

Singing stories



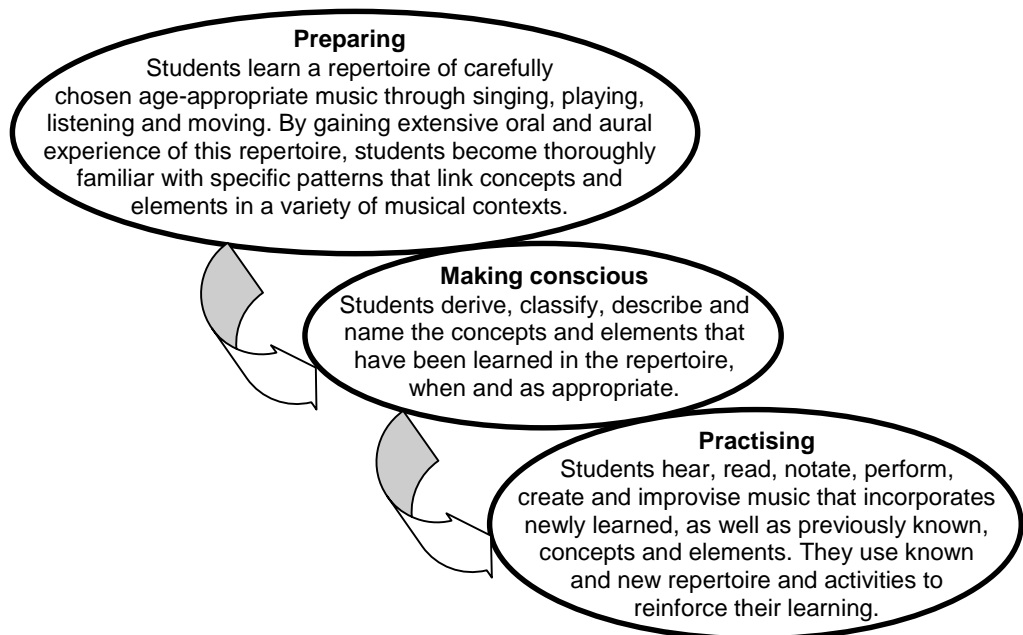
Strand
Music

Purpose

Students learn a repertoire of songs, rhymes and games to develop their ability to identify, sing, play, read and write musical elements and concepts. Through active listening to stories sung to them, students explore the structural conventions of sung, spoken and written texts.

Overview

Activities in this module are based on a learner-centred approach for students who have been working with the musical concepts and elements of Level 1 for some time. These activities are organised into three phases: preparing, making conscious and practising.



The development of musical knowledge and skills at higher levels is dependent on the thorough preparation and practice that takes place from Level 1 onwards. For some concepts, the preparation phase may need to continue for an extended period of time, possibly months or even years, for some students. Practice needs to be ongoing and extensive, and coexists with and complements the preparing and making conscious phases.

Using this module

This module provides examples of planning and suggestions for teaching and assessing with outcomes and core content, within one musical context.

Module organisation

When planning for musical learning and for the demonstration of learning outcomes, careful consideration should be given to the sequence in which students prepare, make conscious and practise core content. The use of repertoire that incorporates core content, and activities that allow students to develop their understanding of that core content, will provide a variety of opportunities for them to demonstrate learning outcomes. The music outcomes are interrelated, complementary and interactive, and should be considered together when planning and assessing.

This module contains samples of planning overviews that illustrate how the core content can be sequenced so that learning is cumulative and sequential. The time allocations reflect timetabling arrangements in many Queensland schools.

- A **sample level overview** shows one way of organising the core content for Level 1 in a time frame of 30 hours over three semesters. Students will need to have acquired the skills and understandings of the concepts and elements indicated in the first two semesters. The level overview is based on a minimum time allocation of 30 hours for music for Level 1, which may be distributed over a period longer than one school year. Where more time is available, the level overview may be amended to provide for a wider range of musical contexts for students and for expanded opportunities for music-making activities.
- A **sample ten-week term overview** shows how cumulative and sequential learning may be planned across ten weeks or one school term, based on the outline for semester 3 in the level overview. This sample overview is written for term 2 of a Year 2 program and provides a summary for planning, showing teaching focuses and links to core content.
- **Four sample lesson plans** are included to demonstrate one way in which this term overview may be implemented within a classroom context, using a time frame of approximately 30 minutes per lesson. Each lesson contains activities that provide opportunities to prepare and practise musical concepts and skills, and that will allow students to demonstrate the outcomes.

The times indicated in the lesson plans are suggested as guides for planning activities. They are included to enhance understanding of the purpose of the activity, to indicate the approximate time an activity warrants in relation to the lesson time as a whole, and to reinforce the need for inclusion of a variety of purposeful activities. They also reflect what is considered appropriate in a well-paced lesson that will hold students' interest in the early primary school. When using the lesson plans, adjust the time allocations and activities to suit the needs, interests and abilities of your students. This may involve spreading the activities over two lessons.

Links to the cross-curricular priorities

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy links include finding interesting alternative words for song lyrics and putting them on a chart, increasing students' vocabularies, knowing about and using the specific letters of the alphabet and sounds in words, focused listening to spoken and sung texts, and using the framework of sung books to write individual or class books. Numeracy links include dividing rhythmic patterns into groups of beats, identifying short repeated patterns within a longer pattern, counting, and experience with the concept of duration in sound. Lifeskills links include personal development skills in identifying and developing talents, developing aesthetic awareness, developing self-confidence, sharing resources, cooperating to successfully play games and work with partners, and enhancing memory.

Some students with physical, hearing or vision impairment may need assistance with some activities within this module. Seek advice from their support teachers.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Music strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 1

Students know a repertoire of songs of limited pitch range that they can sing in tune and in appropriate style, individually and with others. They understand and respond to musical elements through singing, playing instruments, listening, improvising, and moving.

Students aurally and visually recognise, sing, play, read and write rhythmic patterns containing ♩ ♪ ♫ ♬ and melodic patterns containing *so*, *mi* and *la* in various positions on the staff.

- | | |
|--------|--|
| MU 1.1 | Students aurally and visually recognise and respond to Level 1 core content in music they hear and perform. |
| MU 1.2 | Students sing a repertoire of songs of limited pitch range and play instruments, individually and with others, including simple rhythmic and melodic two-part music. |
| MU 1.3 | Students read and write short musical patterns containing Level 1 core content. |


Core content

This module provides a learning context for the following concepts and skills, which are developed from Level 1 core content from the syllabus:

Rhythm and metre	<ul style="list-style-type: none">• beat and rhythm• two- and four-beat metre• ♩ ♪ ♫
Pitch and melody	<ul style="list-style-type: none">• difference between speaking and singing voices• melodic contour and patterns containing <i>so</i>, <i>mi</i> and <i>la</i>
Part work	<ul style="list-style-type: none">• rhythmic ostinatos• song and beat• song and rhythm
Form and structure	<ul style="list-style-type: none">• question and answer phrase structures• same and different structures
Tone colour	<ul style="list-style-type: none">• untuned percussion instruments• widely contrasting melodic instruments
Expressive elements	<ul style="list-style-type: none">• detached/smooth• fast/slow• soft/loud

Sample Level 1 Overview (3 semesters)

Once elements and concepts have been introduced, practice is ongoing and should be incorporated into planning across this level.

	Semester 1	Semester 2	Semester 3 Term 2 Singing stories
Rhythm and metre	<ul style="list-style-type: none"> beat in simple time beat in compound time faster/slower rhythmic pattern 	<ul style="list-style-type: none"> preparation of one and two sounds on a beat beat in compound time — using appropriate actions for $\frac{6}{8}$  	<ul style="list-style-type: none"> two-beat metre four-beat metre z
Pitch and melody	<ul style="list-style-type: none"> discrimination between speaking and singing voices in-tune singing accurate starting pitch question and answer phrases higher/lower — increasingly wide distance between intervals leading to the interval of an octave inner-hearing singing 	<ul style="list-style-type: none"> recognition of song from melody higher/lower — perfect 5th (later minor 3rd) melodic question and answer using song motifs accurate starting pitch, varying the starting pitch melodic contour 	<ul style="list-style-type: none"> higher/lower — <i>so-mi</i> staff notation <i>la</i>
Part work	<ul style="list-style-type: none"> song and beat song and rhythm movement ostinato 	<ul style="list-style-type: none"> beat and rhythm skipping and singing in $\frac{6}{8}$ rhythmic ostinato 	<ul style="list-style-type: none"> rhythmic accompaniments
Form and structure	<ul style="list-style-type: none"> phrase structures 	<ul style="list-style-type: none"> same and different structures 	<ul style="list-style-type: none"> question and answer phrases
Tone colour	<ul style="list-style-type: none"> environmental sounds individual voices 	<ul style="list-style-type: none"> classroom percussion 	<ul style="list-style-type: none"> widely contrasting instruments, e.g. violin and trumpet
Expressive elements	<ul style="list-style-type: none"> soft/loud fast/slow 	<ul style="list-style-type: none"> soft/loud fast/slow 	<ul style="list-style-type: none"> detached/smooth

Assessment

The following table provides examples of opportunities for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes in this module. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>MU 1.1 Students aurally and visually recognise and respond to Level 1 core content in music they hear and perform.</p> <p>And</p> <p>MU 1.3 Students read and write short musical patterns containing Level 1 core content.</p>	<p>Students may:</p> <ul style="list-style-type: none"> rearrange rhythmic patterns from <i>Bow, wow, wow</i> to create 'new' patterns, then read and perform them (see week 3). The song contains ♪ ♪ and ♪. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation <p>recorded in:</p> <ul style="list-style-type: none"> checklists. 	<p>Do students:</p> <ul style="list-style-type: none"> read and perform the rhythmic patterns accurately? maintain a steady beat? use correct time names? rearrange the rhythmic patterns appropriately to create a different pattern?
<p>MU 1.2 Students sing a repertoire of songs of limited pitch range and play instruments, individually and with others, including simple rhythmic and melodic two-part music.</p>	<p>Students may:</p> <ul style="list-style-type: none"> sing <i>Good night</i> individually, after the class has sung the song (see week 9) play melody of <i>See saw</i> on xylophones in a small group, while the class group sings (see week 4). <p>The teacher may use:</p> <ul style="list-style-type: none"> observation <p>recorded in:</p> <ul style="list-style-type: none"> checklists. 	<p>Do students:</p> <ul style="list-style-type: none"> sing the song, matching pitch and remaining in tune? maintain a steady beat without teacher assistance? show sensitivity to the style of the song through use of appropriate expressive elements?
<p>MU 1.3 Students read and write short musical patterns containing Level 1 core content.</p>	<p>Students may:</p> <ul style="list-style-type: none"> write four-beat rhythmic and melodic patterns from dictation, using ♪ ♪ ♪ ♪ and <i>so, mi</i> and <i>la</i> write four-beat rhythmic compositions using ♪ ♪ ♪ ♪ that will be performed. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis observation <p>recorded in:</p> <ul style="list-style-type: none"> checklists student scripts. 	<p>Do students:</p> <ul style="list-style-type: none"> write the rhythmic and melodic patterns accurately: correct number and type of beats; correct pitches? use note heads correctly?

Background information

Focus

This module shows one way of working with the outcomes and core content in Level 1 while providing links to literacy and English through the conventions of sung, spoken and written text. Stories and storytelling are widely recognised as being significant to students in the early years of schooling. These stories provide accessible means by which students learn about their worlds. Sung and musical stories may provide an extra dimension to similar spoken, written and visual texts. Students will be supported by the familiarity of the storytelling genre as they access new learning through singing, playing, and aurally and visually recognising sung narratives.

Links

See 'Teacher resource 1' for sample activities that link music learning with literacy development.

Repertoire

Repertoire in this module has been chosen for specific educational purposes, relating to the core learning outcomes and core content. Wherever possible this repertoire has been taken from music books and other resource materials that are readily available and are currently being used in many Queensland schools. It is important to know the repertoire in this module thoroughly before using it in lessons.

This music can be supplemented or substituted with other repertoire at the teacher's discretion, based on the needs and interests of students and the local learning context. When choosing music, give due consideration to age appropriateness, musical quality and content, student needs and educational purposes.

Books are used in this module to help develop listening skills. Students sit attentively and focus on the illustrations. This helps in the development of audience protocols that students need to understand and allows the teacher to model a good singing sound, appropriate style and expression.

Some of the books included in this module have an existing melody (usually traditional) associated with them, and some have text that easily lends itself to teacher improvisation of a melody. Picture books could also be used as well as puppets or other props (an item of clothing, a costume or a hat) to help animate the song.

Monitoring student progress

Use checklists to keep records of students' progress and assist in making judgments about demonstrations of outcomes. A sample checklist has been included in this module as 'Teacher resource 3'.

Information in each column of the checklist may take several lessons to collect. For example, with in-tune singing, as a student sings alone (the greeting or in a game), you can quickly identify and record if the singing is in tune and at pitch. Only a small number of students need be monitored in this way in each lesson, but this gathering of evidence is ongoing and an accurate reflection of student progress without being time consuming.

To assist you in making judgments about demonstrations of outcomes, see a sample class music profile in 'Teacher resource 4'. When you have gathered sufficient evidence, make an on-balance judgment about the students' demonstrations of each of the core learning outcomes.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

claves	melody	rhythm
detached	ostinato	smooth
echo		

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Music can be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually and in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to represent their ideas and feelings through musical and kinaesthetic forms of expression.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (*).

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

- *Choksy, L. 1981, *The Kodaly Context*, Prentice Hall, Englewood Cliffs, New Jersey.
- Choksy, L. 1999, *The Kodaly Method I: Comprehensive Music Education*, Prentice Hall, Englewood Cliffs, New Jersey.
- *Department of Education, Queensland 1987–1989, *Tune In: A Music Program for Primary Schools*, Levels 1 and 2, Brisbane.
- Feierabend, J. 1986, *Music for Very Little People*, Boosey and Hawkes, New York.
- Forrai, K. 1990, *Music in Preschool*, 2nd edn, Corvina, Budapest.
- Harrop, B., Blakeley, P. & Gadsby, D. 1975, *Apuskidu: Songs for Children*, A & C Black, London.
- *Hoermann, D. & Bridges, D. 1985, *Catch a Song*, Dominie Press, Sydney.
- Johnson, J. 2001, *Listening to Art Music*, Volume 1, Clayfield School of Music, Brisbane.
- Johnson, J. 1987, *My First Music Writing Book (Teacher)*, Art House, Brisbane.
- Johnson, J. 1987, *My First Music Writing Book (Student)*, Art House, Brisbane.
- Mattison, E. 1991, *This Little Puffin*, Puffin Books, London.
- Nursing Mothers' Association of Australia 1983, *Merrily, Merrily*, 3rd edn, Dominion Press, Melbourne.
- Tacka, P. & Houlahan, M. 1995, *Sound Thinking*, 2 vols, Boosey and Hawkes, New York.

Books that are sung in this module

- Adams, P. 1974, *This old man*, Child's Play (International), London.
- Agill, C. 1995, *I swam with a seal*, Harcourt Brace, San Diego.
- Barton, C. & Schulman, D. 1992, *Cream cake*, Random House, London.
- Buchanan, G. 1996, *There was an old lady who swallowed a fly*, Walker Books, London.
- Cooper, H. 1995, *The tale of duck*, Lothrop, Lee and Shepard Books, New York.
- Edwards, R. 1988, *Ten tall oak trees*, Tambourine Books, London.
- McCormick, P.D. 1996, *Advance Australia fair*, Gap Publishing, Brisbane.
- Paparone, P. 1995, *Five little ducks: an old rhyme*, North-South Books, New York.
- Reeves, M. 1989, *I had a cat*, Bradbury Press, New York.
- Van Asten, D. n.d., *The drover's dream*, Lamont Books, Melbourne.

Easily accessible sources for the repertoire in this module

Title	Tune In Level 1	Tune In Level 2	Other sources
1, 2, 3, O'Leary		p. 52	
Bird in a cage			Catch a Song, p. 29
Blue bells		p. 21	Catch a Song, p. 30
Bounce high, bounce low			
Bow, wow, wow		p. 61	Catch a Song, p. 33
Bye low, baby O			The Kodaly Context, p. 212
Charlie over the ocean		p. 35	Catch a Song, p. 38
Connie, Connie		p. 39	
Draw a bucket of water			Catch a Song, p. 50
Good night			The Kodaly Context, p. 214
Hey Jim along		p. 48	Catch a Song, p. 75
Hot cross buns			Catch a Song, p. 81
Lickety spry			Catch a Song, p. 102
Little mouse be careful		p. 24	Catch a Song, p. 106
Looby loo		p. 32	Catch a Song, p. 111
Money and the key		p. 55	Catch a Song, p. 123
One, two, three		p. 15	Catch a Song, p. 143
Pease porridge hot		p. 67	Catch a Song, p. 148
Rain, rain	p. 54		
Sandy-O		p. 42	
See saw, up and down	p. 16		Catch a Song, p. 172
Snail, snail			The Kodaly Context, p. 26
The drover's dream			Catch a Song, p. 51

Electronic

Audio recordings

Britten, B., 'Cuckoo' from *Friday Afternoons*, Op. 7, any recording.

Haydn, J., *Symphony in G No. 94* ('Surprise'), 2nd movement, any recording.

Liedes, A., *Heilani Saattelin Amerikkahan* (Finnish folk song) from *One Voice: vocal music from around the world*, RGNET 1014 CD.

Websites

(All websites were accessed February 2002.)

Music Activities and Resources: www.musickit.com/

Music Ed Resources Idea Library: www.angelfire.com/nb/musicedresources

Pentatonic Music Collection: www.pentatonika.com/index.html

Sample Term Overview — Weeks 1 to 3

Term 2	Week 1	Week 2	Week 3
Prepare	<i>la</i>	<i>la</i>	<i>la</i>
Make conscious			
Practise	two-beat metre; <i>so-mi</i> ; ♪ ♪ ♪ ‡	two-beat metre; <i>so-mi</i> ; ‡	two-beat metre; <i>so-mi</i> ; ‡
Rhythmic development	<p><i>Bounce high, bounce low</i> — add metre markings</p> <p><i>Hey Jim along</i> — improvise movement on beat</p> <p>Haydn — rhythmic dictation of the theme</p> <p>♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ </p> <p>♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ‡ </p>	<p>echo rhythmic patterns — four beats using ♪ ♪ ♪ ‡</p> <p><i>Bye low, baby O</i> — perform with two-beat movement ostinato; revise two beats in a bar</p> <p><i>Hey Jim along</i> — movement improvisation</p> <p>Haydn — rhythmic pattern</p>	<p><i>Bye low, baby O</i> — add metre markings</p> <p><i>Bow, wow, wow</i> — derive rhythmic pattern; rearrange patterns to create new ones</p> <p>Haydn — memorise rhythmic pattern; form</p>
Instrumental work	<i>Blue bells</i> — play ostinato on claves	<i>Lickety spry</i> — chime bars	
Melodic development	<p><i>See saw</i> — sing in solfa; inner-hearing of <i>so</i> and <i>mi</i></p> <p><i>Bounce high, bounce low</i> — show melodic contour</p>	<p><i>Lickety spry</i> — <i>so-mi</i></p> <p><i>Bye low, baby O</i> — sing in solfa with hand signs</p> <p><i>Snail, snail</i> — identify a note that is not <i>so</i> or <i>mi</i></p>	<p>1, 2, 3 O'Leary — sing</p> <p><i>See saw</i> — staff notation <i>so-mi</i></p> <p><i>Snail, snail</i> — learn the hand sign for <i>la</i></p>
Part work	<i>Blue bells</i> — rhythmic ostinato ♪ ♪ ♪ ‡ ♪	<i>Bye low, baby O</i> — sing; movement ostinato	
Listening	<i>I had a cat</i> — sung book; teacher improvises melody	<i>Cream cake</i> — sung book; teacher improvises melody	<i>Five little ducks</i> — book
Games	<i>Blue bells</i>	<i>Money and the key</i>	<i>Bow, wow, wow</i> <i>Money and the key</i>
Repertoire	<p><i>Bounce high, bounce low</i> — practise metre; melodic contour; prepare <i>la</i></p> <p><i>See saw</i> — practise <i>so-mi</i>; inner-hearing</p> <p><i>Hey Jim along</i> — new song; movement improvisation</p> <p><i>Blue bells</i> — part work; game; instrumental</p> <p>Haydn, <i>Symphony No. 94</i>, ('Surprise') 2nd movement — rhythmic pattern of the theme</p>	<p><i>Lickety spry</i> — high/low; <i>so-mi</i>; minor 3rd</p> <p><i>Bye low, baby O</i> — practise two-beat metre; practise <i>so-mi</i></p> <p><i>Hey Jim along</i> — movement improvisation</p> <p><i>Money and the key</i> — new song; game; timbre</p> <p><i>Snail, snail</i> — prepare <i>la</i>; aural identification</p> <p>Haydn — rhythmic pattern of the theme</p>	<p><i>Bye low, baby O</i> — practise two-beat metre</p> <p><i>See saw</i> — practise <i>so-mi</i>; staff notation; ♪ ♪ ♪ and two-beat metre</p> <p><i>Money and the key</i> — game; timbre</p> <p>1, 2, 3 O'Leary — new song</p> <p><i>Bow, wow, wow</i> — game; practise ♪ ♪ ♪ ‡</p> <p><i>Snail, snail</i> — prepare <i>la</i></p> <p>Haydn — rhythmic pattern of the theme</p>

Sample Term Overview — Weeks 4 to 7

Term 2	Week 4	Week 5	Week 6	Week 7
Prepare	<i>la</i>			
Make conscious		<i>la</i>		
Practise	two-beat metre; ♪ ♪ ♮; <i>so-mi</i>	two-beat metre; ♪ ♪ ♮; <i>so-mi</i>	two-beat metre; ♮; <i>so-mi; la</i>	two-beat metre; ♮; <i>so-mi; la</i>
Rhythmic development	See <i>saw</i> — add markings for two-beat metre read ♪ ♪ ♮ Haydn — perform rhythm of the theme from memory: clap ♪ and tap ♪	<i>One, two, three</i> — practise ♮; derive rhythmic pattern <i>Hey Jim along</i> — movement <i>improvisation</i>	<i>Blue bells</i> — recognise song from rhythmic pattern <i>Connie, Connie</i> — rhyme <i>Pease porridge hot</i> — aurally identify rhythmic pattern	Haydn — listen and sing the theme in rhythm names
Instrumental work	See <i>saw</i> — play on xylophone	<i>Snail, snail</i> — sing in canon		<i>Connie, Connie</i> — rhythmic pattern in canon on tone blocks and cymbals
Melodic development	sing <i>so-mi</i> from hand signs <i>Pease porridge hot</i> — new song <i>Snail, snail</i> — discover that the new note is a step higher than <i>so</i>	read unfamiliar <i>so-mi</i> melodies from staff <i>Pease porridge hot</i> — in-tune singing <i>Snail, snail</i> — prepare <i>la</i> ; staff placement of new note	echo <i>so-mi</i> melodies and add solfa and hand signs <i>Snail, snail</i> — make conscious <i>la</i> on the staff	<i>Good night</i> — read unfamiliar song from staff notation <i>Snail, snail</i> — write in stick notation and on the staff
Part work			<i>Pease porridge hot</i> — beat and rhythm	
Listening	<i>Ten tall oak trees</i> — book with improvised melody	<i>Advance Australia fair</i> — book Haydn — recognise rhythmic pattern of the theme	<i>This old man</i> — book Haydn — sing theme in rhythm names	<i>The tale of duck</i> — book Haydn — listen; background; sing rhythmic pattern of the theme
Games	<i>Money and the key</i> 1, 2, 3 O'Leary — bounce balls on the beat	<i>Looby loo</i> 1, 2, 3 O'Leary — bounce ball under leg on 'O'Leary'	<i>Blue bells</i> <i>Looby loo</i>	<i>Looby loo</i> 1, 2, 3 O'Leary — bounce ball under leg on 'O'Leary'
Repertoire	See <i>saw</i> — practise two-beat metre; instrumental <i>Pease porridge hot</i> — new song <i>Money and the key</i> — game 1, 2, 3 O'Leary — game <i>Ten tall oak trees</i> — book <i>Snail, snail</i> — prepare <i>la</i> Haydn — perform rhythm of the theme	<i>One, two, three</i> — practise ♮ <i>Pease porridge hot</i> — in-tune singing <i>Looby loo</i> — new song 1, 2, 3 O'Leary — game <i>Snail, snail</i> — prepare <i>la</i> ; staff placement; canon <i>Hey Jim along</i> — movement <i>improvisation</i> Haydn — listen to the theme	<i>Blue bells</i> — game; rhythmic pattern; <i>la</i> ; reading <i>Pease porridge hot</i> — beat and rhythm <i>Looby loo</i> — dance <i>Connie, Connie</i> — new rhyme <i>This old man</i> — book Haydn — listen to, and sing the theme <i>Snail, Snail</i> — make conscious <i>la</i> on the staff	<i>Good night</i> — new song; read from the staff; practise two-beat metre; ♪ ♪ ♮; <i>so-mi</i> <i>Looby loo</i> — dance <i>Connie, Connie</i> — rhythm; instrumental work <i>The tale of duck</i> — book <i>Snail, snail</i> — practise <i>la</i> 1, 2, 3 O'Leary — game Haydn — listen, sing, discuss the theme




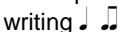

Sample Term Overview — Weeks 8 to 10

Term 2	Week 8	Week 9	Week 10
Prepare			
Make conscious			
Practise	two-beat metre; ♩ ; ♪ ♪ ♩ ; <i>so-mi-la</i>	two-beat metre; ♩ ♪ ♩ ; <i>so-mi-la</i>	two-beat metre; ♩ ; <i>so-mi-la</i>
Rhythmic development	<i>Bow, wow, wow</i> — practise ♩ ; sing in rhythm names echo rhythmic patterns — four beats, ♩ ♪ ♩ ♩ <i>Pease porridge hot</i> — beat and rhythm	Read rhythmic patterns from flashcards (four beats) — ♪ ♪ ♩ and memorise a four- card sequence	<i>Pease porridge hot</i> — write the rhythmic pattern <i>Hey Jim along</i> — movement improvisation Haydn — sing the theme in rhythm names
Instrumental work	<i>Pease porridge hot</i> — beat and rhythmic pattern on wood block and triangle	<i>Connie, Connie</i> — say rhyme in canon performing rhythmic pattern on untuned percussion	<i>Rain, rain</i> — sing and accompany with rainsticks
Melodic development	<i>Bounce high, bounce low</i> — write in stick notation; practise <i>la</i> <i>Good night</i> — sing in the style of a lullaby <i>Rover</i> — new song	<i>Bounce high, bounce low</i> — write in staff notation; practise <i>la</i> <i>Good night</i> — sing	Sing <i>la-so-mi</i> from teacher's hand signs <i>Rover</i> — sing
Part work			
Listening	<i>The drover's dream</i> — book 'Cuckoo' from <i>Friday afternoons</i> — count the 'cuckoos'	<i>I swam with a seal</i> — book with improvised melody 'Cuckoo' from <i>Friday afternoons</i> —sing the 'cuckoos'	<i>There was an old lady who swallowed a fly</i> — sung book <i>Heilani Saattelin Amerikkahan</i> (Finnish folk song) — vocal music
Games	<i>Bow, wow, wow</i>	<i>Sandy-O</i> — new game <i>Looby loo</i>	<i>Sandy-O</i> — clapping game <i>Bird in a cage</i> — new game
Repertoire	<i>Bow, wow, wow</i> — game; practise ♩ <i>Pease porridge hot</i> — beat and rhythm; instruments <i>Good night</i> — sing; lullaby style 'Cuckoo' from <i>Friday afternoons</i> — listen <i>Bounce high, bounce low</i> — practise <i>la</i> <i>Rover</i> — new song	<i>Sandy-O</i> — new clapping game <i>Looby loo</i> — dance <i>I swam with a seal</i> — book with teacher improvised melody 'Cuckoo' from <i>Friday afternoons</i> — listen and sing <i>Bounce high, bounce low</i> — practise <i>la</i> <i>Good night</i> — sing <i>Connie, Connie</i> — canon; instrumental work	<i>Pease porridge hot</i> — practise ♪ ♪ ♩ <i>Rover</i> — sing <i>Sandy-O</i> — clapping game <i>Bird in a cage</i> — new song; voice recognition game <i>Hey Jim along</i> — movement improvisation Haydn — listen and sing rhythm of the theme <i>Rain, rain</i> — instrumental work

Activities: Sample lesson plans

Week 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Greet	Singing	1	<ul style="list-style-type: none"> Teacher sings 'Good morning, Year _' to students using <i>so-mi</i>, then the class sings 'Good morning'.
Sing: <i>See saw</i>	Melodic development: practise <i>so-mi</i> ; inner-hearing	3	<ul style="list-style-type: none"> Sing <i>See saw</i> with text. Sing with solfa (<i>so-mi</i>) and hand signs. Sing, inner-hearing all <i>mi</i> notes (not singing out loud); repeat inner-hearing all <i>so</i> notes. Sing with all solfa. Sing with text.
Sing and write: <i>Bounce high, bounce low</i>	Rhythmic development: two-beat metre	5	<ul style="list-style-type: none"> Sing <i>Bounce high, bounce low</i> with text. Sing with text showing melodic contour with arm movements (not solfa hand signs). Sing in rhythm names. Teacher indicates rhythmic pattern that has been written on the board:  Students add metre and all bar lines: 
Play game, sing and play: <i>Blue bells</i>	Part work: using ostinato; play claves	7	<ul style="list-style-type: none"> Sing <i>Blue bells</i> while a group perform ostinato on claves: . Repeat allowing all students to play ostinato. Sing <i>Blue bells</i> and play the game.
Write: (dictation)	Rhythmic development: writing 	7	<ul style="list-style-type: none"> Teacher claps the following rhythmic pattern and students write it in their books. Repeat as often as required. 
Sing and move: <i>Hey Jim along</i>	Movement improvisation: learn new song	4	<ul style="list-style-type: none"> Teacher sings <i>Hey Jim along</i> while students listen. Teacher sings, changing the text (e.g. <i>Hey jump along</i>) and students move around the room. As the song is repeated with different movements, students are encouraged to sing along.
Listen	Active listening	3	<ul style="list-style-type: none"> Teacher sings the book <i>I had a cat</i> with an improvised melody.

Teaching considerations


Resources required for this lesson: claves and other classroom percussion instruments. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation of student participation.
- Observation of focused analysis of individual in-tune singing in the greeting.
- Observation of any student who was unable to maintain ostinato in a small group, recorded in checklist.
- Focused analysis of work in students' books, and observations of those students able to take the dictation correctly.

Week 2

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Greet	Singing	1	<ul style="list-style-type: none"> Teacher sings 'Good morning, Year _' to students using <i>so-mi</i>; then the class sings 'Good morning'.
Sing and listen: <i>Lickety spry</i>	Melodic development; identify high/low at a minor 3 rd	3	<ul style="list-style-type: none"> Students sing <i>Lickety spry</i>. At the completion of the song they aurally identify the high or low note as played by the teacher on chime bars. The notes are a minor third apart (<i>so-mi</i>).
Sing and move: <i>Bye low, baby O</i>	Rhythmic and melodic development: part work	5	<ul style="list-style-type: none"> Students sing <i>Bye low, baby O</i> while performing two-beat movement ostinatos. The students create their own ostinatos ensuring that they show a strong and a weak beat pattern. Check understanding that the song is in two-beat metre and there are two beats in each bar. Students sing <i>Bye low, baby O</i> in solfa with hand signs.
Sing: <i>Snail, snail</i>	Melodic development: aural identification of new note	4	<ul style="list-style-type: none"> Teacher sings <i>Snail, snail</i> asking students if they hear a note that is not <i>so</i> or <i>mi</i>. 'Is the new note higher or lower than <i>so</i> or <i>mi</i>?' 'Which words are on the new note?'
Echo clapping	Rhythmic development	3	<ul style="list-style-type: none"> Teacher claps four-beat rhythmic patterns containing ♩ ♪ ♫ and students echo, adding the rhythm names.
Perform rhythmic pattern	Rhythmic development	2	<ul style="list-style-type: none"> Students clap the rhythmic pattern from the rhythmic dictation in previous lesson: 
Sing: <i>Hey Jim along</i>	Movement improvisation	4	<ul style="list-style-type: none"> Students sing <i>Hey Jim along</i> creating movement with suitable text changes.
Sing and play game: <i>Money and the key</i>	Enjoyment; identify timbre of students voices	5	<ul style="list-style-type: none"> Students learn to sing <i>Money and the key</i> and play the game.
Listening	Active listening	3	<ul style="list-style-type: none"> Teacher sings the book <i>Cream cake</i> with a teacher-improvised melody.

Teaching considerations


Resources required for this lesson: chime bars, money and a key. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation of students writing and reading back rhythmic patterns.
- Observation and focused analysis of students performing rhythmic patterns.
- Observation of students singing, individually and in groups.
- Observation of students listening attentively to the book being sung.
- Observation of some students echoing rhythmic patterns.

Week 3

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing	Singing; greeting	1	<ul style="list-style-type: none"> Teacher sings 'Good morning, Year _' to students using <i>so-mi-la</i>, then the class sings 'Good morning'.
Sing and play game	Enjoyment; identify timbre of students' voices	3	<ul style="list-style-type: none"> Students sing <i>Money and the key</i> and play the game.
Learn new song	Melodic development	4	<ul style="list-style-type: none"> Students learn to sing <i>1, 2, 3 O'Leary</i>.
Student resource 1: practise two-beat metre and <i>so-mi</i> in staff notation	Rhythmic development; melodic development	10	<ul style="list-style-type: none"> 'Student resource 1' including the rhythmic pattern for <i>Bye low, baby O</i>. Students add the metre markings. <i>See saw</i> is written on the staff with some notes missing. Students fill in the notes correctly.
Memorise rhythmic pattern	Rhythmic development; memorisation; learn form	2	<ul style="list-style-type: none"> Students clap the rhythmic pattern from the rhythmic dictation in previous lesson:  Add form to the rhythm — A A A B. Memorise. Students clap the rhythm with eyes shut.
Sing: <i>Snail, snail</i> .	Melodic development; prepare <i>la</i>	2	<ul style="list-style-type: none"> Students sing <i>Snail, snail</i>. Teacher shows the hand sign for the new note. Students sing in solfa with hand signs, humming the new note.
Game; write known rhythm; improvise with known rhythm	Rhythmic development: practise ♩ ♪ ♫	5	<ul style="list-style-type: none"> Students sing <i>Bow, wow, wow</i> with text and actions. Students sing with the rhythm names as teacher writes the rhythmic pattern on the board. Students clap one four-beat phrase changing the rhythm on one beat within the phrase. Other students echo the phrase and identify the change.
Listen	Active listening	3	<ul style="list-style-type: none"> Teacher sings the book <i>Five little ducks</i> with the traditional melody.

Teaching considerations

Resources required for this lesson: money and a key, and 'Student resource 1'. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observations and focused analysis of students writing rhythmic patterns.
- Observations of students singing in solfa with hand signs.
- Observations and focused analysis of individual students improvising rhythms with other students echoing the pattern.
- Focused analysis of responses on 'Student resource 1', checking for accuracy.

Week 4

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing	Singing; greeting	1	<ul style="list-style-type: none"> Teacher sings 'Good Morning, Year _' to students using <i>so-mi-la</i>; then the class sings 'Good morning'.
Learn new song	Melodic development	4	<ul style="list-style-type: none"> Students listen to the teacher sing <i>Pease porridge hot</i>. Students echo phrases to learn the song.
Write metre and bar lines	Rhythmic development: metre	3	<ul style="list-style-type: none"> Students sing <i>See saw</i> with text. Individuals place the metre markings (metre, bar lines and double bar lines) in the correct place in the rhythmic pattern on the board. <p>2 ♪♪ ♪♪ ♪♪ ♪♪ </p>
Sing and play game	Enjoyment; identify timbre of students' voices	4	<ul style="list-style-type: none"> Students sing <i>Money and the key</i> playing the game.
Sing from hand signs	Melodic development: practise <i>so</i> and <i>mi</i>	2	<ul style="list-style-type: none"> Students sing the notes <i>so</i> and <i>mi</i> from teacher's hand signs.
Sing: <i>Snail, snail</i>	Melodic development: prepare <i>la</i>	3	<ul style="list-style-type: none"> Students sing <i>Snail, snail</i> while teacher plays the melody on chime bars on steps. Students discover that while <i>so-mi</i> are a 'skip' apart, the new note is a 'step' higher than <i>so</i> (aurally and visually).
Sing and play game	Enjoyment	5	<ul style="list-style-type: none"> Students sing <i>1, 2, 3 O'Leary</i> while playing with large soft balls, throwing, bouncing, passing and rolling on the beat.
Read rhythmic patterns	Rhythmic development	3	<ul style="list-style-type: none"> Students read rhythms using ♪ ♪ and ♪ from flash cards.
Perform known rhythm with body percussion	Rhythmic development	4	<ul style="list-style-type: none"> Students clap the memorised rhythmic pattern performing ♪ and ♪ with different body percussion (e.g. ♪ on head and ♪ on knees): <p>♪♪ ♪♪ ♪♪ ♪♪ ♪♪ ♪♪ ♪♪ ♪♪ </p>
Listen	Active listening	3	<ul style="list-style-type: none"> Teacher sings the book <i>Ten tall oak trees</i> with a teacher-improvised melody.

Teaching considerations

Resources required in this lesson: chime bars on a stepped frame, large soft balls, money and a key. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observations of individual students clapping the rhythm on the flashcards.

Sample activities linking music and literacy

Teacher resource 1



Sandy–O

With teacher modelling and class input, students may write new sequences of verses with an emphasis on rhyming words. Specific endings of words could be used to fit into existing units of language work. For example:

*There was a fish, a tiny fish
Flipped his tail and made a wish.*

The song that is created may also tell a specific story. After the class has completed the song, individuals or small groups could create their own versions. These may be performed for the rest of the class. The teacher may choose to ‘publish’ this work. In this way students can learn editing, handwriting, illustrating, computing, and layout and design.

Connie, Connie

This rhyme has the rhythmic pattern ♪ ♪ ♪ ♪ repeated four times. Students can create a new text for this pattern. Teachers need to model the activity and guide the students in their selection of topics. For example:

*Tommy, Tommy running by,
He recalled that he could fly.
Up into the air he flew,
Slipping out of his right shoe.*

Interesting illustrations may provide inspiration for some students, or the rhyme created could provide inspiration for illustrations.

Good night

The emphasis on appropriate style creates a peaceful mood as the lullaby is sung. Links can be made to other lullabies from a range of cultures and languages that may be sung by students and the teacher or heard on a recording. Stories about sleep, dreams and night can be introduced. Visual art using any medium can be created while listening to ‘lullaby’ music. Other books that could be used to explore the lullaby theme include *Once, A Lullaby* and *Time for Bed*.

Looby loo

Once the song is well known, students can place the ‘body parts’ in the same order as the text of the song (right leg, left leg, right arm, left arm, head, whole self), reinforcing the understanding of sequence. Teachers could extend this activity to allow students to create their own version of the song with a different sequence of ‘body parts’ and additional ‘body parts’. Books that are sung in this module could be used for the concept of sequence, e.g. *There was an old lady who swallowed a fly*; *This old man*; *Ten tall oak trees*.

Little mouse be careful

The simple story of a cat chasing a mouse that is told during this game can be ‘retold’ with other animals.

The drover’s dream

This book is an illustrated Australian folk song. The teacher could sing or play recordings of other Australian folk songs listing and discussing the unique vocabulary, such as drover, jumbuck and billabong.

Directions for the games

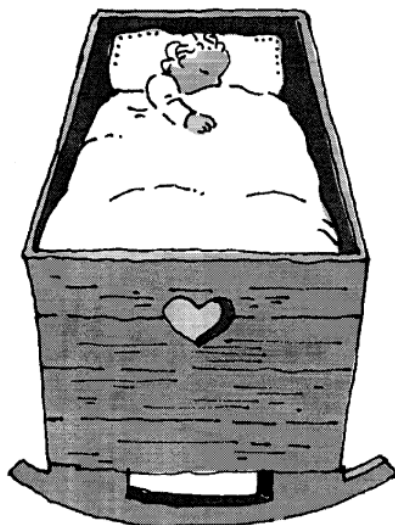
Teacher resource 2



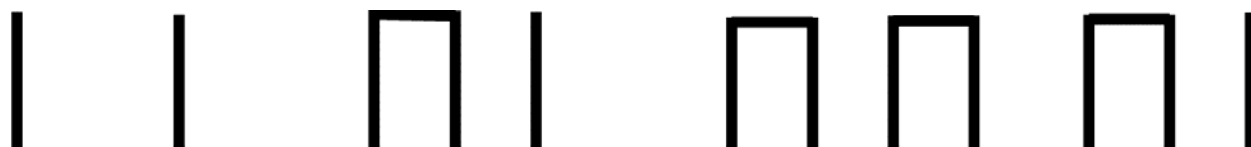
Title	Directions
<i>1,2,3 O'Leary</i>	Bounce a medium- or large-sized ball to the beat. On the word 'O'Leary', bounce the ball under the leg.
<i>Bird in a cage</i>	The students form a circle with one student (caged bird) in the centre. This student hides his or her eyes while the other students move around the circle flapping their wings as they sing. While this is in progress, the teacher chooses a student to go to the centre to stand behind the 'caged bird' and sings the last two bars 'If you say...fly with me'. The 'caged bird' guesses who is singing.
<i>Blue bells</i>	Students stand facing a partner, stretch arms out and hold each other's hands. They rock from side to side to the beat. On the word 'over' both students turn through the arch made by the joined arms and end back to back. Repeat the song to reverse the position.
<i>Bow, wow, wow</i>	Students stand facing their partner in a double circle. On 'Bow, wow, wow': stamp three times. On 'whose dog...': clap own hands to pattern. On 'Little...': join hands with partner and step around own small circle. On 'Bow, wow, wow': outside circle stands still while inside circle moves on to next partner.
<i>Looby loo</i>	Students form a circle and join hands. They sidestep to the left during the refrain (first eight bars). During the verses students do the actions as described in the song.
<i>Money and the key</i>	Students sit in a circle with hands behind their backs. One student is chosen to sit in the middle with eyes closed. A student is chosen to walk around the outside of the circle and place a coin and a key in two students' hands. The student in the middle sings 'Who has the money?' and is answered by the student who has it. The student in the middle sings 'Who has the key?' and is answered by the student who has the key. The student in the middle then 'guesses' and sings who has the money and who has the key.
<i>Sandy-O</i>	Students stand and face a partner ready to play the clapping game. They alternately clap their partner's hands and then their own on the beat. On the final word 'you', one player gently places hand over the partner's eyes.

Worksheet

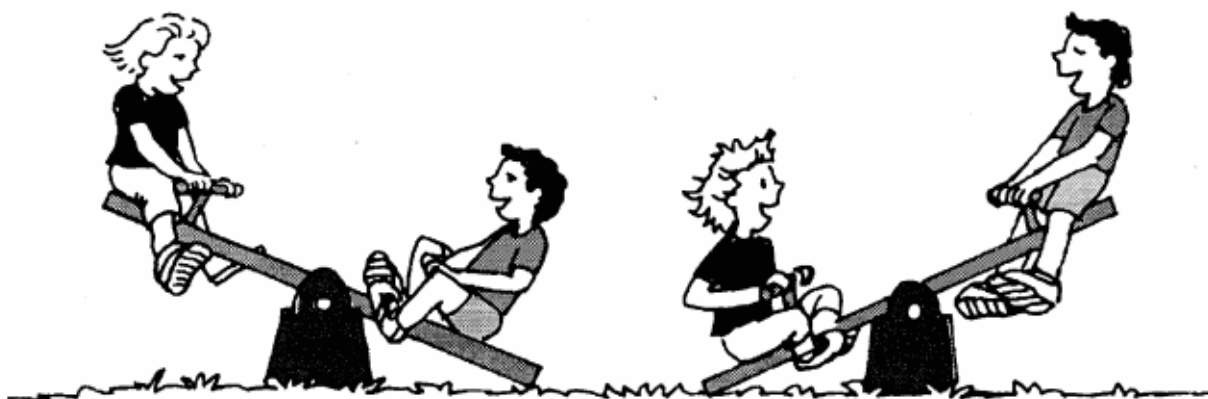
Student resource 1



1. Here is the rhythmic pattern of *Bye low, baby O.*
Add in the bar lines.



2. Fill in the missing notes of *See saw.*



Acknowledgments

This module was developed collaboratively with Debbie O'Shea, Primary Music Teacher.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

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