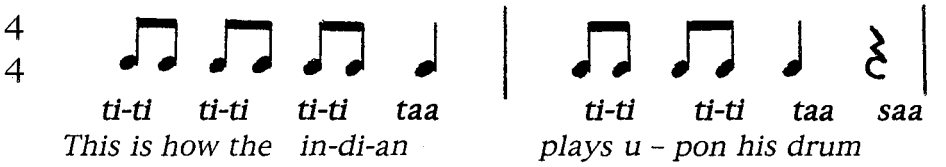


In this song there are six **eighth notes** clustered in threes in each bar.

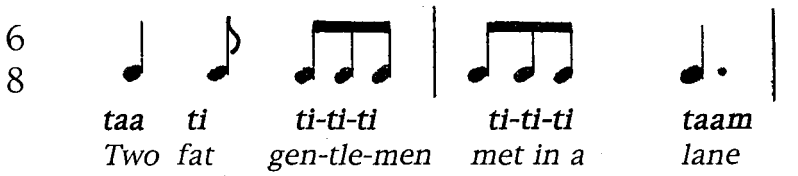
The skipping metre also may be seen in ***Wishy washy*** (Chapter 5, 1.9).



Compound metre has three eighth notes per beat instead of the simpler two eighth notes per beat when quarter notes are the basic beat. For example, ***This is how the indian*** (see 4.6 this chapter) is a simple metre, with eighth notes running in pairs. It has a sturdy plodding quality.

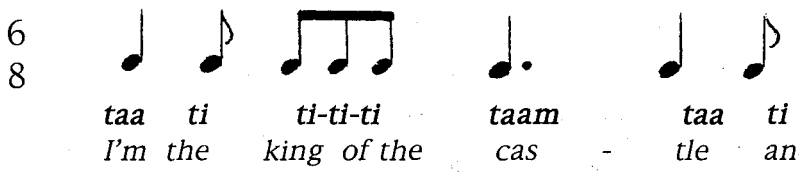


On the other hand the compound metre song ***Two fat gentlemen*** (see Chapter 11) has eighth notes running in threes.



This song skips along because of the eighth notes being grouped in threes.

A nursery rhyme which has a compound metre is ***I'm the king of the castle*** (see Chapter 11)



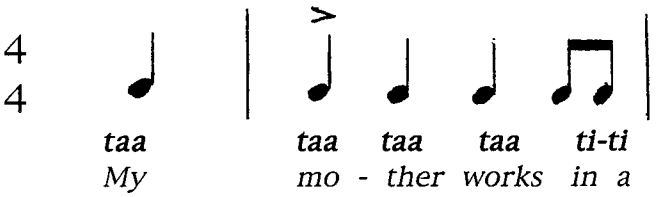
6.7
Exercise

Find four songs which have different time signatures. Create body percussion patterns which reflect the meter of each song. Make sure that the accent is shown with a stronger sound. In pairs, have one person sing the song and the other play the body percussion pattern to the beat.

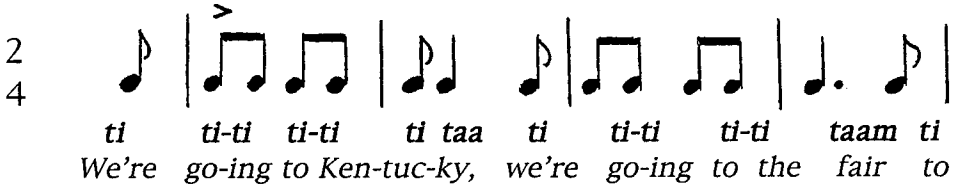
6.8 ANACRUSIS (the upbeat)

In English language songs we frequently find word patterns which do not start on an accent. That is a natural feature of English and was apparent in Shakespeare's plays. He liked using the meter ***Iambic pentameter*** which starts with a weak rather than a strong beat. In music this is called ***anacrusis.***

My mother works in a baker's shop (1.4 this chapter) is a clear example. The first strong word is ***mother,*** so it is an accent which is first in its bar. It has four beats in its metre and starts like this:



Another example of ancrusis, but with a metre of two beats per bar, is the song ***Kentucky Fair*** (1.11 Chapter 5). It starts like this:



If a song starts with anacrusis, the final bar has to match up with the incomplete first bar to equal the time signature. In ***Kentucky Fair,*** the first bar is a single eighth note, while the final bar is a dotted quarter note. When you add them together they equal two quarter-notes, which is what the time signature says.

6.9 Common Time

The most common metre has four quarter note beats per bar. As a form of shorthand, it is often written as a large capital C. Any song with four quarter note beats per bar may be written with a ***common time*** time signature. In this book you will find that there are no songs with the alternative time signature.

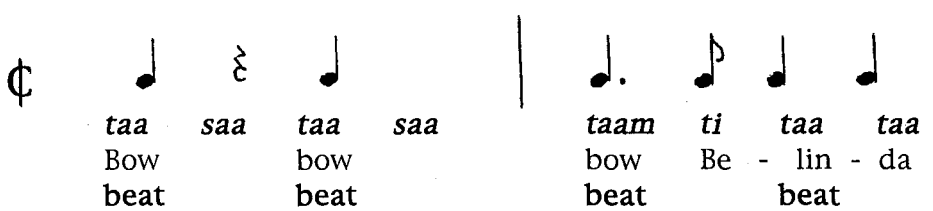
6.10 Cut Common Time

If a common time song is brisk, it may be easier to conduct it with two big beats per bar, instead of trying to fit in four quick beats. In this case, the time signature may be written as ***cut common***, a capital C with a vertical line through it ¢. It works the same way as cancelling down in arithmetic. Both numbers in the time signature are cancelled down:

4 = 2
4 = 2

C = ¢

You end up with two beats per bar which move along briskly. Examples of this metre are ***Clocks*** (Chapter 11) and ***Bow Belinda*** (see 2.0 Chapter 5).



6.10.1 Exercise

Sing ***Bow Belinda*** and try to accompany it with four claps per bar.
Now try to accompany it with a slower stamp-clap pattern in each bar.
You will find that the song moves more briskly with the second pattern.
The cut common metre adds vitality to the music.

Now use non-tuned percussion instruments to play a similar pattern.
Use a stronger sounding instrument for the accent and a softer sounding instrument for the subsidiary beat.

6.10.2
Exercise

Select from the songs and activities studied in this chapter. Identify the main musical ideas being developed and match them to one or more of the arts outcome strands. You may like to revisit the information in Chapter 1 on the Outcome Statements.

CHAPTER 5: FORM

Form is the structure of music, the way the music is put together by the composer. Children should learn to work out how a piece of music is put together.

Listening *is a crucial skill which has ramifications for all schooling. Simple movement games can teach children how to* ***listen*** *intently and so focus their attention. Awareness of the structural elements of music should follow from a carefully programmed series of movement activities.*

1.0 The basic building block of Form is ***phrase.***
Just as in spoken language, music has a logical grammatical aspect.

1.1 Echo activities may be used to introduce the feel for phrase at a miniature level. The teacher can start with small four-beat rhythm patterns which children then imitate. Don't limit yourself to clapping - take advantage of all the body sounds such as:
Clap hands; slap sides; click fingers; stamp feet; clap cupped hands.
Whatever the teacher does, the children should copy, without missing a beat.

e.g. *Teacher:* *Children:*

Teacher: *Children:*

When children are able to echo four-beat patterns fluently, increase the length of the pattern to eight beats. Gradually the children's musical memory is stretched.

1.2 Repeat the echo patterns with sung patterns using sol-fa.

e.g. *Teacher:* ***s - m - s - m*** *Children:* ***s - m - s - m***

Teacher: ***s - l - s - m*** *Children:* ***s - l - s - m***

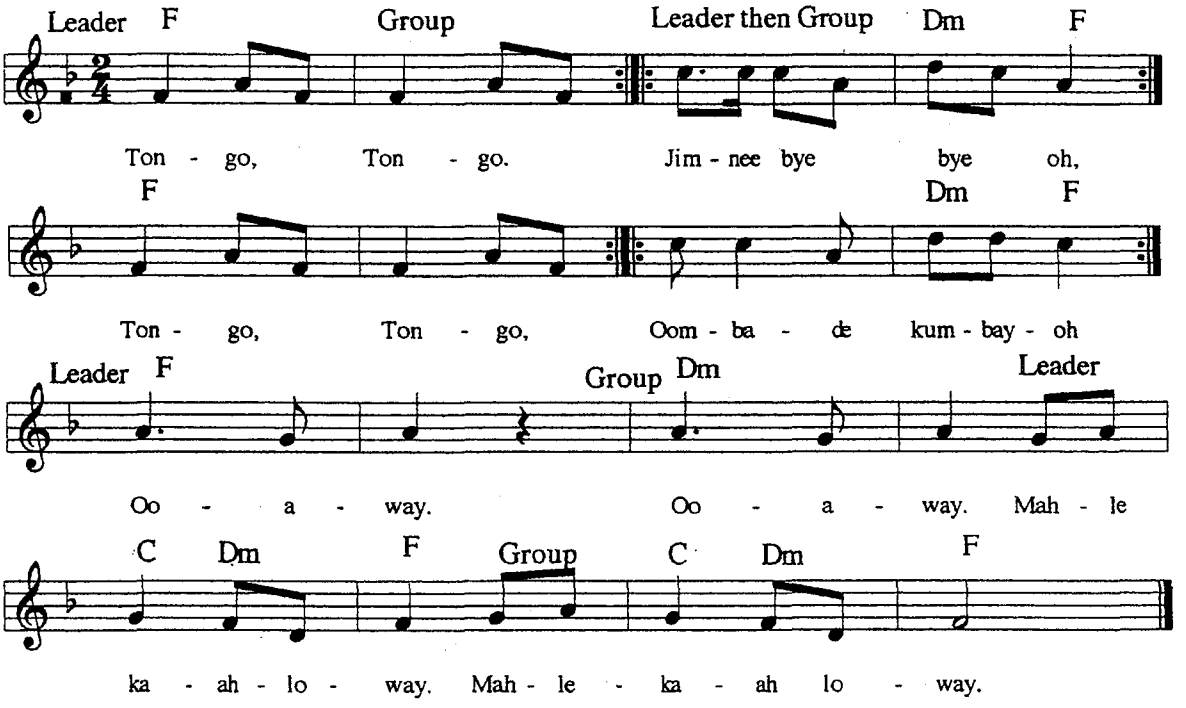
Teacher: ***s - ll - ss - mm*** *Children:* ***s - ll - ss - mm***

1.3 ***Tongo*** is a song which is built on echoes. Once the song has been mastered, selected children can be given tapping sticks which they use to accompany the song. The teacher models a short pattern which those children then echo as the song is sung.

Children are made aware of ***phrase*** as the smallest component in Form through taking part in this song. Not only do they echo a melodic pattern (Melody), but they also echo a rhythmic pattern (Rhythm) through playing their instruments.

TONGO

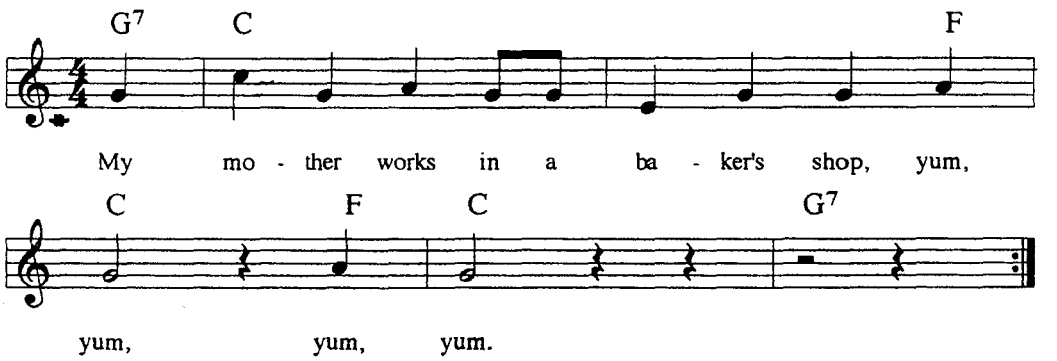
Concept: Form **Sub-concept:** Echo **Skill:** Sing/Play



1.4 Children need to develop their musical memory, and a useful game which achieves this is ***My Mother Works in a Baker's Shop.*** Each successive verse adds another member of the family, and so the children must remember increasingly long pieces of information. Of course the song may be adjusted to include the members of any student's family. Once the children's collective memory has been 'stretched' sufficiently, more complex games may be attempted.

MY MOTHER WORKS IN A BAKER'S SHOP

Concept: Form **Sub-concept:** Sequencing **Skill:** Moving/Singing



Verse 2: My sister works in the hairdressers. Tweedle-dee, tweedle-dum; yum, yum; yum, yum.

Verse 3: My father works at the rubbish tip. Phoo-ee; tweedle-dee, tweedle-dum; yum, yum; yum, yum.

Verse 4: My grandmother works at the telephone exchange. Hello, how are you? What's your name? Goodbye; phoo-ee; tweedle-dee, tweedle-dum; yum, yum; yum, yum.

Verse 5: My brother works at the cowboy shop. Bang, bang Yeh haa, Prefer my horse to my car; hello, how are you? What's your name? Goodbye; phoo-ee; tweedle-dee, tweedle-dum; yum, yum; yum, yum.

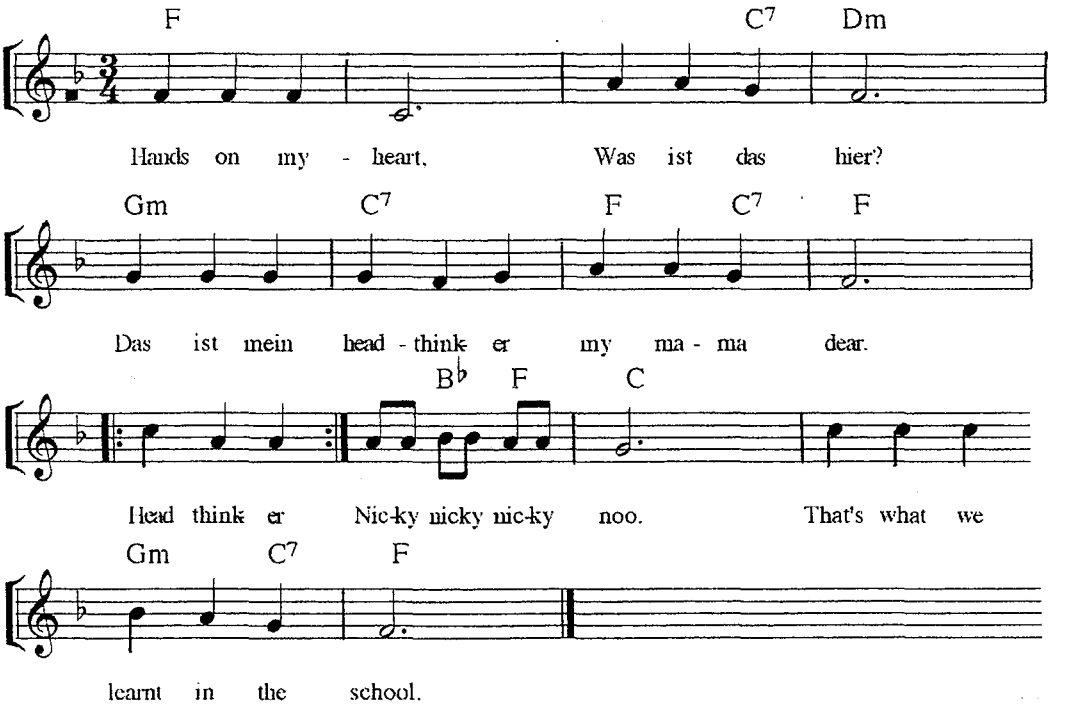
1.4.1
Exercise

Make up your own family for this song.
It might be a 'family' of tradesmen who live near each other.
Decide who will be included.
Then work out what actions will be used to describe each person.

1.5 A longer and more complex sequencing song is ***Hands on my Heart.*** This is a Pennsylvania Deutsch song, using fractured German, much to the delight of some children. Once again, the class may make up its own verses using parts of the body not thought of in this example.

HANDS ON MY HEART

Concept: Form **Sub-concept:** Sequencing **Skill:** Moving/Singing



Each verse adds one more part of the body in the third line of music.

The last verse could be cumulatively;

Foot kicker, knee bender, lap sitter, bread basket, chest protector, chin chopper, mouth taster, nose sniffer, eye blinker, head thinker.

1.5.1
Exercise

In a small group create a new version of this song. Choose different parts of the body to sing about. Decide if you will start low, or high (good revision of pitch). Use creative language to describe the body parts.

Suggestions for additional songs which develop musical memory include the following:
Mr Clicketty Cane in Sanderson, A. (Ed.). (1995). Banana Splits. London: A & C Black.
The Court of King Caractacus in Australian Broadcasting Corporation. (2002). The Sing Book. Australia: ABC.
The Fireman's BBQ in Davies, S. (1993). Rainbows, Trees and Tambourines. Melbourne: Two Up Music Education.

1.6 Question and answer phrases encourage children to use their creativity. Instead of echoing the teacher's pattern, individual children reply with a pattern of their own.

e.g. *Teacher*: *Child*:

When the children have mastered the ability to create a short reply to clapped, spoken or sung patterns, they should take part in more ambitious games where they are expected to remember and imitate longer patterns.

As children get older they can remember longer pieces of rhythm pattern. It is common for children in year three to be able to hear, remember and imitate four bars of pattern and then create a suitable "answer".

1.6.1 Exercise

Use your imagination.
Work out various ways a child may use to reply to a rhythm pattern.
They could just clap; they could play an instrument; they could sing rhythm names at their chosen pitch; or they could use body movements.

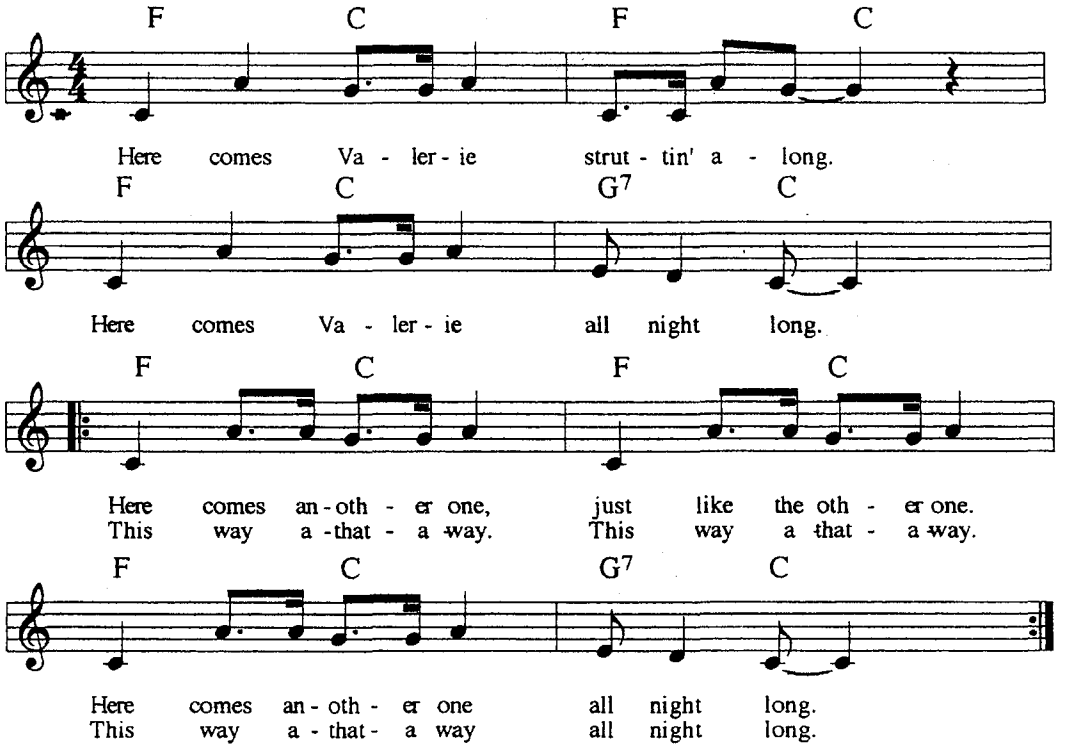
The game may be extended to become a chain, with one child's reply becoming the question for the following child.

It is important to ensure that each child takes up the same amount of time; i.e., make up your mind how many beats will control the length of the rhythm patterns being created.

1.7 ***Valerie*** is a song which requires the children to move creatively, for the length of the phrase which takes up the whole verse. It is important that each child who takes the part of 'Valerie' uses the whole phrase and does not finish too early.

VALERIE

Concept: Form **Sub-concept:** Phrase **Skill:** Moving



About six pairs of children form a long-ways set. The children on one side are nominated to be 'Valerie', and the other side will be 'the other one'.

Phrase one: The first Valerie moves creatively to the beat down the set.

Phrase two: Her partner copies her movements down the set.

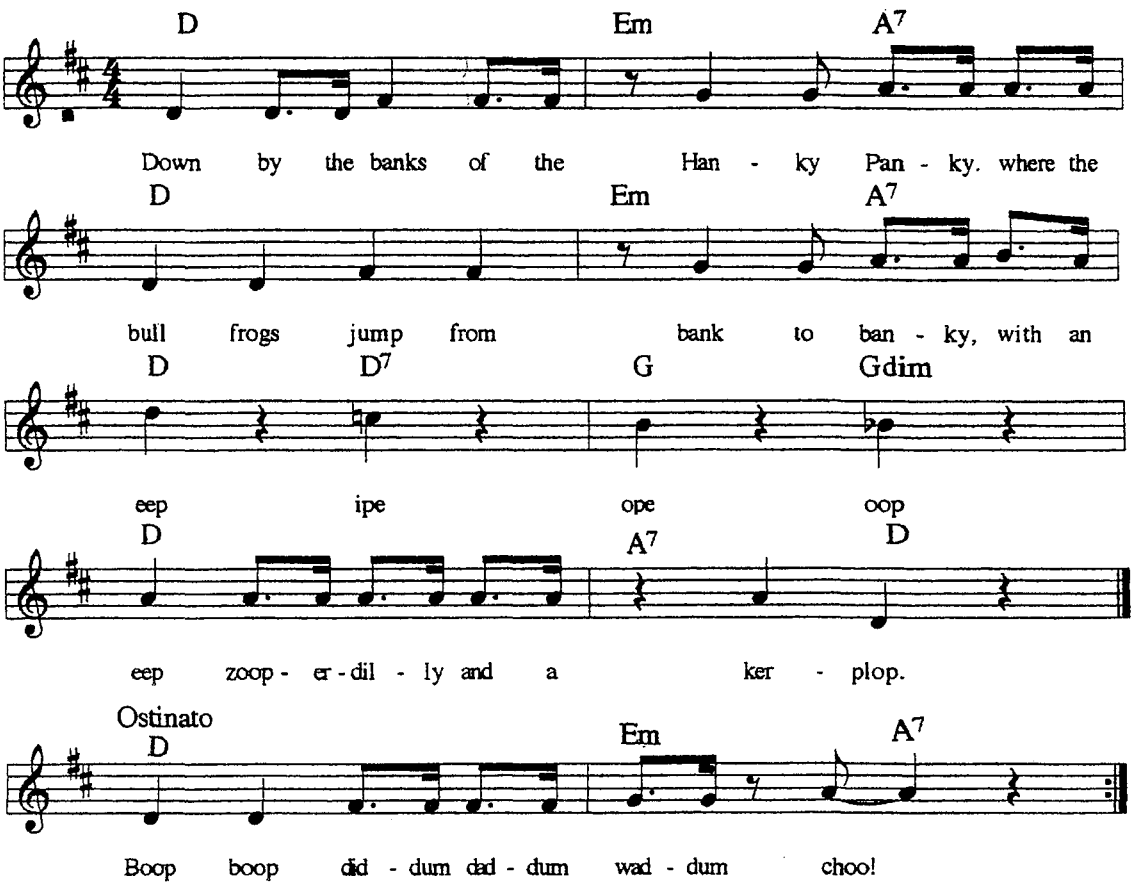
Phrase three: The new Valerie and her partner cast outwards, moving the same way that Valerie did, and lead their lines down to the bottom of the set and up the middle back to the top, ready to start again. The music for this part should be sung twice to give everyone the chance to get back to their place without hurrying.

Instead of thinking of each section as a phrase, perhaps it could be thought of as a verse; so the song could be thought of as having three short verses. But a verse is usually a larger unit which consists of several phrases, and there are other activities which help children to recognise these.

1.8 *Hanky Panky* has four phrases and the children change their actions for each one as they stand in a circle.

HANKY PANKY

Concept: Form **Sub-concept:** Phrase **Skill:** Moving



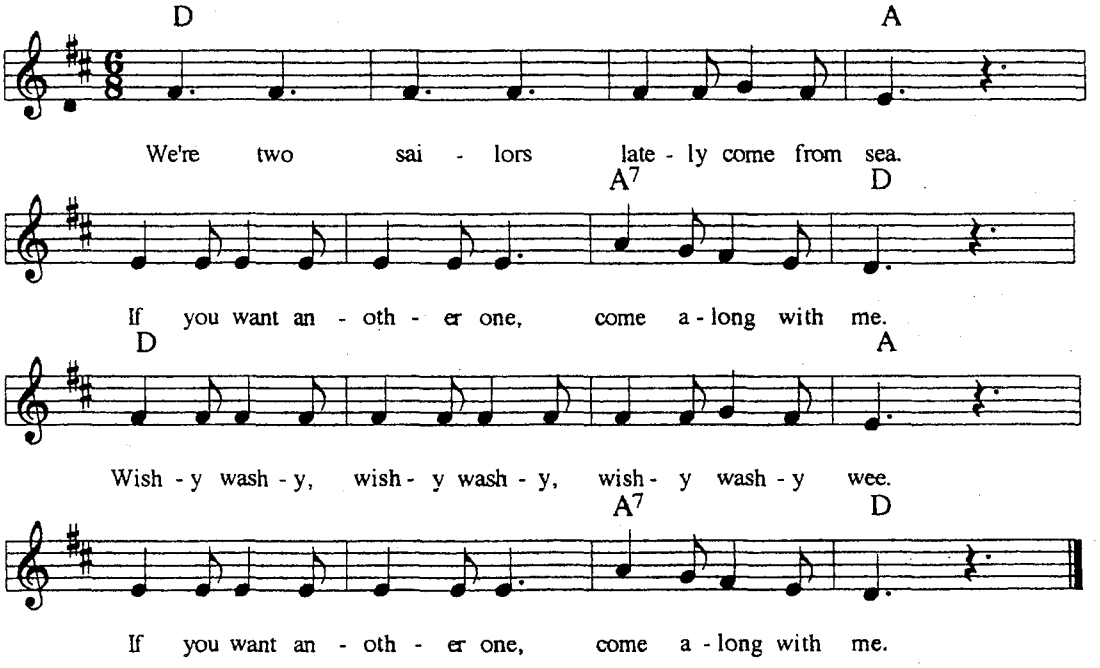
Phrase one: children crouch and bounce like bullfrogs
Phrase two: hands on floor and bounce feet from side to side
Phrase three: clap the beat on the rests
Phrase four: wiggle hands under chin and then frog leap into middle.

The song may be repeated with everyone turning around and moving outwards to the edge of the pool.

1.9 ***Wishy Washy*** is similar to the previous song, except that the final phrase is twice the length of the preceding ones.

WISHY WASHY

Concept: Form **Sub-concept:** Phrase **Skill:** Moving



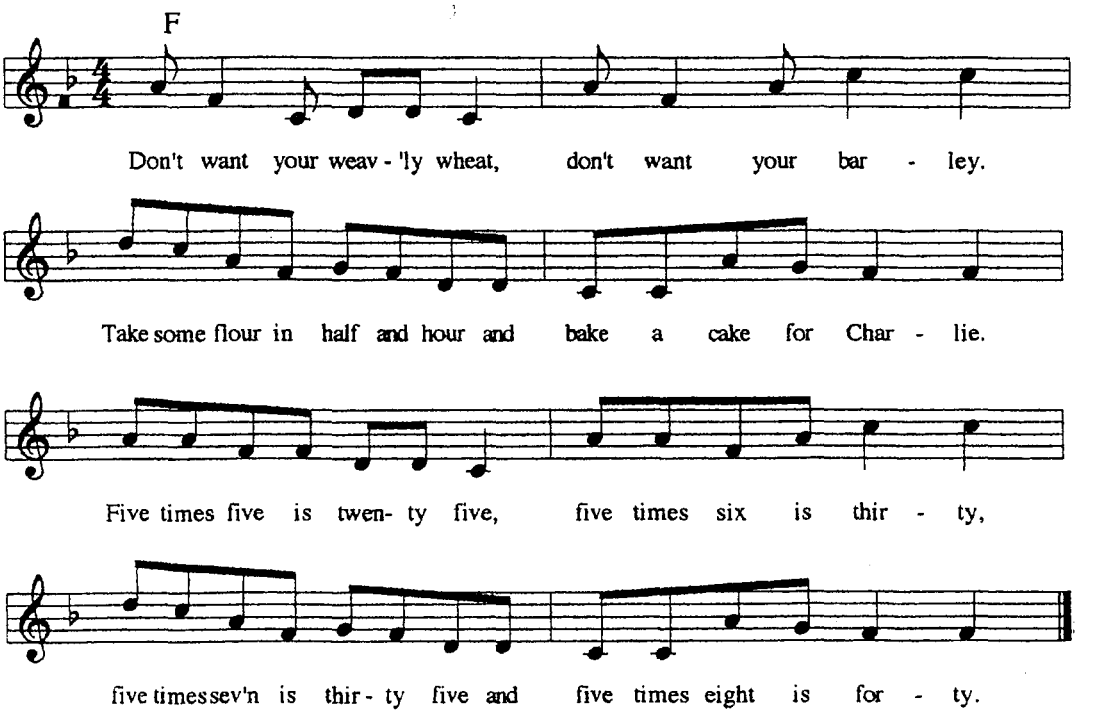
Phrase one: two children hook right elbows and skip round;
Phrase two: change to left elbows and skip round;
Phrase three: hold both hands wide and bounce from foot to foot before separating and each finding a new partner on the word "come". They will then each be ready to start again with a new partner when the verse ends.

If you have plenty of room, keep on going until everyone is dancing.
If there is restricted space, the first two dancers drop out at the end of the second verse so that there will never be more than two couples dancing.

1.10 **Weav'ly Wheat** has four phrases and the actions change for each one. Later on the song may be sung as a canon, the actions helping children to keep their place. It is a more difficult activity because children are in fours and each must remember who the leader is and the order in which they move.

WEAV'LY WHEAT

Concept: Form **Sub-concept:** Phrase **Skill:** Moving

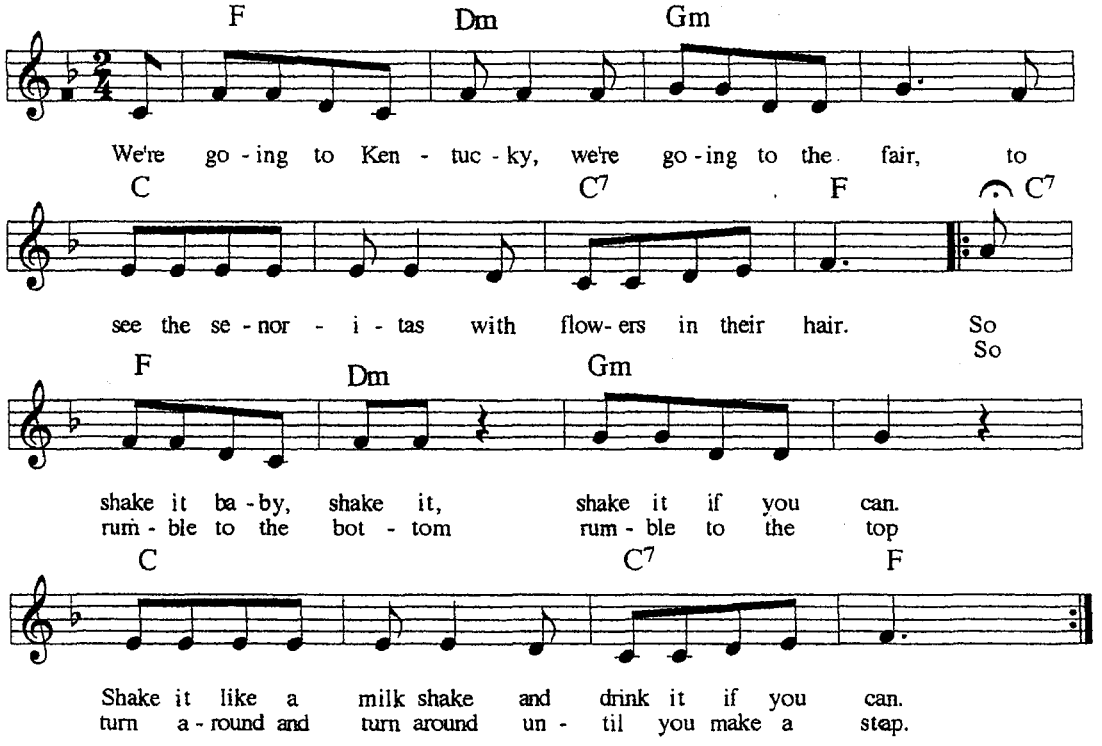


Phrase one: right hands in middle to make a star - walk around;
Phrase two: left hands in middle to make a star - walk around;
Phrase three: right hands stacks on the mill followed by left hands;
Phrase four: unstack hands keeping to the beat with each hand.

1.11 ***Kentucky Fair*** is a fun piece with all the children standing in a large circle. The leader moves around the circle, following the meaning of the words. This emphasises the link between language and melody.

KENTUCKY FAIR

Concept: Form **Sub-concept:** Phrase **Skill:** Moving



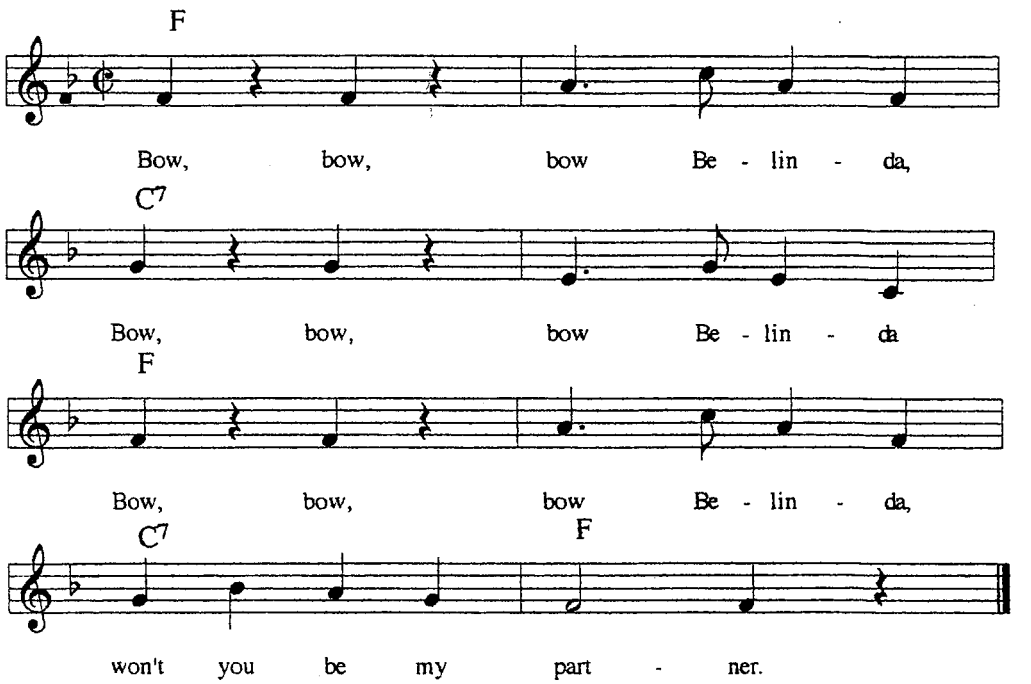
Phrase one: leader walks to the beat round the inside of the circle;
Phrase two: leader faces partner and shakes a milk shake and 'drinks' it;
Phrase three: partners 'rumble' down to the floor and up again;
Phrase four: partners turn round and round and clap on the word "stop".
New leader takes over. You may now have as many leaders as you like working simultaneously.

For more examples of phrase structure see -
Goodkin, D. (1997). *A Rhyme in Time.* USA: Warner Bros Publications.

2.0 Verses are larger units than phrases. An example of an activity song which is made up of four distinct verses is ***Bow Belinda.***

BOW BELINDA

Concept: Form **Sub-concept:** Verses **Skill:** Moving



Children form a double circle.

Verse one: *Bow, bow, bow Belinda*
bow to partner three times;

Verse two: *Right hand out, oh Belinda*
link right hands and walk around partner;

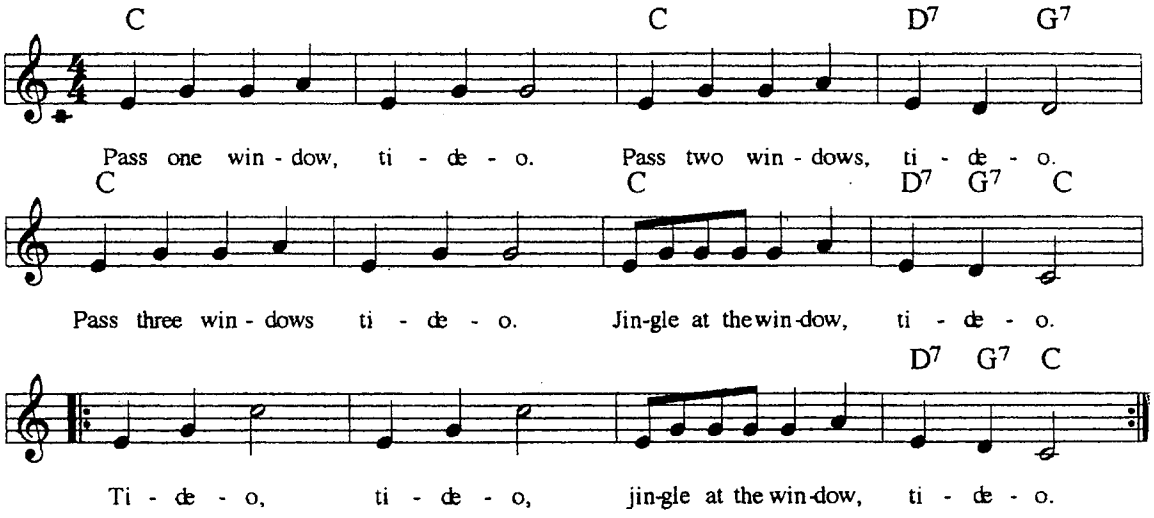
Verse three: *Left hand out, oh Belinda*
link left hands and walk around partner;

Verse four: *Promenade home, oh Belinda*
promenade hold, walk with partner around the circle.

3.0 A more complex form is created when each verse is followed by a chorus. This may be called a Binary Form, or just Verse/Chorus. ***Tideo*** hasverse which is made up of four short phrases, followed by a chorus in which everyone participates.

TIDEO

Concept: Form **Sub-concept:** Verse/Chorus **Skill:** Moving



Children form a large circle joining hands held high to make windows. One child stands outside the circle.

Verse:

Phrase one: child walks in through one window;
Phrase two: child moves out through the next window;
Phrase three: child moves in through the next window;
Phrase four: child faces the next child in the circle and they jingle their hands at each other.

Chorus:

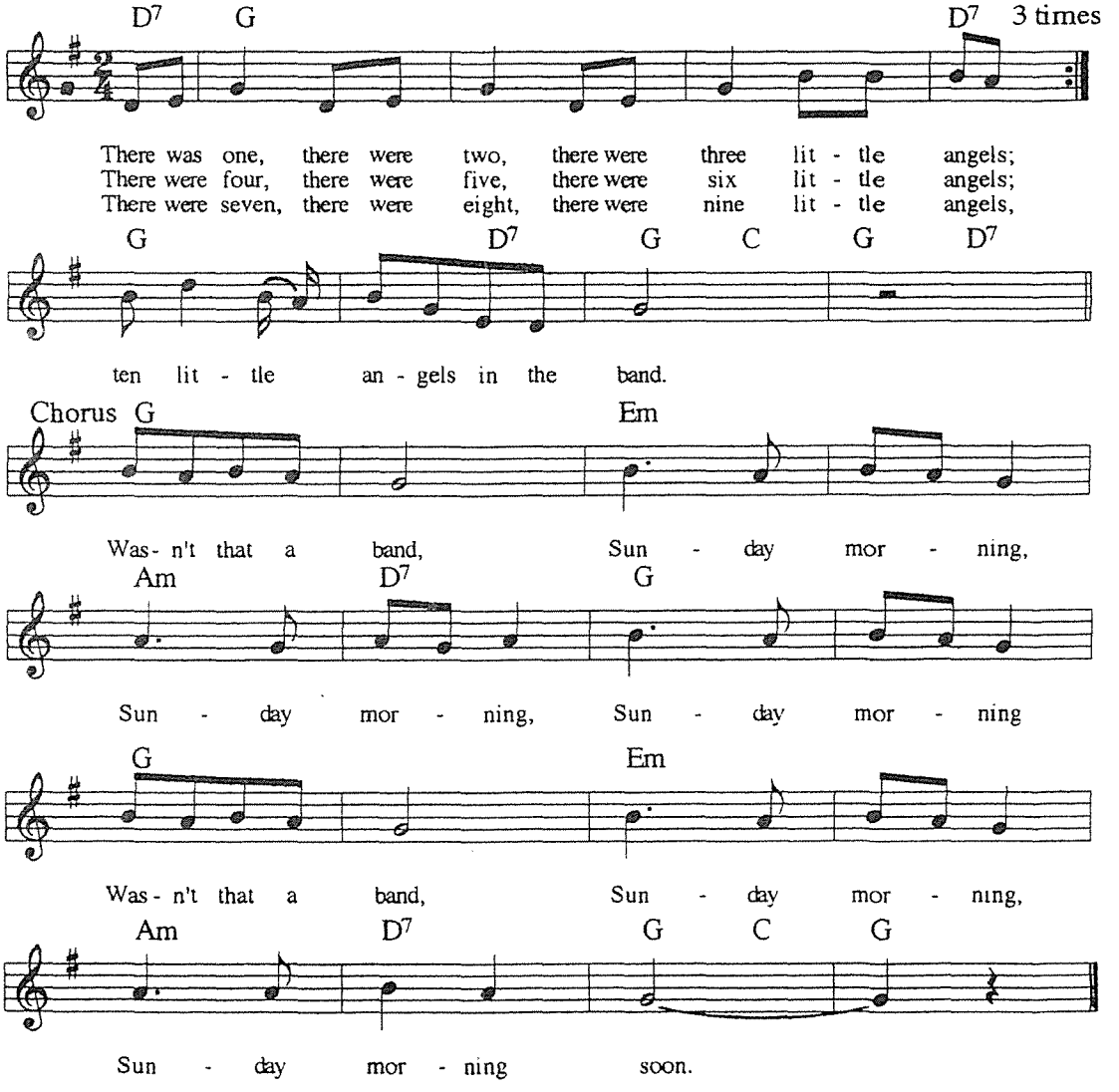
On the word "tideo" the pair slap sides; clap own hands; then slap both hands with partner. They jingle hands to each other on the other words. Other children in circle join in with the actions, the claps going to the side.

3.1 Another useful activity for teaching **Binary Form** or **Verse/Chorus** is ***The Angel Band.*** In the verse, ten children can be lined up to sing their number which corresponds with each of the ten little angels; while in the chorus, everyone sings together.

Later on this song may be used as an introduction to ***timbre***, with each "angel" playing a non-tuned percussion instrument instead of singing their number (see **Expression** section).

THE ANGEL BAND

Concept: Form, Expression **Sub-concept:** Verse/Chorus, Timbre **Skill:** Singing, Playing

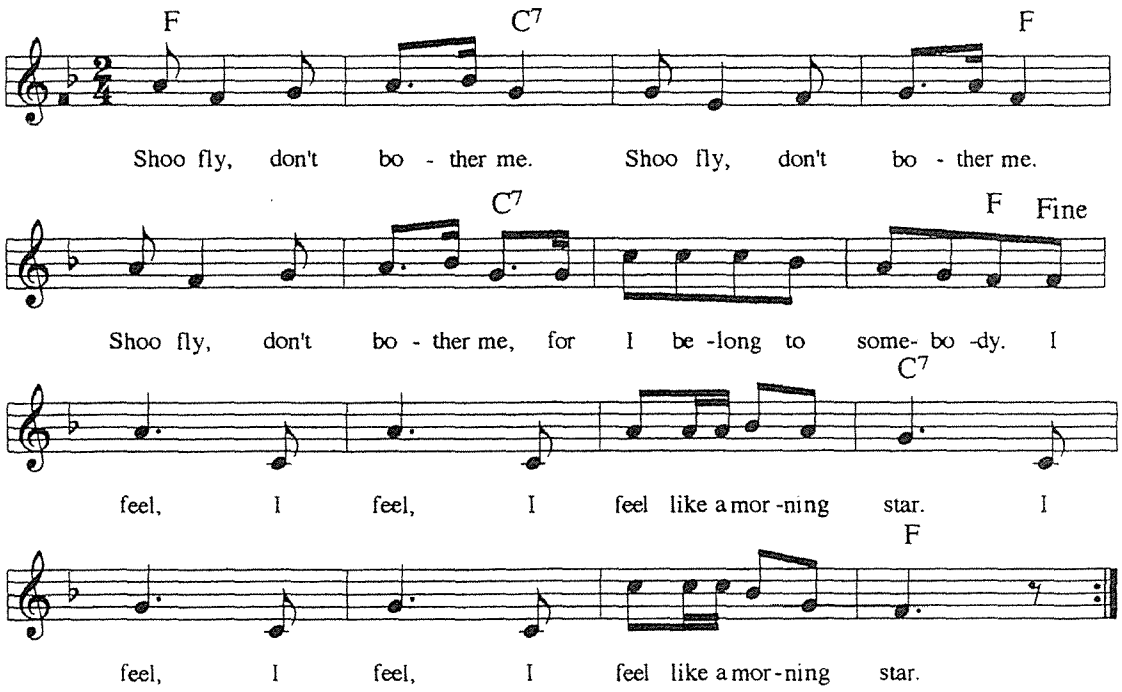


Listening
Listen to some recorded music for examples of Binary & Ternary Form:
The Dance of the Sugar Plum Fairy and/or The Dance of the Mirlitons (Reed Pipes) from The Nutcracker Suite by P. I. Tchaikovsky are well known examples of Ternary Form.
Singing, Playing & Moving
Other examples of Form can be found in Bushfire Press (1998). *Cool Cats Cross Arts Adventures - Level 4.* See the teachers book p. 26 and the song book p. 6.

4.0 There are many instances where the first section is repeated at the end of a piece of music, making an A - B - A or **Ternary** form. A good example of this is the American folk song ***Shoo Fly.*** Dance steps should reflect the change of mood in the middle section and the return of the bright first section which ends at the Italian word ***fine*** (which means "the end").

SHOO FLY

Concept: Form **Sub-concept:** Ternary Form A-B-A **Skill:** Moving



4.0.1
Exercise

Get together in a group of about eight. Create your own dance steps to this song, making sure that the steps reflect the form. The steps to the first section should be the same as for the last section. The middle section should use different movements.

5.0 Question and answer clapping rhythmic exercises can lead to another form called **Rondo**. The teacher claps a pattern and a child creates a new response, followed by the teacher and then another child and so on.

The question and answer scheme may be turned into an ongoing activity, with the class as a whole making the "teacher's" pattern; one child creates a new pattern; then the whole class repeats the first pattern; followed by another child who creates another new pattern. This may continue until every child has had the opportunity to create a pattern. They could use clapping, playing one of a number of non-tuned instruments left in the middle of the circle, or use gross body movements which can lead to a dance component.

e.g. Whole class; Child 1; Whole class; Child 2; Whole class; Child 3 etc.

5.1 *A Rimble in Rondo* is a spoken activity which invites children to create original rhythm patterns which fill the space taken by the last, unspoken phrase of the poem.

RIMBLE IN RONDO

Concept: Form **Sub-concept:** Rondo **Skill:** Moving

When I went down to Grandfather's farm *A billygoat chased me around the barn*	Children hold hands and walk in a circle.
He chased me up a sycamore tree *And this is what he said to me*	Walk into centre and clap hands above heads
Down by the water where the green grass grows, *There sits Suzie as sweet as a rose.*	Alternately slap knees and clap hands to beat.

Suzie, who is standing in the centre of the circle, now creates a rhythm pattern using claves or any other percussion instrument. The whole class immediately echoes the pattern which should be the right length to fill the space. The children soon realise when a pattern is too long or short.

The whole class immediately imitates the pattern before setting off on the rhyme again with a new Suzie sitting in the middle.

The Rondo pattern soon emerges, with individual children alternating with the whole class performing the poem and its actions.

6.0 A logical extension of echo exercises is ***Canon***. In this activity the teacher moves rhythmically around the room and the children have to follow, one pattern later. It is important not to make the game too long in the early stages.

teacher: stamp, stamp; clap, clap, clap; bend; running round.

children: stamp, stamp; clap, clap, clap; bend etc

6.1 In a more demanding approach using rhythm names, the teacher creates a rhythm pattern which the class immediately imitates; but the teacher goes on with another pattern which the children must hear while they are doing the first pattern. A layering effect is the result. This activity also helps to develop musical memory.

teacher: ti-ti-ti-ti taa taa; ti-ti- taa; tikatika ti-ti taa-aa

children: ti-ti-ti-ti taa taa; ti-ti- taa tikatika etc

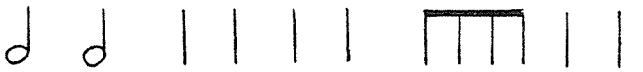
6.2 Language can be made the foundation of many musical activities, and canonic work is no exception. Rhythm patterns may be derived from word patterns, e.g.:

Ford, Ford; Holden, Holden; Mitsubishi Magna

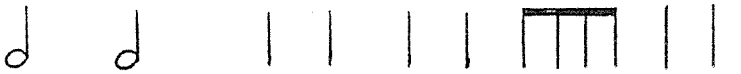
These words give us the following rhythm pattern:

Now those words may be used canonically. Split the children into two groups which both say the words, with one group following the other:

Group 1: Ford, Ford; Holden, Holden; Mitsubishi Magna



Group 2: Ford, Ford; Holden, Holden; Mitsubishi Magna



Use topics which interest the children in your class, or which you have treated in other subjects such as science and social studies:
e.g. football teams; animals; plants; suburbs.

6.3 A more creative, though similar approach may be taken by using the names of children in the group. With someone playing a steady beat on a hand drum, the children may chant the names of their fellows in unison, and then split into two groups and repeat as a canon.

Group 1: John Brown; Lisa Smith; Mary Walters; Eloise Turkington

Group 2: John Brown; Lisa Smith; Mary Walters; etc.

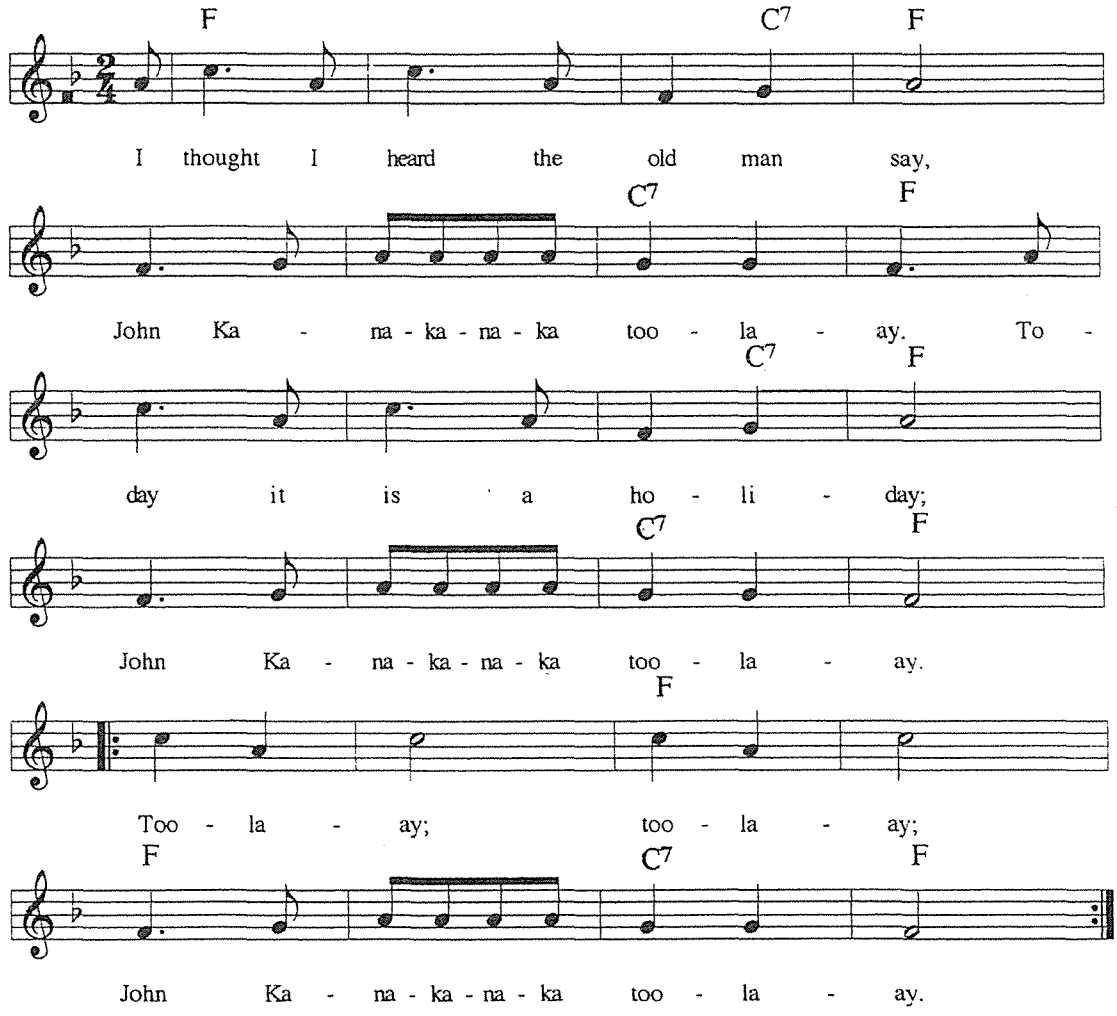
6.4 Inevitably, this approach is applied to singing what we know as rounds. Quite young children can sing simple rounds such as *Hot Cross Buns*, *Kookaburra* and *London's Burning.*

Physical actions assist children in remembering where they are in the song. Firm control of beat is essential, or the two groups will lose coordination. Rhythmic body movements are useful.

An effective song for introducing canonic work to older children is ***John Kanaka***, because every alternate phrase is repetitive, like a small chorus. When performed as a two-part canon, the two groups of children take it in turns to perform the distinctive clapping actions to the chorus, so they know exactly where they are in relation to each other.

JOHN KANAKA

Concept: Form **Sub-concept:** Canon **Skill:** Moving



Children stand facing each other in two long ways sets.
Phrase one: right arm do-si-do around partner.
Phrase two: stamp; slap, slap, slap, slap, slap; clap, clap; click.
Phrase three: left arm do-si-do around partner.
Phrase four: same as two.
Phrase five: slap; clap; slap both hands with partner. Twice.
Phrase six: same as two.
Phrase seven: same as five.
Phrase eight: same as two.

To work as a canon, one set starts a phrase after the other.

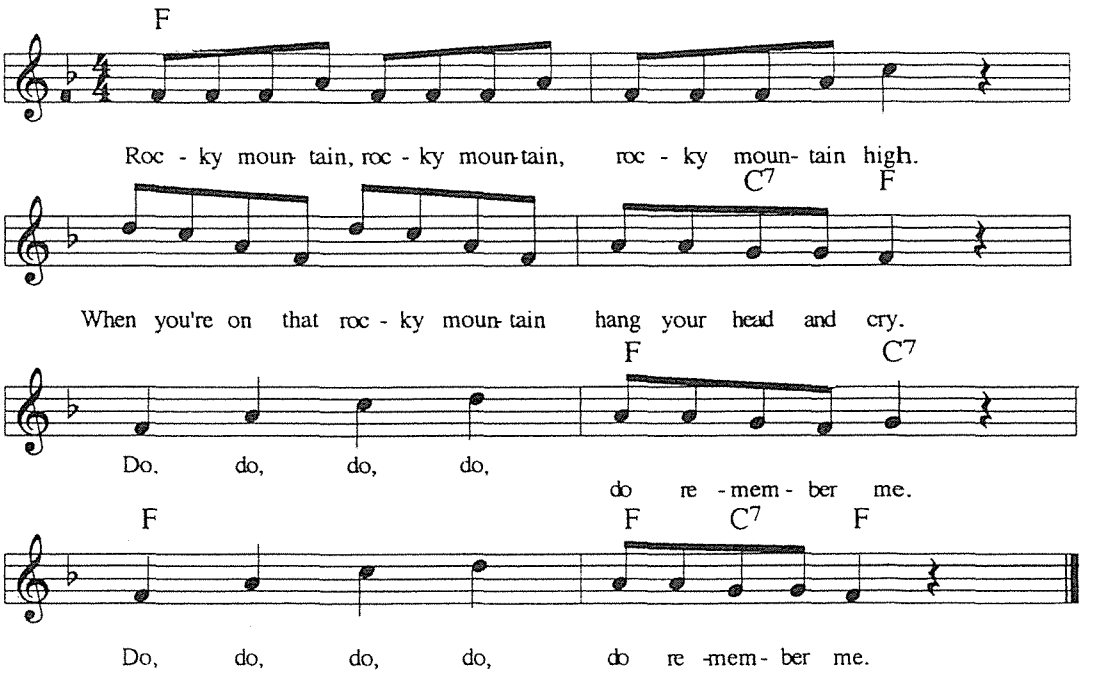
For other suggestions of songs which may be performed in canon, see Davies-Splitter, S. & Splitter, P. (2000). *Razzamajazz.* Melbourne: Two Up Music Education.

6.5 When ***Weav'ly Wheat*** is well known and the children can do the physical movements to each of the four phrases, it may be performed as a two-part canon. See item **1.10**.

6.6 Another canon with physical actions to the phrase is ***Rocky Mountain.*** This is a long song, and the actions can become quite complicated. Even with older children a lot of consolidation is needed before it can be done as a canon.

ROCKY MOUNTAIN

Concept: Form **Sub-concept:** Canon **Skill:** Moving



Children stand in one big circle.

Phrase one:	Two clicks left hand; two clicks right hand to beat.
Phrase two:	Stamp feet twice to the pattern *ti-ti-taa* L, R, L - R, L, R.
Phrase three:	Slap thighs and then hands to the same pattern.
Phrase four:	Stamp; slap; clap; click to the beat.
Phrase five:	Walk into centre of circle, then turn around.
Phrase six:	Bounce on heels four times then leap in air and walk back to place in circle.

To perform a canon, the children are divided into two smaller circles. One circle starts one phrase after the other.

NB. Any pentatonic song may be sung as a round.

6.6.1
Exercise

Find two pentatonic songs which have the same time signature; the same key signature and are the same length.
Look in books such as ***Catch a Song*** by D. Hoermann and D. Bridges for suitable songs for young children. Also, ***The Pentatonic Song Book*** by B. Brocklehurst has some suitable pentatonic songs for older children.
Split your group into two halves and sing your two pentatonic songs at the same time.
Choose one person to play an even beat on claves or a drum to keep you in time with other.

6.7 An extension of **Canon** is **Partner Songs**, with two pentatonic songs or with two songs in the same key, such as ***Weav'ly Wheat*** and ***Rocky Mountain*** being sung simultaneously. The children need to be very competent singers with a finely developed control of beat for this to be successful. The class has to be divided into two equal groups which start simultaneously.

The songs should be the same length; have the same time signature; have the same key signature; but not necessarily have the same starting note.

The approach works if one song is half the length of the other and is sung twice.

As well as being seen as part of ***Form***, this approach, of course, is a useful way of extending the children's experience of ***Harmony***.

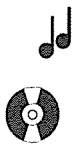
See Chapter 7 **Harmony**, *2.7* for other examples of **Partner Songs.**

6.7.1
Exercise

Select from the songs and activities studied in this chapter. Identify the main musical ideas being developed and match them to one or more of the arts outcome strands. You may like to revisit the information in Chapter 1 on the Outcome Statements.

CHAPTER 6: MELODY

Melody refers to a series or progression of pitched sounds. Sometimes it is called a *tune* or *song.*



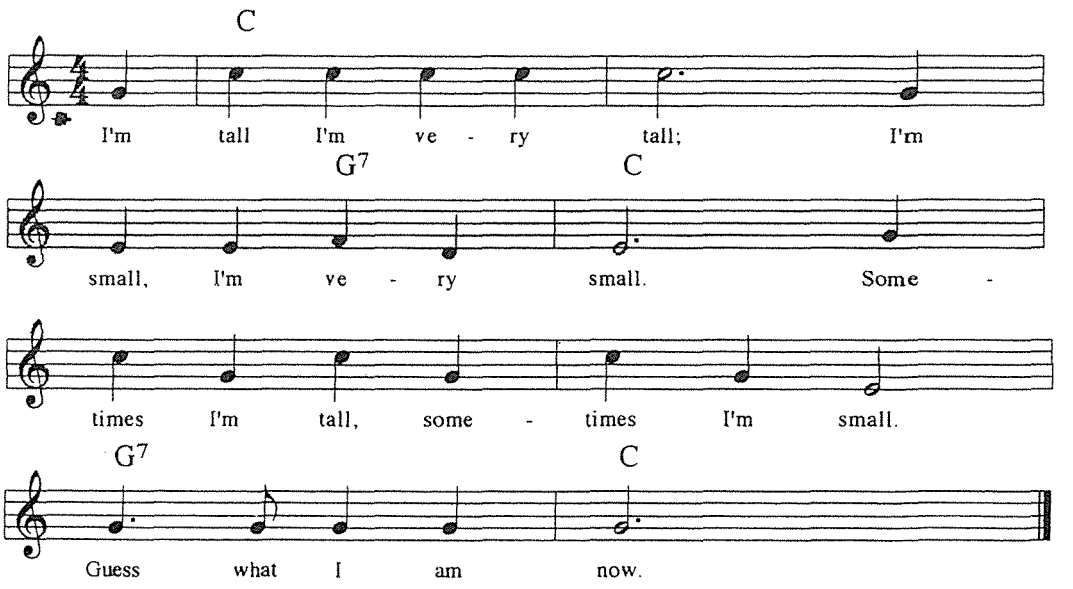
Of all music's structures, melody is the one that moves people the most, that seems to evoke human sentiment most directly (Kerman, 2004, p. 24).

1.0 Melodies may be pitched high, medium or low.

1.1 By using a musical game, the teacher can make the children aware of the differences between high, middle and low pitch. In ***I'm Tall, I'm Small*** the children are required to stand tall with hands above heads at the word "tall", curl into a ball for "small" and fold hands at their waists for "guess where I am now?"

I'M TALL, I'M SMALL

Concept: Melody **Sub-concept:** Hi-Mid-Low **Skill:** Moving



1.2 The song may be turned into a guessing game. Only the teacher sings the last line, choosing to sing a high, middle or low pitch for the last word "now". The children have to predict the note by taking up one of the positions when the teacher pauses before singing the last note. If they get it right they remain in the game; the others then become judges and decide who gets it right the next time. The children have to match the body position with the pitch level. No cheating! They have to be clearly in a position before the note is sung.

1.3 Another extension activity involves the use of a simple tuned percussion instrument, the chime bar set. This is a very useful instrument because the note bars to be used may be removed and placed on the table so as to increase the children's accuracy.

Take out the high C bar (high), the G bar (middle) and the E bar (low). A child then plays each note at the appropriate word:

"tall"	high C
"small"	E
"guess"	G

1.4
Exercise

When the children know the song well, you may turn it into a guessing game. Similarly to 1.2, the song is sung, but with the high, middle and low notes being played on a tuned percussion instrument. At the end, the children predict which of those notes is going to be sung by the teacher. One child is chosen to play their note and they have to say whether it is the same pitch as the note the teacher then sings to complete the song.
Try this activity with a group of your peers.

Another example is the song *Up High, Down Low,* p. 200 in Hoermann, D. & Bridges, D. (1985) *Catch A Song.* Australia: Educational Supplies Pty Ltd.

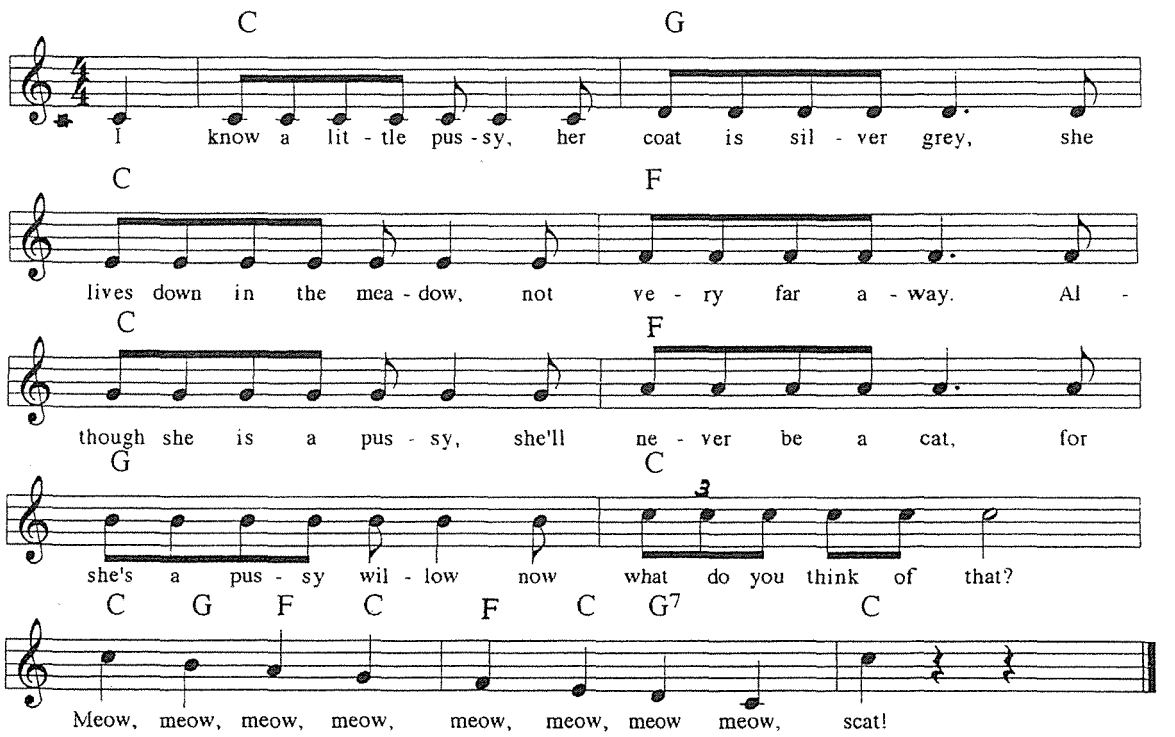
2.0 **Tunes** may be easy or difficult to sing. This depends on whether they move by step (easy) or by **skips/leaps** (more difficult). Some tunes that jump around from one pitch to another are difficult to sing and may be more suitable if played on instruments instead.

Each melody has a distinctive pattern which children recognise when they sing.

2.1 Some songs have melodies which move almost exclusively by step. ***Pussy Willow*** is a good example. The children may move to the gradually changing pitch level by grasping their ankles and then moving their hands up their bodies until they reach their heads on the words, "what do you think of that?" In the last line they move their hands down again as the melody steps downwards.

PUSSY WILLOW

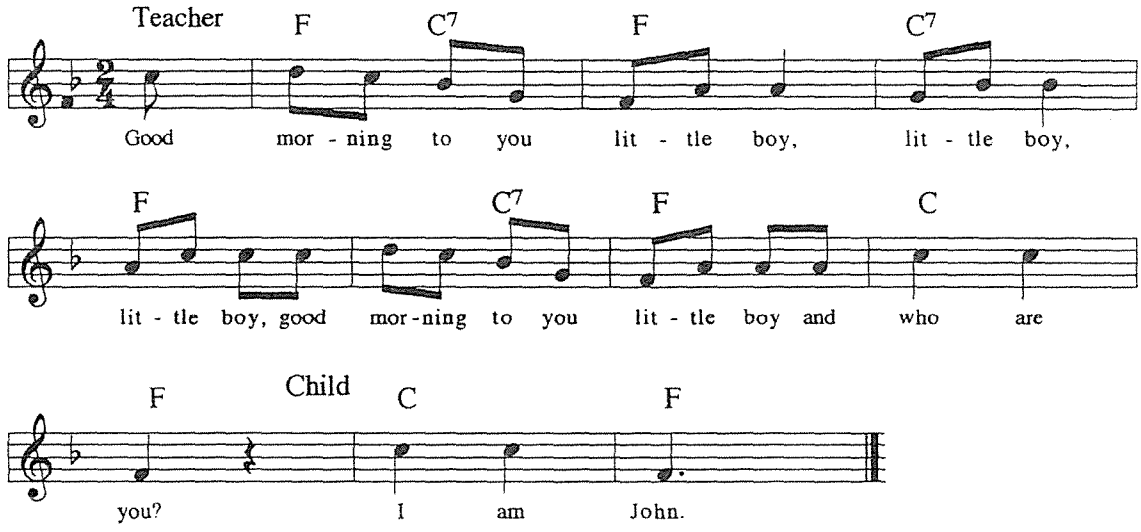
Concept: Melody **Sub-concept:** Steps **Skill:** Singing/Moving



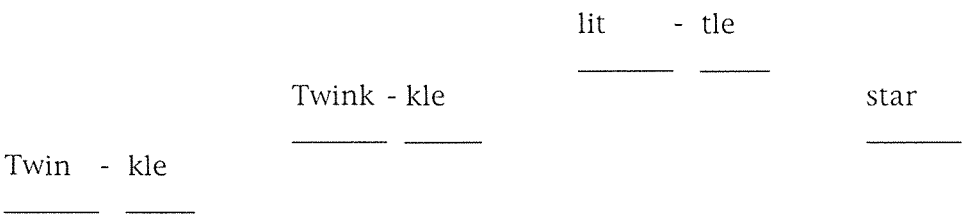
2.2 *Who are you?* is a short song which is used to encourage children to listen carefully so as to be able to recognise short melodic patterns. The teacher sings to one child at a time, and that child has to sing its name, using the same melodic pattern sung by the teacher in the question at the end of the verse. The teacher may change the pattern so that each child has something different to imitate. The notes in the pattern may leap as in the printed version or move by step.

WHO ARE YOU?

Concept: Melody **Sub-concept:** Pattern **Skill:** Listening/Singing



3.0 Children will have discovered in the song *Who Are You?* that melodies have shapes (melodic contours) made up of steps and leaps. They may go up (ascending) or down (descending) or stay on the same level. It is sometimes a good idea to get children to draw in the air the shapes of the tunes they sing. Or, they may make shapes on a magnetic board using magnets. For example, *Twinkle, twinkle, little star*, may look something like this:



4.0
Exercise

Try drawing the shapes of the opening phrases of these tunes in the air:

- *Hot cross buns*
- *Advance Australia Fair*
- *Kookaburra*

Now try "drawing" them on a magnet board using fridge magnets.
Then try drawing them on paper using any symbols you care to choose.

5.0 REPRESENTING PITCH

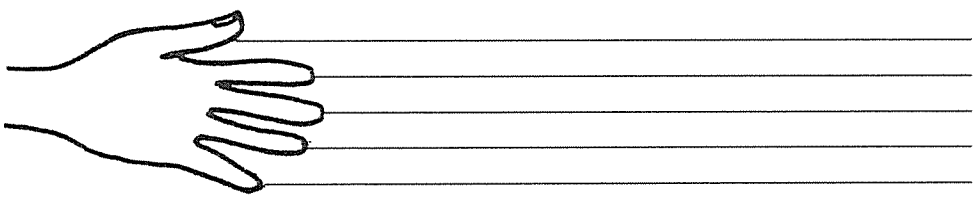
There are several ways of introducing pitch to children. Reading symbols on paper is not the easiest task, so children should be exposed to concrete representations of pitch wherever possible.

5.1 Staff / Staves

In order to sing and read music accurately, children need to be able to hear how different pitch sounds are related to one another in terms of distances made up of steps (**tones**), half-steps (**semitones**), leaps or bigger skips (intervals). This is done by placing notes on a **music staff** or ladder of 5 lines and 4 spaces.

5.2 Finger Staff

The fingers and thumb make a convenient music staff of five lines and four spaces and may be used for many of the first songs taught in junior primary. Here each finger tip represents a line- sound or note. The spaces in between the fingers become space-notes.



5.3 With very young children it is sometimes more satisfactory to use single line staves. For example, a rope or masking tape could be placed on the floor to represent a single line staff. Any one who steps above the line can sing a high note (***soh***) while those below the line may sing a low note (***me***). Using the playground chant ***Rain rain go away*** children could do this:

High (**rain**) high (**go**) high (**a -**)

low (**rain**) low (**way**)

The melody uses only two notes, one above and one below the line.
The musical distance between the two notes is ***soh-me*** which is a **leap**.

5.4 More lines may be added as more new notes are learnt. The same song may be sung with three notes.

Rain -gain a-
Rain _____go a- _____come a-_____-nother

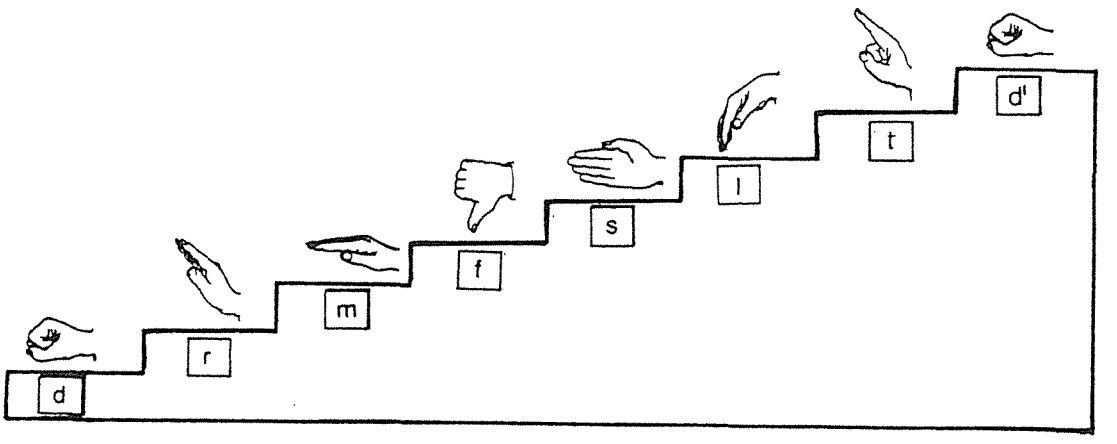
_____-way_____day

The highest note is in a space and the two lower notes are on lines.

The musical distance between the two top notes is ***soh la***, which is the smallest distance possible between two notes - a **step**.

The musical distance between the two low notes is **soh me**, which is a larger distance - a **leap**.

Sol-fa signs are mnemonic aids and help the mind remember different pitched sounds. Here, each different hand sign represents a different pitch. There are seven different hand-signs, one for each of the levels of the **diatonic scale** which is the usual range of notes used in music in our culture. All classical and popular music is based upon this range of notes. In other cultures, such as Indian and Arabic, there are many more notes used.



5.5
Exercise

Sing the well known song ***Doh a deer*** from the musical ***The Sound of Music.*** It uses all of these sounds. Try to fit in the hand signs at all the right spots.

Then do the same with the song ***Pussy Willow*** (2.1). It also uses all seven pitches in order going up, then going down.

5.6 To help children think in terms of pitched sounds, familiar songs like children's chants may be used. These playground chants are well known to most children all over the world. For example, the tune ***Rain, rain go away*** may use the **soh/me** leap and is represented by the following hand signs:

- Rain, rain go a - way
  soh me soh soh me

soh

me

5.7
Exercise

What hand sign pattern would be used if ***Rain rain go away*** used three pitches **soh la** and **me**?
Draw the pattern which would be created by the handsigns.

5.8
Exercise

Go to Chapter 11 and look at the nursery rhyme *I'm the king of the castle.*
This song starts on ***soh.***
Work out the sol-fa levels for the song. Sing it to the sol-fa syllables and show the hand signs.

6.0 Singing Games

6.1 These may be introduced as soon as children have mastered at least TWO different notes (**soh** and **me**). For example, some children in a circle may choose to stand (high=**soh**) or kneel (**me**). As the teacher touches each child the class responds accordingly with a **soh** or **me** sound.

6.2 Human Piano

This singing game is a useful exercise for developing children's creative abilities. Once the class has mastered TWO or THREE different sounds using hand signs (**soh, me** and **lah**), two or three children may be selected to represent these notes:

The tallest	(**lah**)
The next tallest	(**soh**)
The shortest	(**me**)

They face the class with a gap between **soh** and **me**. Make sure that **lah** is on the extreme right facing class. As teacher taps any one of them, the class responds with appropriate pitches. Each child can now take the teacher's place and create his /her own tune.

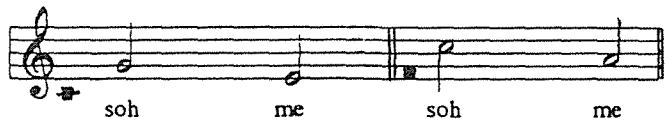
6.2.1
Exercise

Make a group of four or five.
Choose three students to take the positions of **soh, me** and **lah.**
Take it in turns to dictate an improvised tune using those pitches.

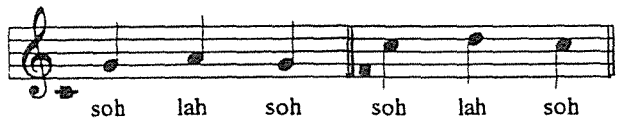
Now try to show how the notes progress in a simple nursery rhyme which uses those pitches. *I'm the king of the castle* and *It's raining it's pouring* are good examples found in Chapter 11.

7.0 A useful progression of sounds or intervals to use in the above activity is as follows:

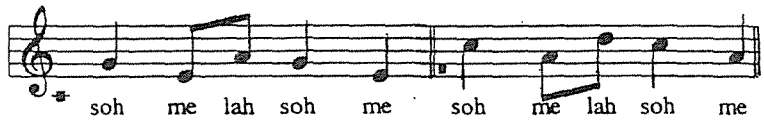
- soh - me. We can abbreviate that to **s m.**



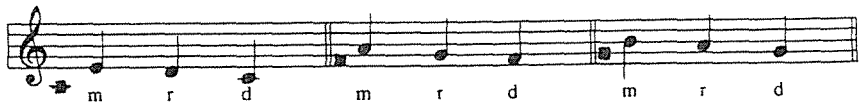
- soh - lah - soh. Abbreviate to **s l s.**



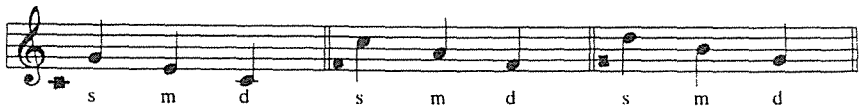
- soh - me - lah - soh - me. Abbreviate to **s m l s m.**



- me - ray - doh. This would become **m r d.**



- soh - me - doh. This would become **s m d.**



7.1 The pitch levels used in 7.0 make up the **pentatonic scale.**
The **pentatonic scale** uses only five (**penta**) sounds (**tonic**) from the full **diatonic scale** (5.4). A pentatonic song uses all or some of these five notes.

It is important to locate **doh** accurately, so it is frequently the case that a block is written at the start of a song to show which note is **doh.**
Make sure you look for it in all the songs in this book.

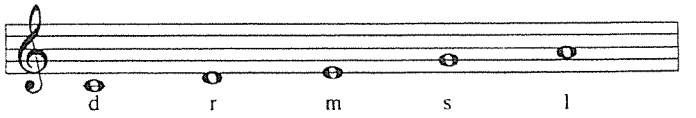
Many children's nursery rhymes are pentatonic as are quite a few folk songs. These melodies have a simpler, more straightforward quality than diatonic songs because there are fewer notes to choose from.

The **pentatonic scale** we are familiar with uses:

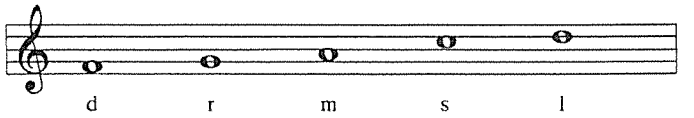
lah
soh
me
ray
doh

There are many other forms of pentatonic scale in music of other cultures. The leaps and steps are arranged differently.

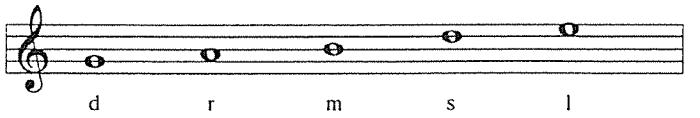
On a staff our form of the pentatonic scale would look like this:



Or this:



Or this:



Note that **d, r** and **m** are a step apart, followed by a leap to **s** and then another step to **l.**

7.2
Exercise

Name the notes used when the pentatonic scale starts on C.
Then name the notes when it starts on G.
Then name the notes when it starts on F.
Play them on a tuned percussion instrument.
What happens when you try to play a pentatonic scale which starts on D?

7.3
Exercise

Tideo and ***Weav'ly Wheat*** are two examples of pentatonic songs in this book.

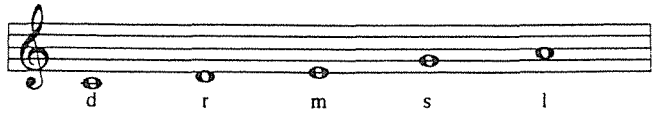
Find at least three more examples of pentatonic songs in this book. Remember that a pentatonic song does not have to use all the levels **d r m s** and **l.**

As long as it doesn't use **f** and **t** it is regarded as pentatonic. An example of this is **John Kanaka** which uses **d r m** and **s.**

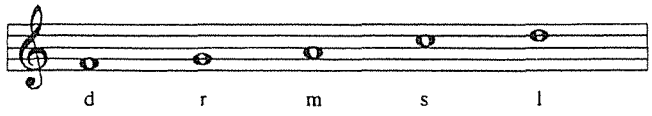
7.4 Using Orff instruments with a partner (xylophones, metallophones or glockenspiels), play this melodic fragment from the **pentatonic scale:**

s l s m mm rr d. You may choose the pitch level for the starting note. Then get your partner to play it back to you. Write them down using a staff. Remember that **soh** may start on either the G, C or D notes for the time being.

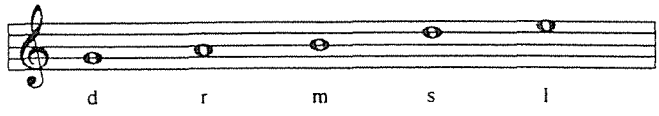
If **soh** is G use the pentatonic notes C D E G A



If **soh** is C use the notes F G A C D



If **soh** is D use the notes G A B D E



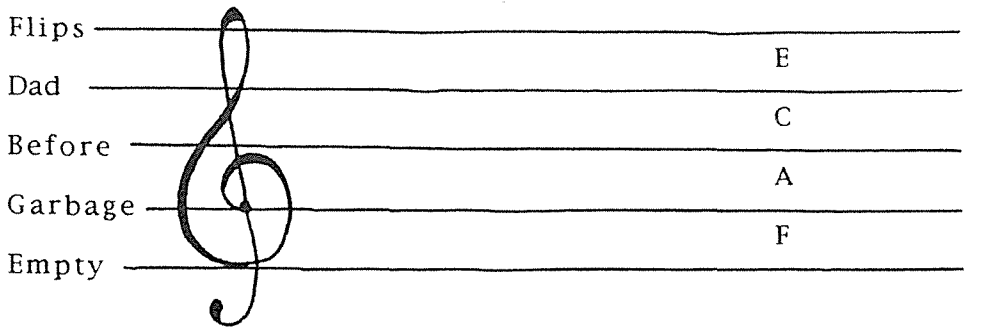
7.5
Exercise

Choose a set of pentatonic notes. Look at **7.4** to remind yourself.
Using Orff instruments, create your own pattern from the **pentatonic** notes. Your partner is to echo your pattern and then create a new pattern which you can imitate.

Try to make the rhythm patterns interesting as well.

Then write down the patterns which you have created. You may use the initials of the sol-fa syllables, e.g. **d r m s m r d.** Or you may write them on the staff, which means you have to write the rhythms as well.

7.6 Eventually children will be introduced to the letter names of notes. As all children have high singing voices and most of the instruments they will play also have high pitch, the staff will have a treble clef at the start. Men have low singing voices, so their music would have a bass clef at the start. The clef determines the identity of notes and the following mnemonics are useful in helping children to remember them.



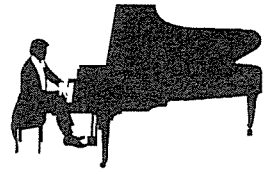
7.6.1
Exercise

Select from the songs and activities studied in this chapter. Identify the main musical ideas being developed and match them to one or more of the arts outcome strands. You may like to revisit the information in Chapter 1 on the Outcome Statements.

CHAPTER 7: HARMONY

Harmony occurs when

- two or more complementary tunes are sung together;
- two or more different rhythms are sounded together;
- tuned (a song) and non-tuned percussion sounds (drum beats / triangles) are combined with each other.

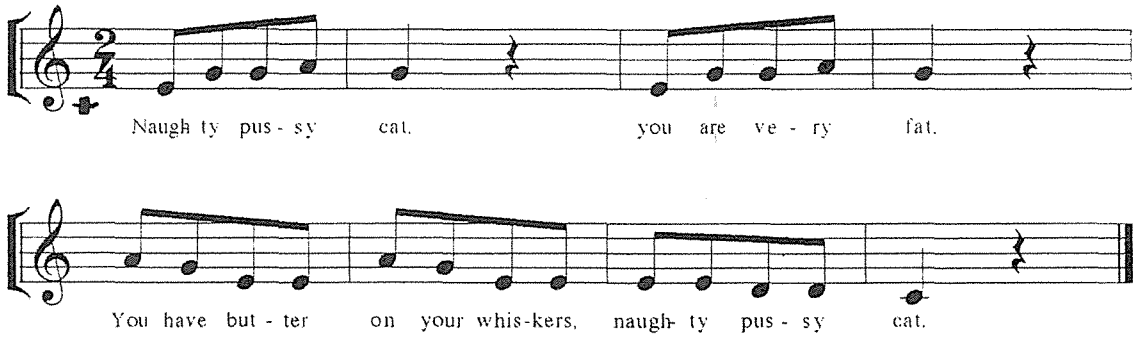


1.0 There are many useful and effective activities we can use in classroom music which help children understand this important musical concept.

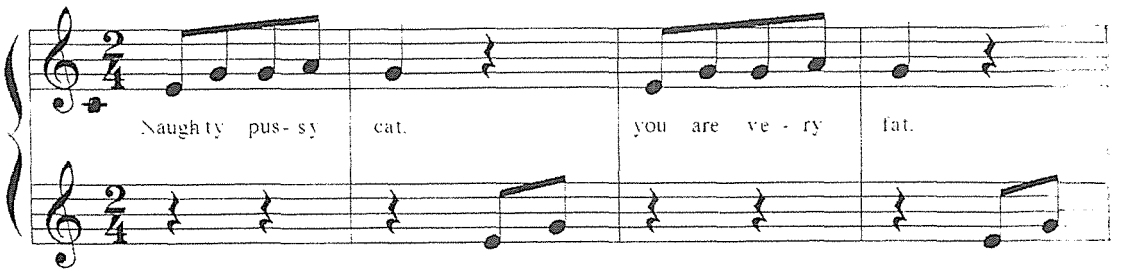
1.1 For example, one group may clap or play regular beats on non-tuned percussion (drum / triangle) while another sings a song.

1.2 Or one group may sing, clap or play a short repetitive rhythm pattern (ostinato) while another sings a song.

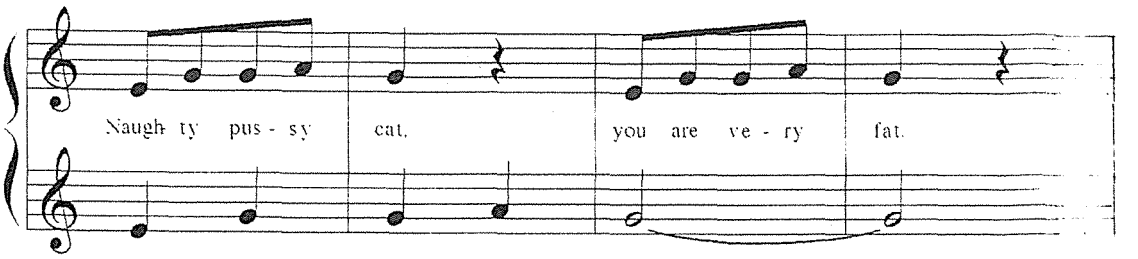
1.3 Or one group may sing any pentatonic song, e.g. ***Naughty Pussy Cat*** (a song that only uses a 5 note scale, CDEGA), while the other group sings repeatedly a short melodic fragment (**melodic ostinato**) made up of no more than 2 or 3 notes taken from the same tune. The song is:



Now the song is sung with the ostinato added:



1.4 The same pentatonic song may be sung by 2 groups at half (**augmentation**) or double (**diminution**) the speed. In the following example, the lower part is **augmentation**:



1.5 All **pentatonic** songs may be sung with an ostinato drawn from the five notes of the pentatonic scale. Children may create their own ostinato patterns with a little bit of guidance from their teacher.

1.5.1
Exercise

Rocky Mountain (Chapter 5, Point 6.6) is a pentatonic song.
Sing the song while one or two from your group sing the words ***Do,do,do,do*** from bar five over and over again as an ostinato.
Experiment by singing other bars from the song as ostinati.
Now make up your own ostinato which may use any of the notes F G A C and D in whatever rhythm pattern you think complements the tune.
Why not play the pattern on a xylophone so that there is a contrast between the song and its accompanying ostinato?

1.6 Other songs which are not pentatonic also may be able to be sung with an accompanying ostinato. A good example of this is ***Hanky Panky*** (see Chapter 5, number 1.8). Care must be taken to match the chord structure of the song.

1.7 Rounds also exemplify the concept of Harmony. A round is the same song sung by two or more groups starting at different times. See if you can start you own collection For example:

- *Kookaburra*
- *Row, Row, Row Your Boat*
- *Frere Jacques*
- *London's Burning*

1.8 Two different tunes which match and complement each other may be sung at the same time e.g. *Three Blind Mice* and *Are You Sleeping?* These are sometimes referred to as **Partner Songs**.

Other examples of Partner Songs are:

Pack Up Your Troubles	*It's a Long Way to Tipperary*
This Old Man	*The Mulberry Bush*
Skip to my Lou	*Ten Little Indians*
My Home's in Montana	*Home on the Range*
A Ram Sam Sam	*Pease Pudding Hot*
Weav'ly Wheat	*Rocky Mountain* (Chapter 5, 6.6)

The annual ABC publication, ***The Sing Book*** usually contains ideas for rounds and partner songs.
For other ideas see A. & C. Black. (1982). ***Flying Around.*** London: A. & C. Black or Sanderson, A. (1995) ***Banana Splits.*** London: A & C Black.

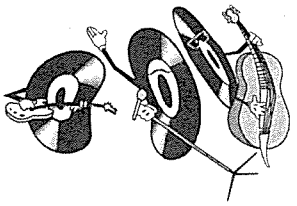
2.0 Harmony is important for building musicianship skills. It helps develop a keen ear for both melody and rhythm. It encourages children to develop attentive listening skills with concentration and involvement particularly in group (ensemble) work. The ability to maintain a steady beat and listen to what other groups are doing simultaneously is essential.

2.0.1
Exercise

Select from the songs and activities studied in this chapter. Identify the main musical ideas being developed and match them to one or more of the arts outcome strands. You may like to revisit the information in Chapter 1 on the Outcome Statements.

CHAPTER 8: EXPRESSION

Expression in music occurs when our emotions are affected.



1.0 There are many ways in which music may move us. Sometimes it may be due to the speed (tempo: fast, medium or slow) at which the music is taken. Slow music like lullabies and quicker music like marches together with high or low notes may create different responses in us.

2.0 Many of the Rhythm activities may be taken at different speeds so that the mood changes. Some examples are:

Bathtub Beans

Saints and Sinners

Tony Chestnut

Who Stole My Chickens?

2.0.1
Exercise

- Play the game ***Bathtub Beans*** starting with a very slow tempo.
As each successive person takes a turn, gradually increase the tempo.
Eventually it will become so fast that the person is incapable of giving the right responses in time with the beat. A great deal of excitement is built up.

- Sing a lullaby loudly and a marching song softly - discuss the effect.

2.1 Some music appears to us to be bright, bubbly, effervescent and sparkling while at other times other music tends to suggest a sombre mood.

Music without words has the ability to evoke moods and atmospheres and reminds us of particular events or scenes. This may be due to the sounds of different instruments, each of which has a distinctive ***timbre*** or ***tone quality***. For example, a violin, voice or guitar all sound different although they may be playing the same tune.

2.0 The expressive elements of music (sub-concepts of **Expression**) may be described by words such as:

short and detached (**staccato**);

smooth and connected (**legato**);

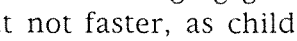
loud (**forte**) or soft (**piano**);

gradually louder (**crescendo**);

gradually softer (**decrescendo**);

faster or slower (**tempo**).

3.0 In the classroom children should always be made aware of the expressive elements in music through creative music games like **Hot and Cold.**

An object (pen) is chosen and hidden anywhere in the classroom. A child is selected to look for it. The class sings any well known song, maintaining a steady beat. Their singing gets gradually louder ( ), but not faster, as child approaches the object and gradually softer () but not slower if the child moves away from the object.

See: Umansky, K. (1998). *Three rapping rats.* London: A. & C. Black for other activities which cover the sub-concepts listed in this chapter

4.0 **Tone-colour/timbre**

Every instrument or voice has an individual sound which distinguishes it from all others. Children should be encouraged to distinguish the different **tone colours** (**timbre**) of the tuned (xylophones, glockenspiels, metallophones) and non-tuned instruments (maracas, drums, claves, castanets, triangles) used in the classroom.

These should lead to a greater awareness of the use and combination of other different instruments of the orchestra like the **woodwind** (flutes, oboes, clarinets, bassoon), **brass** (trumpets, French horns, trombones, tuba), and **strings** (violin, viola, cello, double bass).

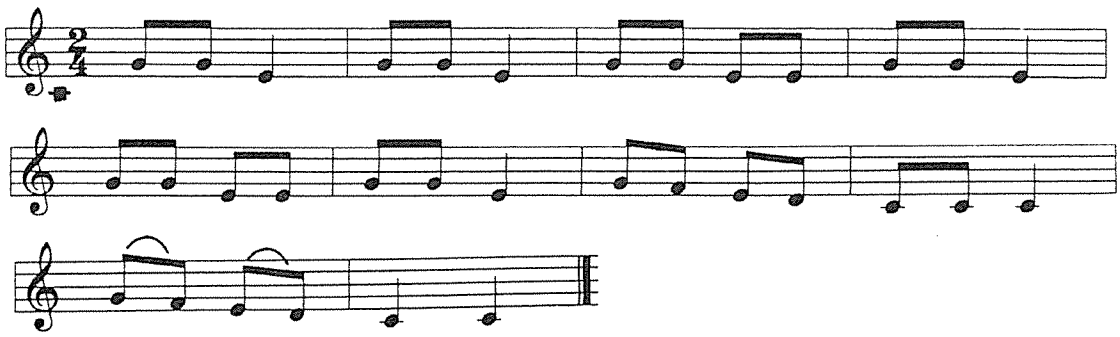
Listen to a recording of *Peter & The Wolf* by Sergei Prokofiev; *The Young Person's Guide to the Orchestra* by Benjamin Britten; or the ABC recording of *Play School meets the Orchestra.* **Can you identify the various instruments of the orchestra by the sound they make?**

5.1 In the classroom children may distinguish the different voices (timbre) of their classmates in the singing game, ***Kangaroo.***

> Class in circle formation. One child as the kangaroo is seated in the centre with eyes shut while the class sings the first three lines of the song.
> Teacher selects any child (hunter) to stand behind the kangaroo with hands covering the eyes and sing the last line of the song (Guess who's caught you just for fun?). The child playing the kangaroo can't see, so must rely on hearing to identify the timbre of the hunter's voice.
> The kangaroo sings the name of the hunter to the same tune and class echoes if it is right.

The full version of the song may be found in Hoermann, D. & Bridges, D. (1985) ***Catch a Song.*** Brookvale: Educational Supplies.

Concept: Expression **Sub-concept:** Timbre **Skill:** Listening/Singing



5.2 Once the children have been taught to distinguish between the timbres of different voices, they are then led to recognise the timbres of different instruments. The ***Angel Band*** (see Form. 3.1) is a particularly good song for introducing the timbres of non-tuned percussion instruments.

5.2.1
Exercise

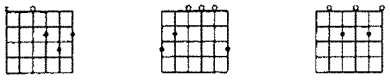
Select from the songs and activities studied in this chapter. Identify the main musical ideas being developed and match them to one or more of the arts outcome strands. You may like to revisit the information in Chapter 1 on the Outcome Statements.

CHAPTER 9: GUITAR CHORDS

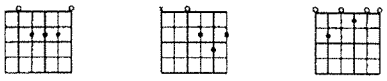
The following guitar formations are suitable for most of the songs in this publication.

Primary Chords

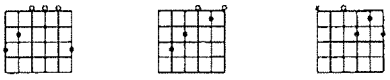
1. D G A^7



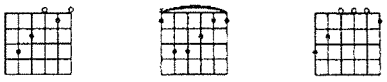
2. A D E^7



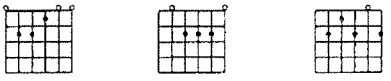
3. G C D^7



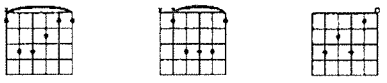
4. C F G^7



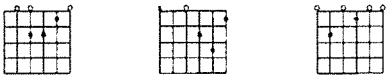
5. E A B^7



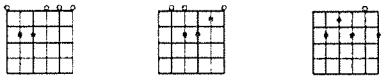
6. F $B^\flat$ C^7



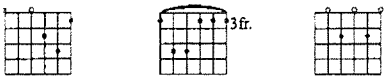
7. Am Dm E^7



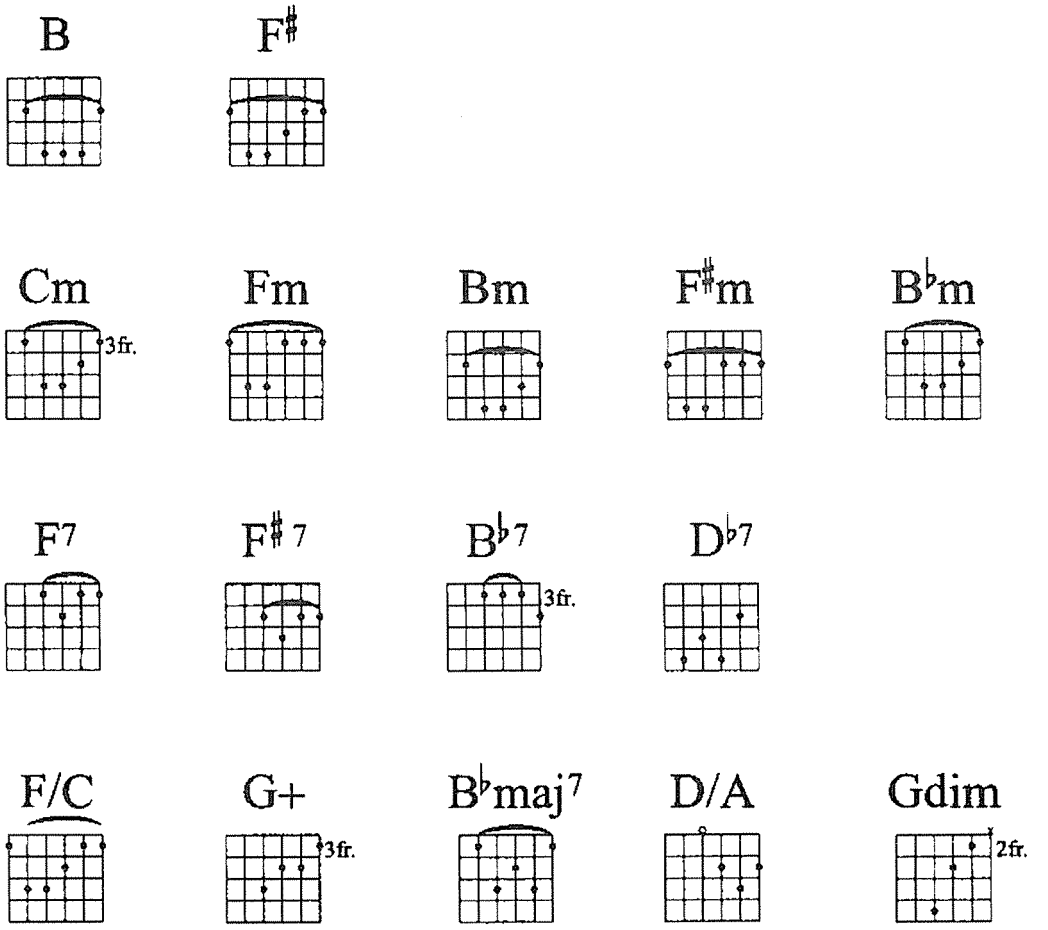
8. Em Am B^7



9. Dm Gm A^7



Other Chords

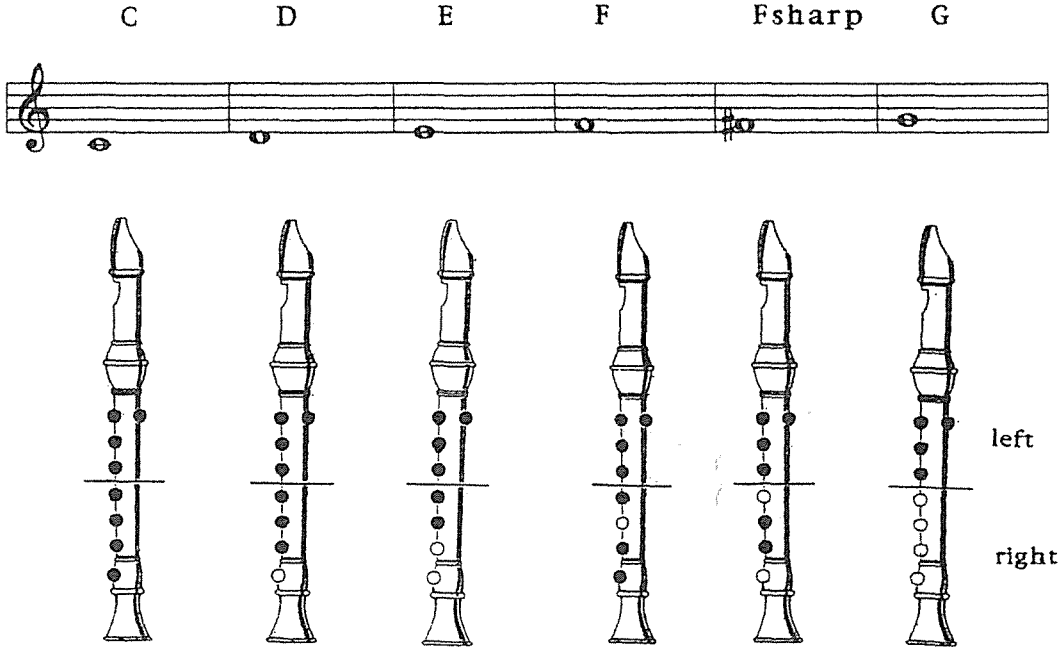


CHAPTER 10: TEACHING THE RECORDER

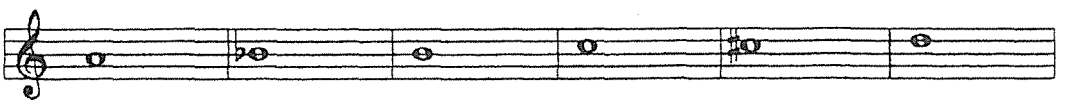
The descant recorder is a common classroom instrument which is quite easy to learn. Children can play simple tunes and learn to apply music reading skills. With expert tuition they can go on to play demanding repertoire.

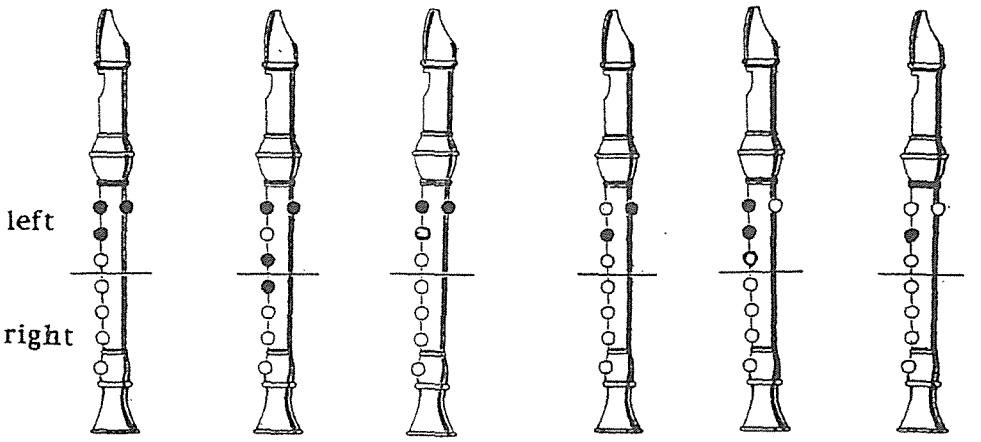
The main instruments in use today (with the lowest note of their two-octave range) are the descant/soprano (c"); the treble/alto (f') the tenor (c') and the bass (f). Rarer are the sopranino (f"), the great bass(c), and double bass (F). (Stanley, S. 1993. *The grove concise dictionary of music.* London: MacMillan Press).

1.0 The following chart gives the fingering patterns for a selection of commonly used notes playable on the descant recorder.

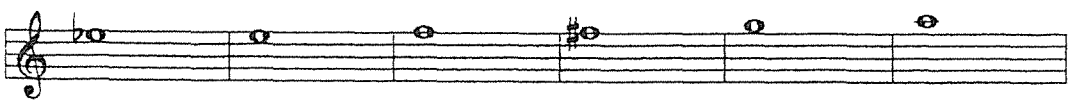


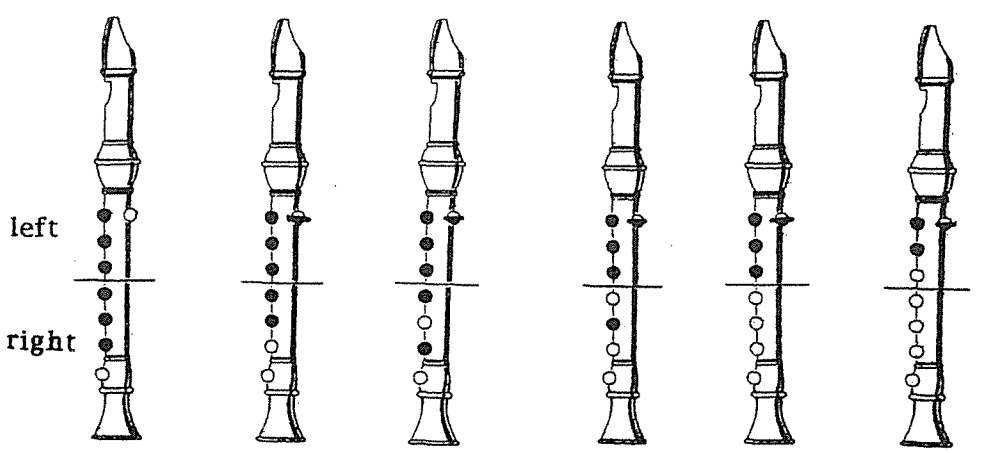
A Bflat B C' Csharp' D'





Eflat' E' F' Fsharp' G' A'





2.0 Teaching the Recorder

It is usual to start the recorder with children in year three or four.
At this age their fingers are big enough to cover the holes easily and their fine motor skills are sufficiently well developed.

The descant recorder is the first instrument in the recorder family to be taught, rather than the Treble or the Tenor, because it is the right size for children to manage. Its range of notes also covers most tunes which children are able to sing.

2.1 Tips for teaching

Let the children **hear** the instrument before they start to learn it.

Stress the fact that home practice is more important than the lessons at school.

It may be inadvisable to have the whole class playing simultaneously. Some experts suggest that half the class be given instruction on the recorder while the other half play percussion instruments, or, better still, sing. Then swap the groups over.

The recorder is a ***singing*** instrument, for correct tone comes from the player's resonating cavities. To get correct intonation and an even breath control, have the children sing a note, then play it. They must be taught to listen to their tone as they play.

It is essential to warm up the instrument before starting to play. The pitch will alter as the instrument becomes warmer.

2.2 Posture

Back must be straight and the instrument held at 45 degrees.

No slouching with elbows on the desk - elbows should be tucked by sides. If using a book, have it propped up on a wire bookstand (check your library) or a music stand to maintain correct posture.

The pads of the fingers, not the tips should cover the holes.

The right thumb is held under the fourth hole to act as a support.

The left hand is **always** at the top of the instrument - there is no such thing as a left handed recorder.

The mouthpiece rests on the bottom lip. Do not allow the mouthpiece to be pushed too far inside the mouth as it leads to "wet blowing" and poor tone.

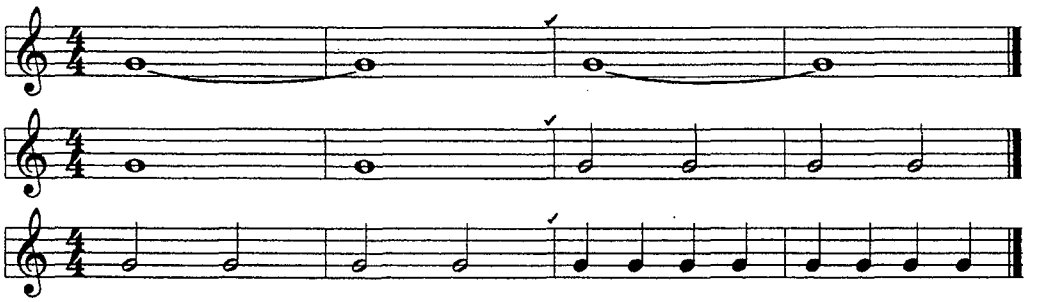
2.3 Breathing

Do not think of "blowing" but of "breathing" quietly into the recorder.
A useful exercise is to hold a finger in front of your mouth and blow on it; then open your mouth a little more and breathe on the finger so that the air flow is scarcely felt. The latter is the right pressure for the recorder.

Breath control is vital for good phrasing and rich tone. Children must develop continuous breath or "phrase breathing". Start with a single note and hold it for the length of a phrase; then add more notes which flow evenly into each other.

Sing the notes gently to "ah" and then "lah" and "dah" before playing on the recorder. The aim is for "legato" (smooth) singing before trying to play in the same way. There should be no gaps between the notes and only one breath is taken at the beginning of the phrase.
Recorder music sometimes has tick marks which show when to take a breath.

Try this single-note exercise. Make sure you breathe only at the ticks.



2.4 Tonguing

Tonguing is necessary to separate each note from the next. This "articulation" is a skill which needs to be developed from the very beginning.

Tonguing alters as you go up the register. At the top, the tonguing is sharper to give a higher air pressure which makes the instrument speak properly, while at the bottom, the tongue should be soft.

C"	
B'	**tuh (do not use "tee")**
A"	
G'	
F'	**duh**
E'	
D'	**doo**
C'	
B	
A	**der**
G	
F	**dher**
E	
D	**er**
C	

2.5 Getting started on tunes

It is important that children learn to play a song as early as possible in the first lesson. Choose a simple song they already know and teach it by rote. For example "Mary Had a Little Lamb" or, "Merrily We Roll Along". Each of these uses only three notes, and the finger movements are simple. The melody for this tune is written at point **2.6**. It uses the notes B, A and G.

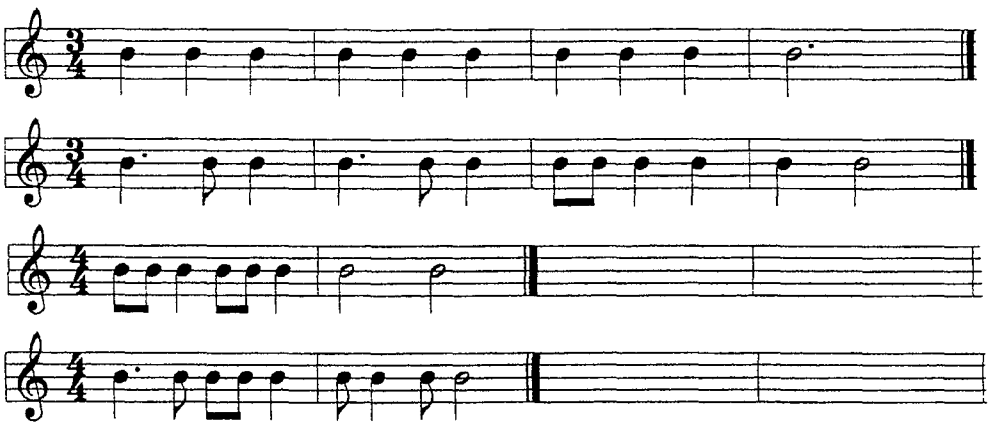
2.5.1 Exercise

There are quite a few songs which use this group of notes.
See if you can discover several and play them.
Hint - Nursery Rhymes and Negro Spirituals are a good source.

2.6 Rhythmic difficulty

All song materials should be graded according to rhythmic difficulty. Always present a new note in the context of a familiar rhythm pattern. When the note fingering is established introduce a new rhythm.

Start with a single note and try a different rhythm on it. The teacher demonstrates and the children imitate softly. E.g. play the note B.



2.7 Choice of notes/pitches

Start with the note B because it is the easiest for the children to manage, then proceed to A and then G. Drill the set movements, e.g. B to G, but avoid boredom by having the class divided into smaller groups and using antiphonal and echo effects.

Once B, A and G have been consolidated you have the choice of adding two more notes. Some teachers prefer to move up and add high C and high D, while others prefer to add low E and low D. There are many songs which use either group of five notes.

Ensure that each note is well established before proceeding to a new note. Do not advance too quickly. It is better to stay with a smaller group of notes and play lots of different tunes if some children are slow to pick up new fingerings.

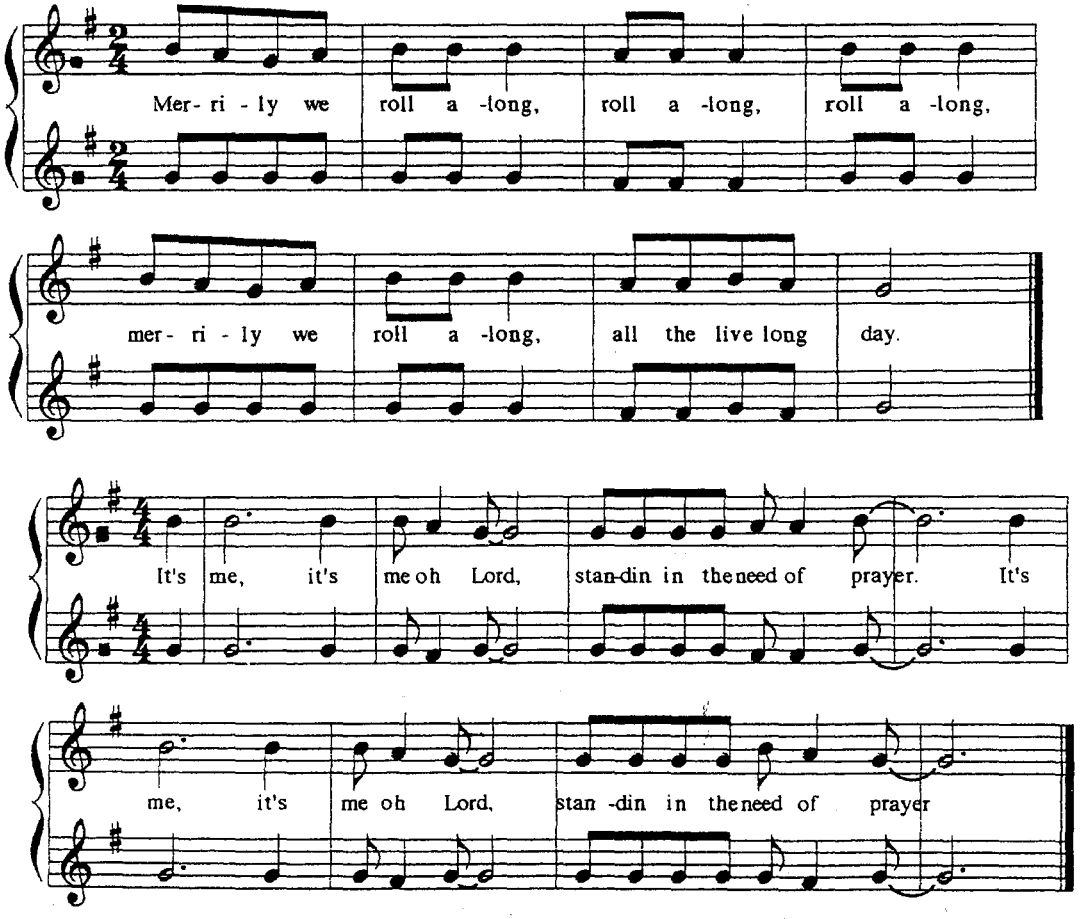
The notes G, A, B, C' and D' are controlled by the left hand, while low E, D and C use the right hand as well. Fine control of breathing is required when new notes are being learnt. Remind the children that they are not 'blowing' their recorders.

Starting with the notes G and E encourages correct breath pressure. These notes require gentle pressure and the fingering position is balanced between the two hands, encouraging good posture. It is a good idea to start any lesson using these two notes in a short exercise, such as echo patterning, to consolidate good breathing and posture habits.

2.8 Maintaining interest

The teacher should choose pieces which use contrasting rhythms when new notes are being consolidated. For example, the two songs written below ***Merrily we roll along*** and ***It's me oh Lord***, use the same group of three notes (G, A and B), but their rhythm patterns are very different. The same applies to the accompanying harmony parts which use only two notes each (G and F#).

It is also a good idea to go on to two part work as early as possible. More advanced players can play a lower part which uses more challenging notes such as F sharp. Both of the above two songs can be treated this way:



2.9 Creativity

Encourage children to create their own melodies as soon as new notes are established. Improvisation, with pairs of students having a "conversation" based upon ***a limited number of notes*** is a useful fun activity. But keep it short.

Whatever recorder book is being used, the teacher should provide extra music so that technical difficulties can be drilled more imaginatively. Use an overhead projector, or even teach a song by rote. The ears need to be trained as well as the eyes and fingers. Trained ears assist the creative process because children "hear" what they want to play before they play it.

2.10 Catering for advanced players

When talented children are proficient at the Descant recorder, they may proceed to the Treble recorder which is slightly larger and has a deeper and more attractive tone quality. The fingering is similar to the Descant, but its lowest note is F, below the Descant recorder's lowest C. Care must be taken that the child learns the new fingering relationships immediately. The Treble is the best member of the recorder family for solo work.

Children who have large hands may play the Tenor recorder. The fingering is identical to the Descant, but its pitch is an octave lower. Its tone is rich and deep, and it was frequently used by composers in the 17th century.

Some upper primary children will be able to play the Bass recorder which has fingering identical to the Treble. It is rarely used for solo work, but is important in Recorder Consorts where all these four members of the recorder family play together.

2.11 The Recorder Consort

If it is possible, the best players in a school should be grouped together to form a Recorder Consort. They can play music specially written for this sort of combination. Composers from the 16th to the 20th century have written for Recorder Consorts.

The Descant recorder by itself or in massed groups may produce a particularly unattractive sound. This may be because more than one make of recorder is being used, or that some have not been tuned properly before playing. The head joint should be checked to make sure that the two parts are together properly.

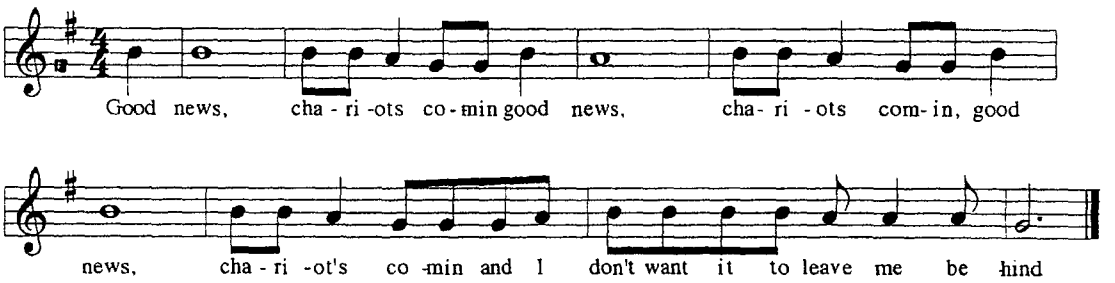
Treble and Tenor recorders add a more mellow sound which smooths out the sometimes abrasive massed Descant sound.

It should be remembered that the Descant recorder is a means of introducing children cheaply and easily to music making. It need not be seen as an end in itself. Besides progressing to the larger members of the recorder family, proficient players may graduate to instruments of the Woodwind family such as the Clarinet.

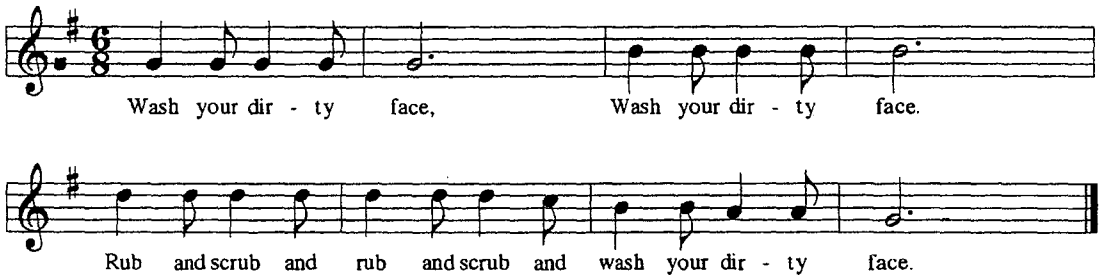
CHAPTER 11: SONGS FOR THE RECORDER

SONGS WITH NOTES FOR THE LEFT HAND ONLY

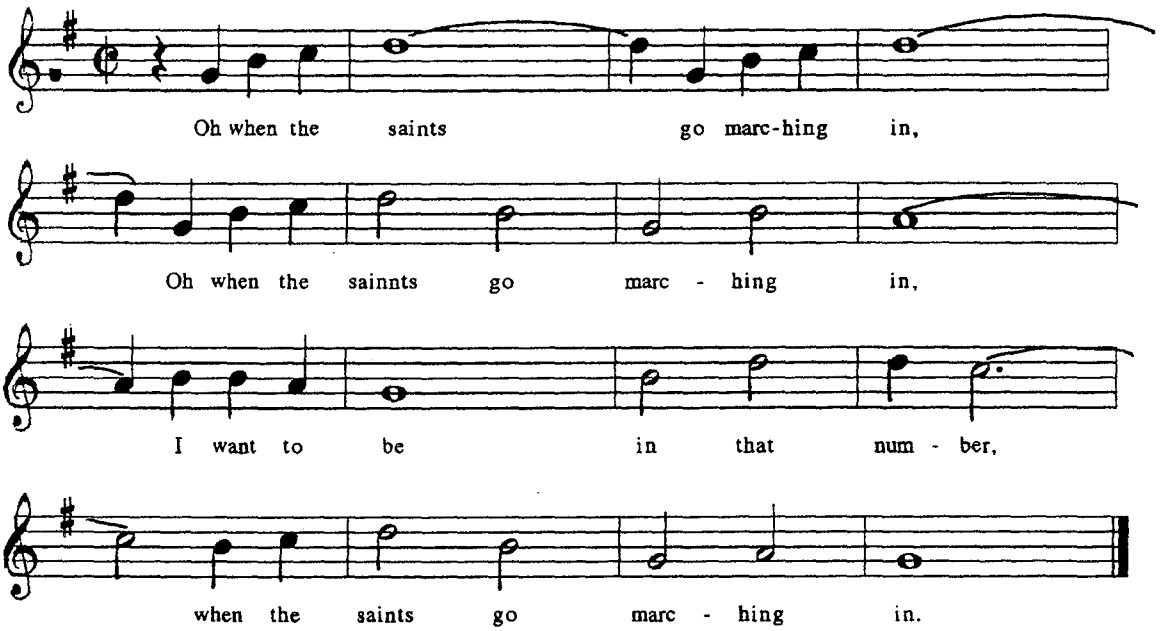
Good News



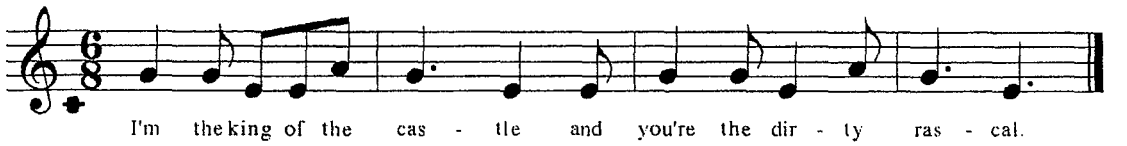
Wash Your Dirty Face



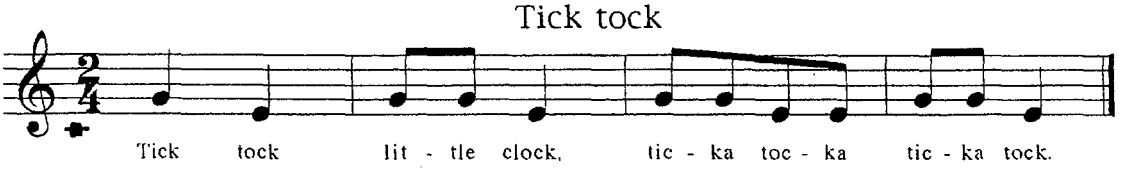
When the Saints go Marching In



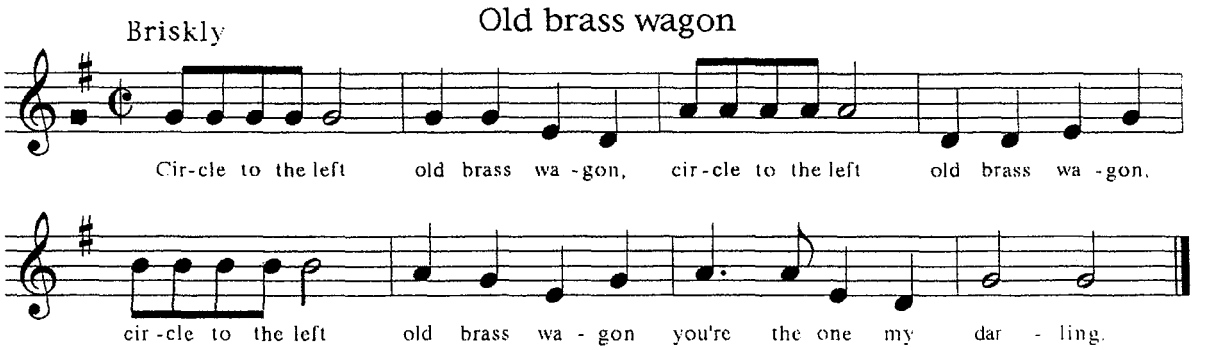
I'm the king of the castle



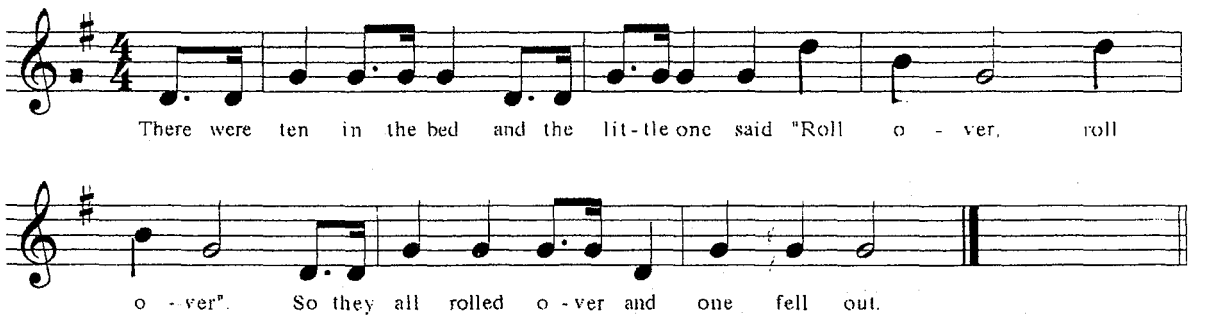
Tick tock



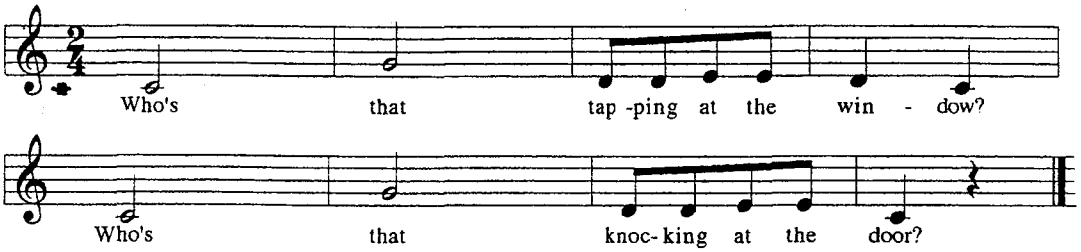
Old brass wagon



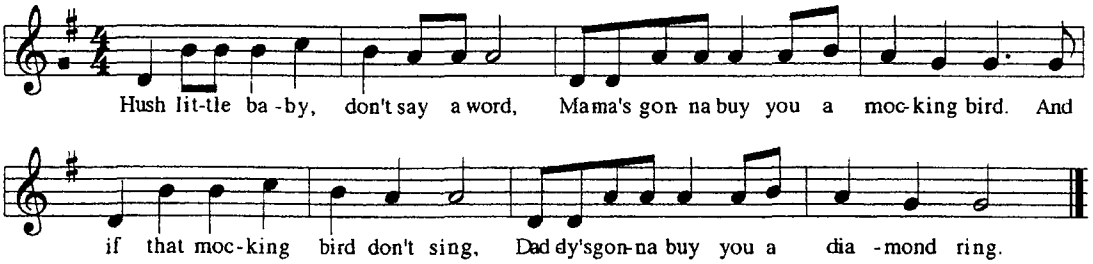
Ten in the bed



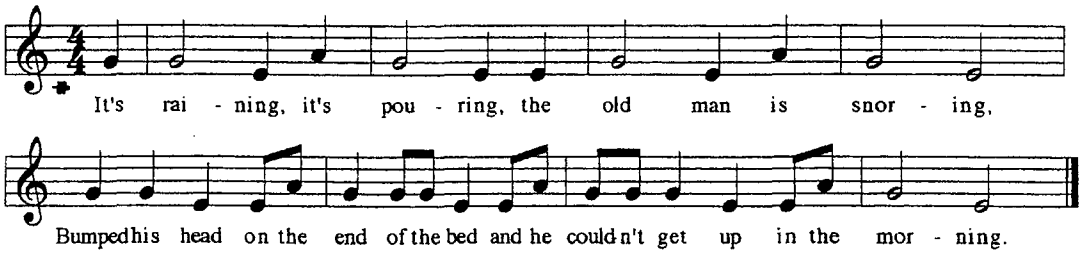
Who's that Tapping at the Window



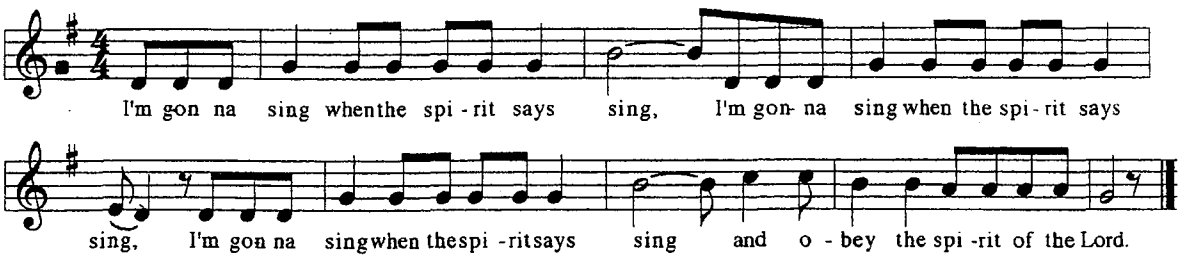
Hush Little Baby



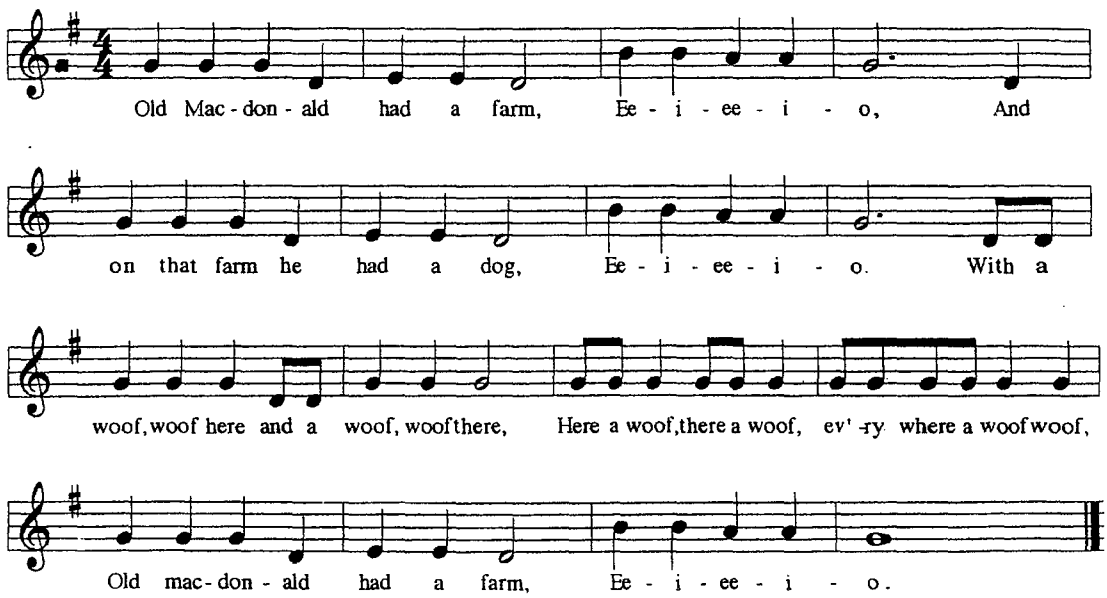
It's Raining It's Pouring



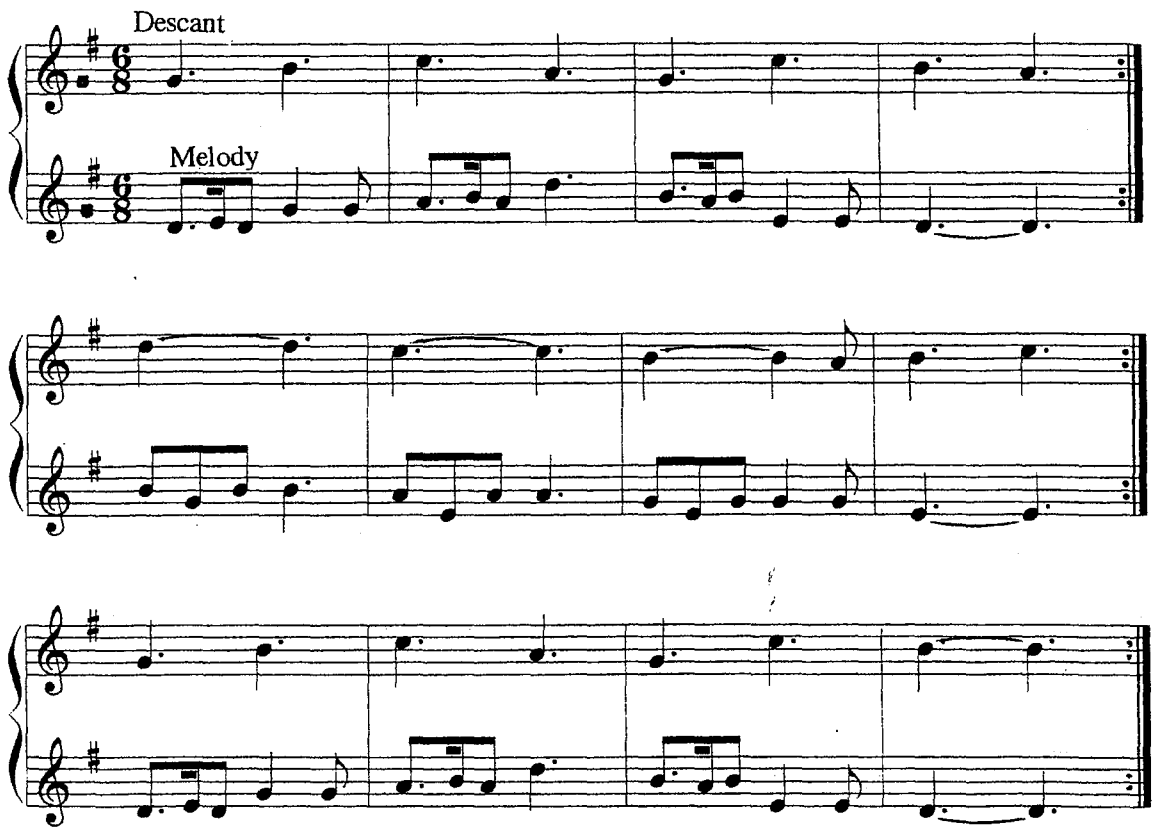
I'm Gonna Sing



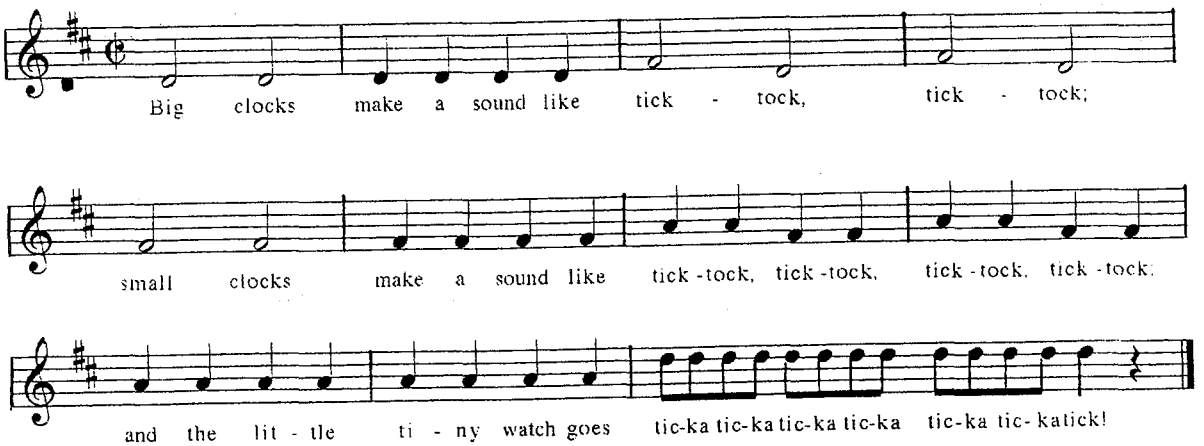
Old Macdonald



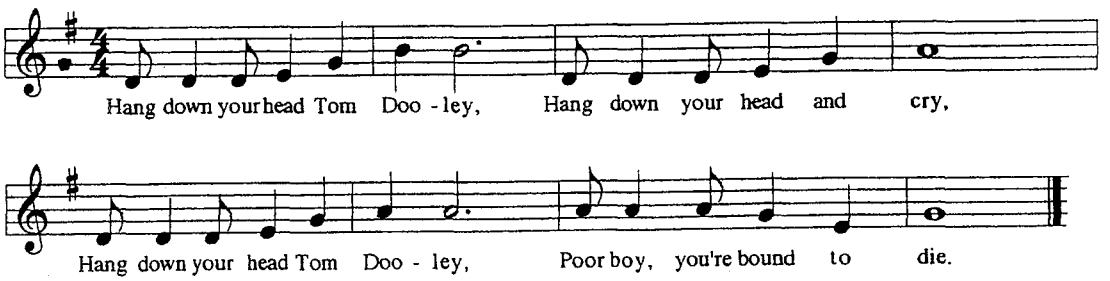
Skye Boat Song



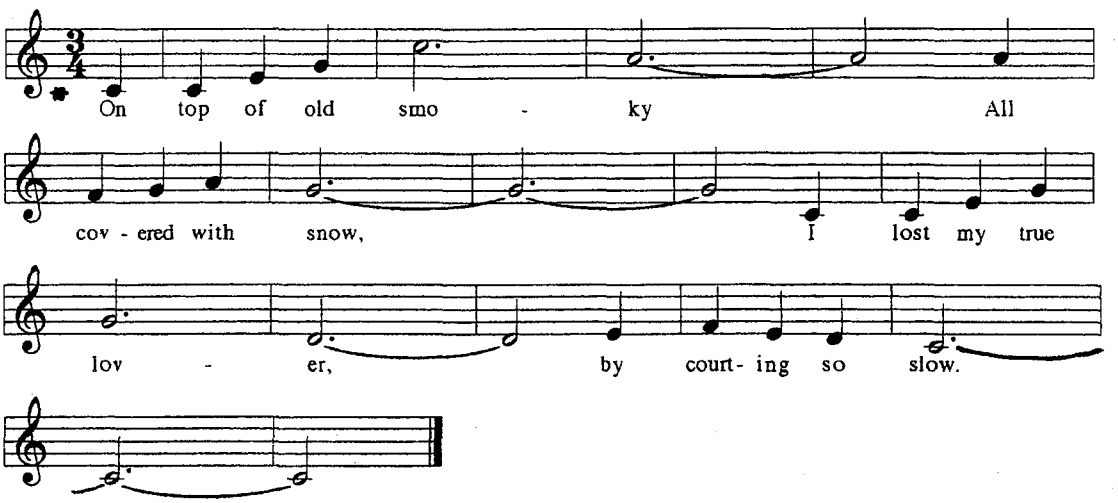
Clocks



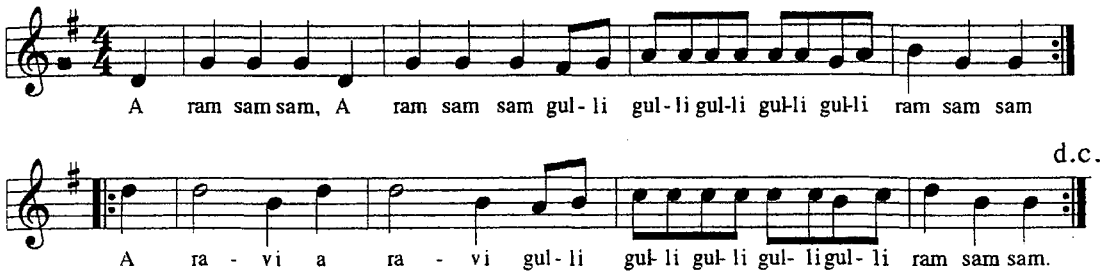
Hang Down Your Head Tom Dooley



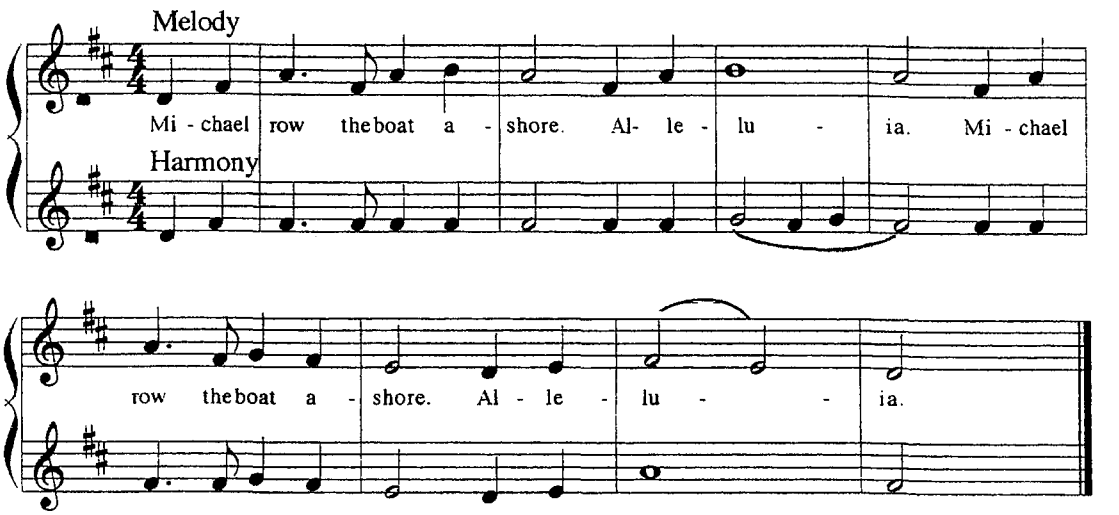
On Top of Old Smoky



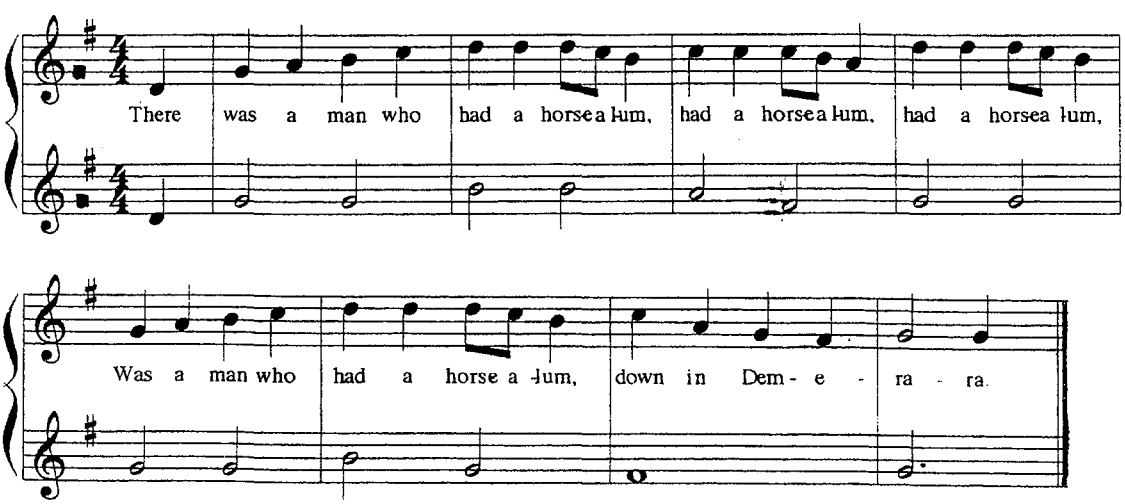
A Ram Sam Sam



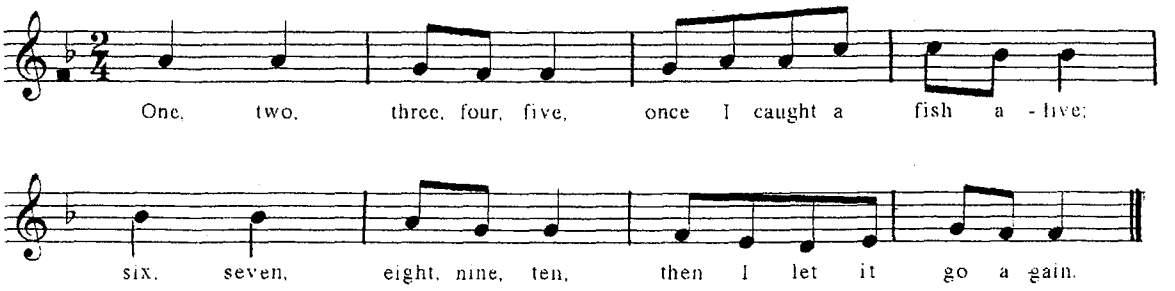
Michael Row



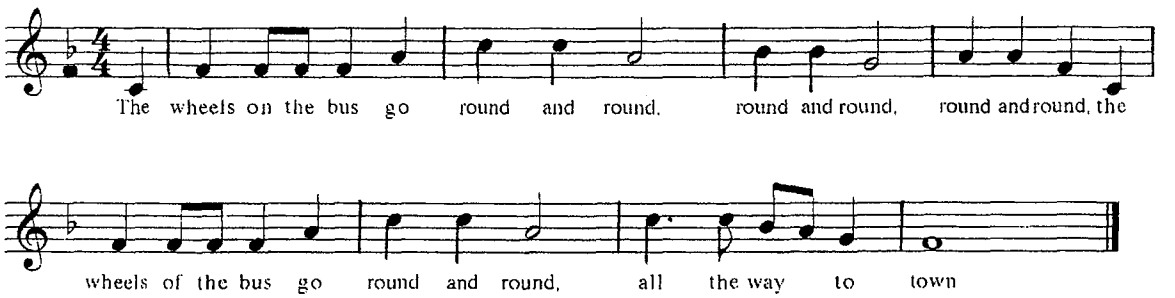
Down in Demerara



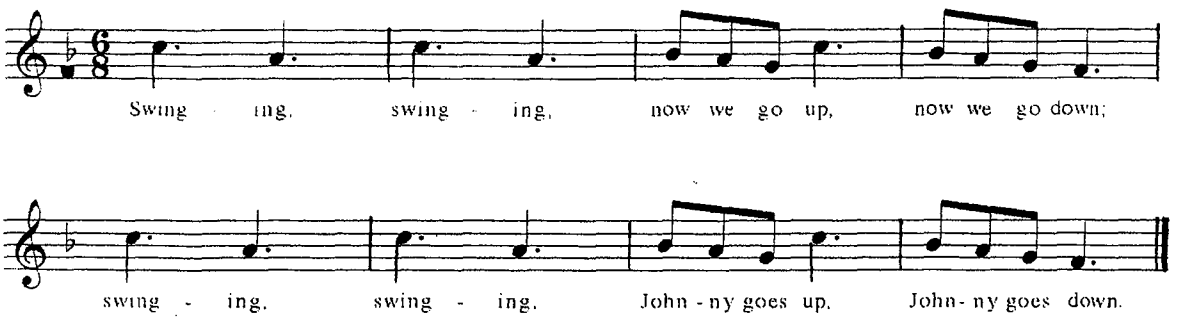
One, two, three, four, five



The wheels on the bus

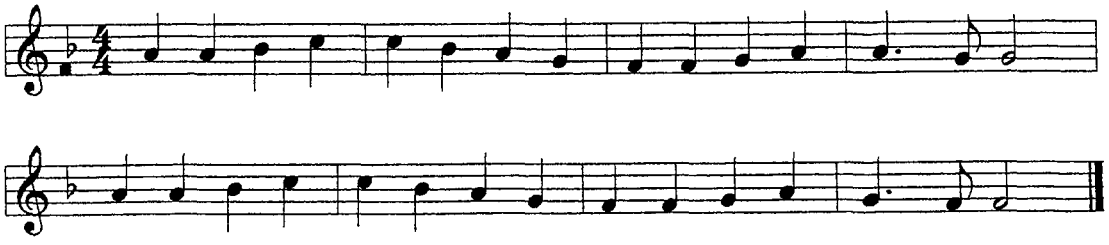


Swinging, swinging

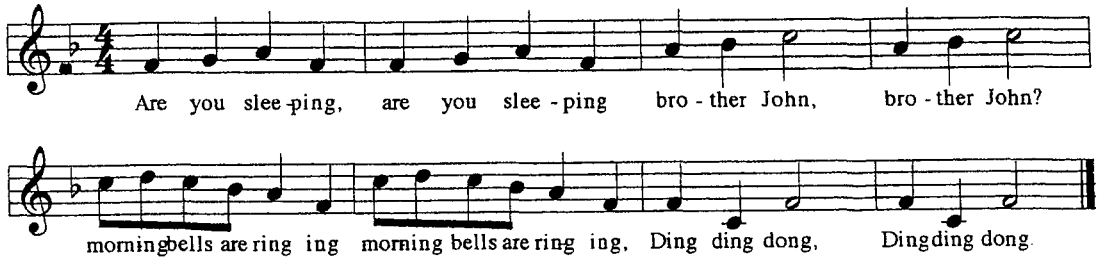


SONGS WITH F NATURAL AND B FLAT

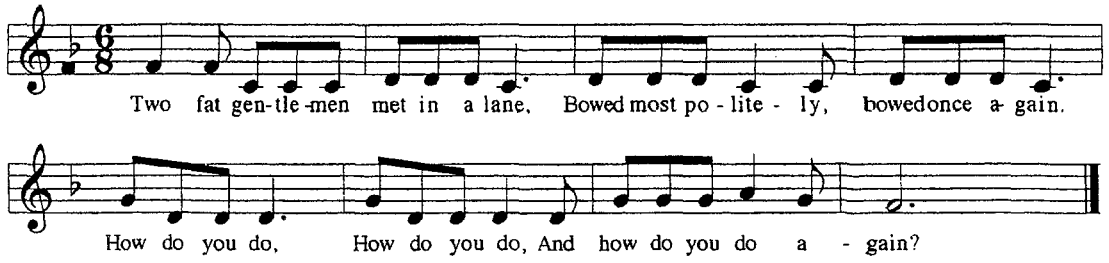
Song of Joy



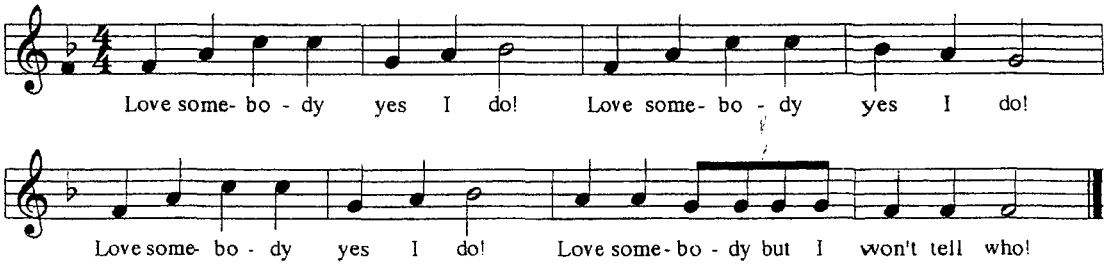
Are You Sleeping?



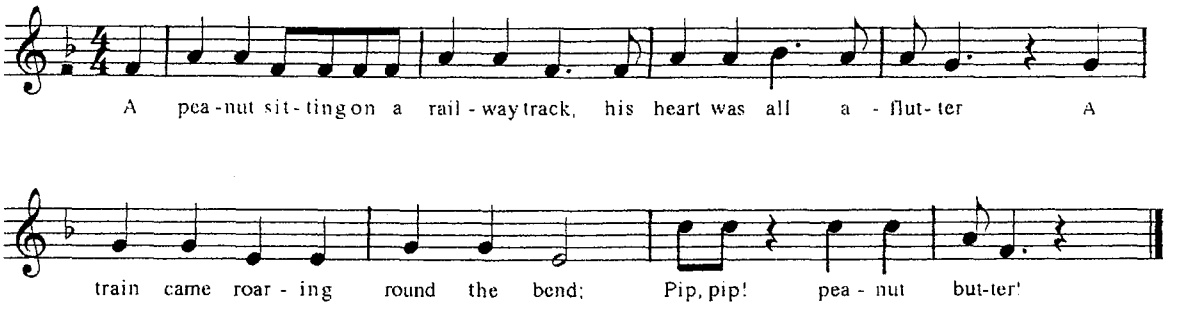
Two Fat Gentlemen



Love Somebody



The Peanut


A pea-nut sit-ting on a rail-way track, his heart was all a - flut-ter A
train came roar - ing round the bend; Pip, pip! pea - nut but-ter!

CHAPTER 12: THE MUSICAL CHILD

Music should be taught to a child nine months before the birth of the mother.
Zoltan Kodály, Hungarian composer and educator.

1.0 Introduction

In this chapter the musical development of the 'typical' child from birth to eight years is briefly outlined. Children's musical development after this stage may be influenced by a number of external factors, such as musical instruction outside the home or classroom. Such external factors make it difficult to give an accurate impression of children from this age.

THE DEVELOPMENTAL STAGES

2.0 Birth to twelve months

Sound is first experienced in the prenatal environment. In utero the foetus grows and develops in an environment rich in sound with the heart beat of the mother an early rhythmic experience.

> *From the twentieth to the thirtieth weeks of fetal life, the human auditory system becomes sufficiently developed for response to external sound stimuli...The auditory response in the fetus can give rise to learning that subsequently controls postnatal behaviour.* (G. F. Welch in L. Bresler & C. Marme Thompson (Eds) (2002). The Arts in Children's Lives p. 115)

Initially the main focus is to engage the baby's listening skills. This may be done by providing a selection of music for listening, some of which is stimulative and some reflective or soothing. Music is a creator of moods and can in fact influence mood changes in humans. Lullabies or 'white noise' such as the recorded sounds of a vacuum cleaner, water running or waves breaking on the beach can have a sedative effect on babies. The mother's heartbeat is another sound that may relax the baby. It is important to maintain eye contact and one-to-one interactions with the infant.

2.0.1
Exercise

After gaining approval, try some of the following activities with an infant between the age of six to eighteen months (*The songs listed below are only examples).*
See: Wilkin, P. & True, A. (1994). *Musical games for children.* Edith Cowan University 'Tots' section' [video recording].

•Select and learn a rhyme or chant to sing to the infant, e.g., *This Little Pig, Slowly Slowly.*
•Select and learn to sing a lullaby to the infant, e.g., *Rock-a-bye Baby, Mocking Bird.*
•Select and learn to sing a song with actions and one with a surprise, e.g., *Put your Finger on your Nose, Pop! Goes the Weasel.*
•Record environmental sounds such as traffic noises and birds calling.
•Choose a colourful rattle, bell or music box, then create ways to use the instrument with the infant.

1. Sing these songs to the infant during your visit and record the reactions of the infant in an observation booklet; e.g., prolonged eye contact, movement in response to the songs.
2. Observe and describe how the infant responds to the individual environmental sounds and the instrumental sounds.

2.1 Twelve to twenty-four months

A child centred approach is best during this time, as the child is not ready to share the findings of his or her world. Teachers/caregivers should provide an environment where the children are free to experiment with sound/noise, i.e., hitting a pot with a wooden spoon, playing a toy xylophone.

Visual rather than auditory discrimination is the first criterion, e.g., sing songs that identify body parts, e.g., 'Head, Shoulders, Knees & Toes'. It would seem that the amount of musical experiences to which the young child is exposed are linked to their enjoyment and participation in musical events/happenings, i.e., use puppets, move like the character in song; elephant, train etc.

Suggested repertoire	Type of activity
Jack be Nimble (Hoermann, D. & Bridges, D. 1985. *Catch a song,* p. 91). Australia Educational Supplies (Dominie. *Catch a little song.* [sound recording] side 2 no. 8).	Movement
This is the Way the Ladies Ride (Wilkin, P. & True, A. 1994. Tots to two-year-olds section [video recording])	Rhyme & movement

2.2 Two- to three-year-olds

Children become more involved in personal modes of expression. Musical growth comes about through an experiential learn-through-play approach i.e., can move to music and clap or tap beat but not consistently.

Playing musical instruments is one way in which children express themselves. They are more able to manipulate instruments and as a result technical proficiency increases. Children can maintain the rhythm and pitch match some simple songs with reasonable accuracy.

Suggested repertoire	Type of activity
Play the Drum (Larkin, V. & Suthers, L. 1997. *What will we play today?* Vol 2, p. 78. Australia: Pademelon Press.)	Rhyme & movement
My Hands are Clapping (Wilkin, P. & True, A. 1994. Two year olds section [video recording])	Clap or move to the beat of the song.

2.3 The four-year-old

The four-year-old grows in independence and self-assurance. The child becomes interested and able to perform singing activities and games in a circle or with a partner. Fantasy play becomes important, nonsense songs and songs such *as The Sleeping Princess* or *Old Roger* where the children act out a role, are in high demand.

Songs within the child's vocal range are most suitable, i.e., between D (next to middle C) to A, however, children should be encouraged to perform and enjoy a variety of song material.

Arranging pentatonic scales on tuned percussion instruments enables the child to experiment with simple melodies. Some four years olds attempt to classify musical instruments by sound, shape, size, pitch and quality.

Suggested repertoire	Type of activity
Punchinello (Larkin, V. & Suthers, L. 1997. *What will we play today?* Vol 2, p. 82. Australia: Pademelon Press.)	Moving & creating
What shall we do on a rainy day? (Wilkin, P. & True, A. 1994. Pre-primary section [video recording])	Singing/creating game

2.4 The five-year-old

Sustaining a one- or two-note accompaniment on tuned percussion and demonstrating musical concepts such as fast/slow, high/low, short/long is within the ability level of the five-year-old.

They can correctly match the rhythmic and melodic structure of simple songs and enjoy a large repertoire of songs including cumulative songs such as 'When Mr Clicketty Cane' (Sanderson, A., 1995. *Banana Splits*, p. 14. London: A & C Black). The five-year-old is capable of memorising longer songs and is beginning to read and write musical ideas using symbols.

Suggested repertoire	Type of activity
Kangaroo (Hoermann, D. & Bridges, D. 1985, *Catch a Song*, p. 99. Australia: Education Supplies Pty Ltd.	Voice/instrument recognition
Blue Bells (Hoermann, D. & Bridges, D. 1985. *Catch a Song*, p. 29. Australia: Education Supplies Pty Ltd) (Dominie, *Catch a Little Song*, sound recording, side 1, no. 14).	Repetition of rhythm patterns

2.5 The six- to eight-year old

Children of this age still enjoy participating in music and movement activities, preferring those which involve competition and playing to win. Although rates of development differ, generally speaking, the six- to eight-year-olds can sing accurately with in a vocal range of 8-10 notes.

Many eight-year-olds can perform simple harmonies such as those found in rounds and simple partner songs. Some children may express an interest in learning a musical instrument. These children are able and expected to understand the basics of the concepts rhythm, melody, harmony, form, expression and style - experiencing these concepts through the musical skills of listening, singing, moving, creating, playing, reading and writing.

Suggested repertoire	Type of activity
The Three Bears (*Jam 2004 Song Book*. Australia: iJam).	Rhythm activity
Scoo Bee Doo Song p. 34 in Davies, S. (1993). *Rainbows, Trees and Tambourines.* Melbourne: Two Up Music Education	Singing/moving in canon

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