

Sound waves



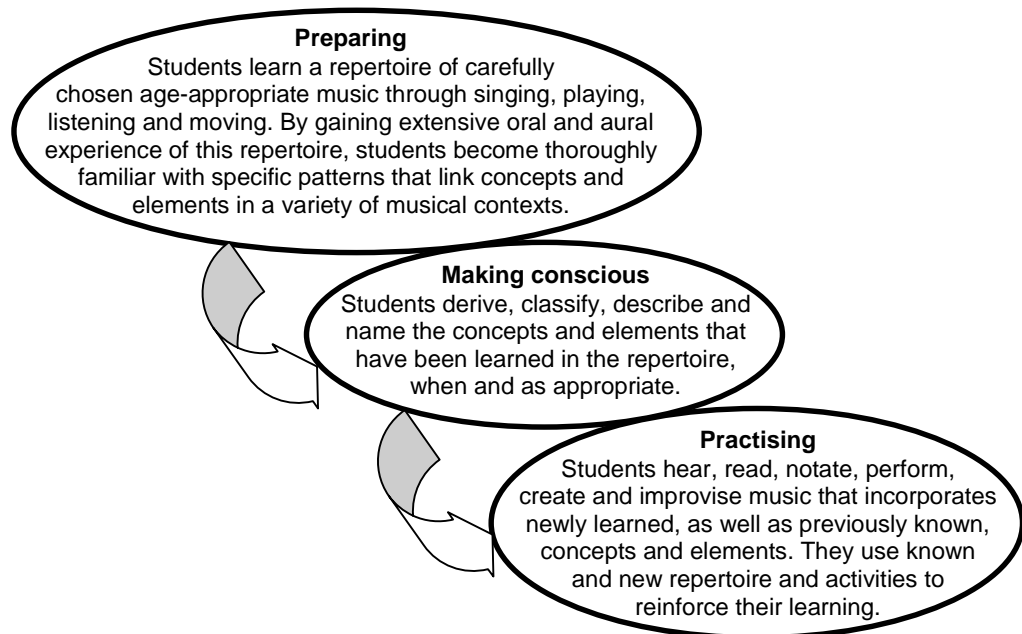
Strand
Music

Purpose

Students learn a repertoire of songs, rhymes and games to develop an understanding of music at their own levels within a multi-age and multi-level group. They read and write musical patterns of varying degrees of complexity, based on their prior experience with the musical content of the repertoire. Many of the songs may relate well to a sea theme.

Overview

Activities in this module are based on a learner-centred approach for students in a multi-age class who have been working with the outcomes and core content of Levels 1 and 2, and may be beginning to work with the musical concepts and elements of Level 3. 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. 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 using learning 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 examples of planning overviews for one school year with students in a multi-age class who have a wide range of prior experience with classroom music. The planning illustrates one way of sequencing core content from more than one level to facilitate cumulative and sequential learning. The time allocations in this module reflect timetabling arrangements in many Queensland schools.

- A **sample year content overview** shows one way of organising a music program to cater for a multi-age class where students may be working towards demonstrating outcomes in a range of levels. The year overview is based on a minimum time allocation of 20 hours for music. Where more time is available, the 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 year overview. This sample overview is written for term 1 of a Year 3–4 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 a range of activities that provide opportunities to prepare and practise musical concepts and skills.

The times indicated in the lesson plans are suggested as guides for teachers when 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 student 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 contribute to learning in the areas of literacy, numeracy and lifeskills, and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy links include focused listening to spoken and sung texts and text improvisation. Numeracy links include deriving the number of beats and sounds in songs; performing a variety of rhythms with correct timing on the beats; demonstrating patterns of beat and rhythm while playing an instrument; counting the number of ostinatos played in a song; and composing and performing a variety of rhythms distributed over four beats. Lifeskills links include personal development skills in identifying and developing talents, recognising individual strengths and demonstrating polite audience behaviour.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain 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*.

- 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.

Level statement: Level 2

Students know a varied 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 a broader range of musical elements through singing, playing instruments, listening, improvising and moving, and begin to use appropriate musical vocabulary to discuss their reactions to music.

Students aurally and visually recognise, sing, play, read and write rhythmic patterns containing ♩ ♪ ♫ and melodic patterns containing the notes of the *do* pentatonic scale in various positions on the treble staff.

- MU 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.
- MU 2.2 Students sing a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.
- MU 2.3 Students read and write short musical patterns containing Level 2 core content.

Level statement: Level 3

Students know a varied repertoire of music that they can aurally identify, sing and play in tune and in appropriate style, individually and with others. They understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising and moving. They discuss their ideas and responses to music they hear and perform using appropriate musical vocabulary.

Students aurally and visually recognise, sing, play, read and write simple musical patterns containing ♩, ♪♪ ♪♪ in simple time and ♪♪ ♪ ♪ and ♩. in compound time using the notes of the extended *do* pentatonic scale.

- MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.
- MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others in unison, and in up to three parts, including some repertoire from memory.
- MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.








Core content

This module provides a learning context for the following core content from Levels 1, 2 and 3 of the syllabus:

	Level 1	Level 2	Level 3
Rhythm and metre	<ul style="list-style-type: none"> beat and rhythm two- and four-beat metre ♩ ♪♪ ♩ 	<ul style="list-style-type: none"> accent and bar lines in $\frac{2}{4}$ and $\frac{4}{4}$ ♩ ○ ♪♪ 	<ul style="list-style-type: none"> accent and bar lines in $\frac{6}{8}$ ♪♪ ♪.
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> in various positions on the staff 	<ul style="list-style-type: none"> <i>do</i> pentatonic scale: <i>do, re, mi, so, la</i> major 2nd intervals treble clef notation: E, G, A, B, C' 	<ul style="list-style-type: none"> major 3rd intervals
Part work	<ul style="list-style-type: none"> rhythmic ostinatos song and beat song and rhythm 	<ul style="list-style-type: none"> four-beat rhythmic and melodic ostinatos rhythmic and melodic canons 	<ul style="list-style-type: none"> partner songs
Form and structure	<ul style="list-style-type: none"> same and different structures question and answer phrases 	<ul style="list-style-type: none"> canon introduction same, similar and different phrase structures 	
Tone colour	<ul style="list-style-type: none"> untuned percussion instruments widely contrasting melody instruments 	<ul style="list-style-type: none"> string instruments two or three voices singing together 	<ul style="list-style-type: none"> percussion instruments
Expressive elements	<ul style="list-style-type: none"> detached/smooth fast/slow soft/loud 	<ul style="list-style-type: none"> piano (p), forte (f) 	<ul style="list-style-type: none"> crescendo, decrescendo pianissimo (pp), fortissimo (ff) staccato, legato




Sample Year Overview

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

	Term1 Sound waves	Term 2	Term 3	Term 4
Rhythm and metre	<ul style="list-style-type: none"> two-beat metre   	<ul style="list-style-type: none"> two-beat metre  four-beat metre write time signature and bar lines for four-beat metre tunes 	<ul style="list-style-type: none"> two- and four-beat metre   	<ul style="list-style-type: none"> two- and four-beat metre  compound time  time signature — $\frac{6}{8}$
Pitch and melody	<ul style="list-style-type: none"> melodic contour so and mi la minor 3rd and major 2nd singing and/or playing treble clef notes — E, G, A 	<ul style="list-style-type: none"> do major 3rd singing and playing treble clef notes — E, G, A 	<ul style="list-style-type: none"> re major 2nd singing and/or playing treble clef notes — E, G, A, B 	<ul style="list-style-type: none"> singing and/or playing treble clef notes — E, G, A, B, C' pentatonic scale
Part work	<ul style="list-style-type: none"> beat and rhythm ostinatos partner songs canon (two parts) 	<ul style="list-style-type: none"> two-part recorder or instrumental pieces 	<ul style="list-style-type: none"> ensemble 	<ul style="list-style-type: none"> present practised repertoire as a performance
Form and structure	<ul style="list-style-type: none"> phrase same or different phrases question and answer structures canon 	<ul style="list-style-type: none"> same, similar and different structures 	<ul style="list-style-type: none"> introduction 	
Tone colour	<ul style="list-style-type: none"> voices untuned percussion 	<ul style="list-style-type: none"> widely contrasting melody instruments 	<ul style="list-style-type: none"> two or three voices singing 	<ul style="list-style-type: none"> instruments of the percussion family
Expressive elements	<ul style="list-style-type: none"> detached/smooth soft/loud fast/slow 	<ul style="list-style-type: none"> forte (f), piano (p) 	<ul style="list-style-type: none"> crescendo, decrescendo 	

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. 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
MU 1.1 Students aurally and visually recognise and respond to Level 1 core content in music they hear and perform.	Students may: <ul style="list-style-type: none"> indicate high/low contour of a <i>so-mi</i> melodic pattern sung or played by the teacher (up to eight beats), using correct hand signs 	Do students: <ul style="list-style-type: none"> use the correct hand signs in the correct rhythm? perform the task independently? complete the task accurately?
MU 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.	<ul style="list-style-type: none"> identify a <i>so-mi-do</i> melodic pattern sung or played by the teacher (up to eight beats), using correct hand signs 	<ul style="list-style-type: none"> use the correct hand signs in the correct rhythm? perform the task independently? identify <i>so-mi-do</i> accurately?
MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.	<ul style="list-style-type: none"> identify the intervals of major and minor 3^{ds} from two notes sung or played by the teacher. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> checklists. 	<ul style="list-style-type: none"> name the intervals correctly?
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.	Students may: <ul style="list-style-type: none"> sing a song learned in class within the class group. The song contains <i>so-mi-la</i> melodic patterns and  	Do students: <ul style="list-style-type: none"> sing in tune? maintain a steady beat? use appropriate expressive elements? show an understanding of the appropriate style (e.g. lullaby)?
MU 2.2 Students sing a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.	<ul style="list-style-type: none"> sing a song learned in class individually. The song contains notes of the <i>do</i> pentatonic scale and  play a song learned in class individually on a chosen instrument. The song contains notes of the <i>do</i> pentatonic scale and  	<ul style="list-style-type: none"> sing/play in tune? maintain a steady beat? use appropriate expressive elements? show an understanding of the appropriate style (e.g. lullaby)?
MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others in unison, and in up to three parts, including some repertoire from memory.	<ul style="list-style-type: none"> sing a song learned in class in three-part canon with the teacher. The song contains notes of the extended pentatonic scale play a song learned in class in three-part canon with a partner or teacher. The song contains notes of the extended pentatonic scale. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> checklists audio recordings. 	<ul style="list-style-type: none"> sing/play in tune? maintain a steady beat? use appropriate expressive elements? show an understanding of the appropriate style (e.g. lullaby)? sing/play confidently and maintain individual part?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
MU 1.3 Students read and write short musical patterns containing Level 1 core content.	Students may: <ul style="list-style-type: none"> write a four-beat rhythmic pattern in duple time containing ♩ ♪ and ♫ performed by the teacher 	Do students: <ul style="list-style-type: none"> complete the task accurately? notate the exercise neatly and legibly?
MU 2.3 Students read and write short musical patterns containing Level 2 core content.	<ul style="list-style-type: none"> write an eight-beat rhythmic pattern in duple time containing ♩ ♪ and ♫ performed by the teacher 	<ul style="list-style-type: none"> complete the task accurately? notate the exercise neatly and legibly?
MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.	<ul style="list-style-type: none"> write a 12-beat rhythmic pattern containing ♩ ♪ ♫ and ♬ adding time signature and bar lines for simple triple time. The teacher may use: <ul style="list-style-type: none"> observation focused analysis recorded in: <ul style="list-style-type: none"> checklists annotated work samples. 	<ul style="list-style-type: none"> complete the task accurately? use note heads correctly? notate the exercise neatly and legibly?
MU 1.1 and 1.2	Students may: <ul style="list-style-type: none"> sing a song learned in class with other students while individually maintaining a steady beat 	Do students: <ul style="list-style-type: none"> sing in tune? maintain a steady beat? use appropriate expressive elements? show an understanding of the appropriate style (e.g. lullaby)?
MU 2.1 and 2.2	<ul style="list-style-type: none"> sing a song learned in class with other students while conducting in a two-beat pattern 	<ul style="list-style-type: none"> sing in tune? maintain a steady beat? use a clear and correct conducting pattern? use appropriate expressive elements? show an understanding of the appropriate style (e.g. lullaby)?
MU 3.1 and 3.2	<ul style="list-style-type: none"> sing a song learned in class with other students while conducting in a three-beat pattern. The teacher may use: <ul style="list-style-type: none"> observation recorded in: <ul style="list-style-type: none"> checklists audio or video recordings. 	<ul style="list-style-type: none"> sing in tune? maintain a steady beat? use a clear and correct conducting pattern? use appropriate expressive elements? show an understanding of the appropriate style (e.g. lullaby)?

Background information

Working with a multi-level and multi-age class

Managing a multi-age class has particular implications for teaching, in terms of choice of repertoire and the activities used in association with that repertoire. While the less experienced group in the class engages in the preparing and making conscious phases of the teaching and learning process, the more experienced students will be revisiting and practising content as known concepts and elements. This repetition and practice is an important part of music learning. Some of the more experienced students may also require further opportunities to understand or acquire skills, and will benefit from the reinforcement.

Some repertoire containing higher-level core content will also be introduced. Those students in the class who are working towards the outcomes at a lower level need do nothing more than learn to sing this repertoire in tune and enjoy the experience of group music-making. The more experienced students will be learning the concepts in this repertoire and practising them.

For those students in the class who have experienced the repertoire previously, consider:

- introducing additional song material, games and recorder pieces that students were not given in the previous year and that may be preparing higher level concepts
- varying the way in which elements and concepts are prepared and made conscious, as students may not be aware that the concept was previously made conscious
- varying songs, games, recorder work, part work, listening activities, improvisations, worksheets and so on
- integrating content with other learning areas, as activities may vary from year to year
- establishing a buddy system, especially for instrumental work, in which an older student mentors a younger one, or a more advanced student is the mentor
- providing extra performance opportunities where younger or less experienced students may learn from their informal observations.

Treat multi-age classes as one class, with students working towards different outcomes at different times in different ways. Consider this when planning and assessing so that students have the opportunity to use the repertoire to demonstrate outcomes at their own levels.

Repertoire

In a multi-age class, the repertoire, games and many of the activities will be the same for all students. Singing, part work and instrumental work can be extended using the vocal development, understanding and experience of the older students. Repertoire and skill development often occurs more quickly in such groups. The emphasis for teachers should be on the provision of opportunities to practise and apply knowledge and skills in a range of activities.

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

Be aware that repertoire such as *Snail, snail; Bounce high, bounce low; Who's that? See saw, up and down; Ickle ockle* and *Bow, wow, wow* may have been used with classes in the previous year. This music can be supplemented or substituted with other repertoire based on the needs and interests of students, and the local learning context. When choosing music, give due consideration to age appropriateness, vocal range, musical quality and content, student needs and educational purposes.

Monitoring student progress

Within a multi-age class, it is possible to assess students demonstrating various learning outcomes and levels, using the same repertoire or even the same activity. Frequently, it will be in the degree of musicianship (in-tune singing, interpretation of style and expressive elements, and independence) that individual differences will be observed. If simple repertoire is being used, more experienced students can be challenged to demonstrate outcomes at higher levels by adding complexity to the task. Such complexity may involve memorisation, more beats in a rhythmic ostinato, more notes in a melodic task, or doing two or more activities at once (e.g. singing while clapping a rhythmic ostinato).

To assist you in making judgments about demonstrations of learning outcomes, see a sample student 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:

accent	improvise	phrase
canon	introduction	piano
clef	loud	repertoire
crescendo	metre	rhythm
crotchet	minim	semiquaver
decrescendo	orchestra	slow
dynamics	ostinato	soft
fast	partner	tempo
forte	percussion	treble

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

*Australian Broadcasting Commission 1995, *ABC Song Book*, ABC Books, Sydney.

*Choksy, L. 1981, *The Kodaly Context*, Prentice Hall, Englewood Cliffs, New Jersey.

Choksy, L. 1974, *The Kodaly Method*, 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, *Apusskidu: 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.

Tacka, P. & Houlahan M. 1995, *Sound Thinking*, 2 vols, Boosey and Hawkes, New York.

Easily accessible sources for the repertoire in this module

Title	Source
<i>Alley-alley-o</i>	<i>Tune In</i> , Level 2, p. 73
<i>Apuski dussky</i>	<i>Apusskidu</i> , no. 51
<i>Bounce high, bounce low</i>	<i>Tune In</i> , Level 2, p. 21; <i>The Kodaly Context</i> , p. 212
<i>Bow, wow, wow</i>	<i>Tune In</i> , Level 2, p. 61; <i>The Kodaly Context</i> , p. 215
<i>Charlie over the ocean</i>	<i>The Kodaly Context</i> , p. 223
<i>Good night</i>	<i>The Kodaly Context</i> , p. 214
<i>Ickle ockle</i>	<i>Tune In</i> , Level 1, p. 96
<i>Long legged sailor</i>	<i>Tune In</i> , Level 3, p. 88
<i>Lucy Locket</i>	<i>Tune In</i> , Level 1, p. 90
<i>Oh, we are two sailors</i>	<i>Tune In</i> , Level 3, p. 20
<i>Sea shell</i>	<i>Tune In</i> , Level 4, p. 66
<i>See saw, up and down</i>	<i>Tune In</i> , Level 1, p. 16
<i>Snail, snail</i>	<i>The Kodaly Context</i> , p. 26
<i>The little fish</i>	<i>Tune In</i> , Level 2, p. 36
<i>The three pirates</i>	<i>Tune In</i> , Level 4, p. 26
<i>Under the rainbow</i>	<i>Tune In</i> , Level 3, p. 56
<i>Who's that?</i>	<i>Tune In</i> , Level 3, p. 84

Electronic

Audio recordings

Debussy, C., *La Mer (The Sea): Three Symphonic Sketches*, any recording.

Rosauro, 'Saudacao' from *Concerto for Marimba and String Orchestra*, Rebounds — Concertos for Percussion, RCA Victor 09026-61277-2.

Websites

(All websites were accessed in February 2002.)

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

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

Cynthia M. Shirk, K–12 Resources for Music Educators:
www.isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html













Sample Term Overview — Weeks 1 to 3

Term 1	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> as minor 3 rd interval	♩ ♩ ♩ ♩; two-beat metre; <i>so-mi</i> as minor 3 rd interval
Rhythmic development	practise ♩ ♩ ♩ ♩ and two-beat metre <i>Bow, wow, wow</i> — beat against rhythm; sing in rhythm names	practise ♩ ♩ ♩ ♩ and two-beat metre — write own rhythmic patterns and add the numeral 2 at the start <i>Who's that?</i> — prepare minim; sing as the teacher keeps the beat	<i>Snail, snail</i> — practise two-beat metre; conduct; practise ♩ ♩ ♩ ♩
Instrumental work	<i>Lucy Locket</i> — more experienced group plays on recorders as other group plays <i>so-mi</i> ostinato on tuned percussion	<i>Lucy Locket</i> — more experienced group plays on recorders as other group plays <i>so-mi</i> ostinato on tuned percussion	<i>Snail, snail</i> — more experienced group plays on recorders, using E, G, A, while less experienced group conducts in two-beat patterns
Melodic development	<i>Lucy Locket</i> — sing while showing melodic contour with hands	practise <i>so-mi</i> — identify interval of minor 3 rd by listening to played notes <i>Snail, snail</i> — prepare <i>la</i> ; sing while showing melodic contour on body	<i>Snail, snail</i> — prepare <i>la</i> ; hear a new sound higher than <i>so</i> greeting — practise <i>so-mi</i>
Part work	<i>Bow, wow, wow</i> — beat against rhythm; sing in rhythm names	<i>Lucy Locket</i> — teacher and class sing in canon	<i>Lucy Locket</i> — teacher-led small group sings in canon with the remainder of the class
Listening	<i>Under the rainbow</i> — teacher sings	<i>Apuski dussky</i> — teacher sings	<i>The little fish</i> — teacher sings
Games	<i>Charlie over the ocean</i> — game and text improvisation	<i>Oh, we are two sailors</i> — game	<i>Who's that?</i> — game; prepare minim
Repertoire	<i>Bow, wow, wow</i> — beat and rhythm; sing in rhythm names <i>Lucy Locket</i> — instrumental work; part work; prepare <i>la</i> <i>Under the rainbow</i> — listen <i>Charlie over the ocean</i> — game; text improvisation	<i>Who's that?</i> — prepare minim <i>Lucy Locket</i> — instrumental work; part work; canon <i>Snail, snail</i> — prepare <i>la</i> <i>Apuski dussky</i> — listen <i>Oh, we are two sailors</i> — game	<i>Snail, snail</i> — practise rhythm; two-beat metre; prepare <i>la</i> <i>Lucy Locket</i> — sing; canon <i>The little fish</i> — listen <i>Who's that?</i> — game; prepare minim

Sample Term Overview — Weeks 4 to 7

Term 1	Week 4	Week 5	Week 6	Week 7
Prepare	<i>la</i> ; ♩	♩	♩	♩
Make conscious	treble clef and G, E	<i>la</i>		<i>so-la</i> as a major 2 nd
Practise	♩ ♩ ♩ ♩; two-beat metre; <i>so-mi</i>	♩ ♩ ♩ ♩; two-beat metre; G, E	♩ ♩ ♩ ♩; <i>so-mi; la</i>	<i>so-mi; la</i>
Rhythmic development	<i>See saw, up and down</i> — two-beat metre; add bar lines <i>Who's that?</i> — prepare minim; sing; keep the beat	<i>Sea shell</i> — prepare minim; sing with ostinato; compose rhythmic ostinato	<i>Who's that?</i> — prepare minim; sing and step the beat	<i>Who's that?</i> — prepare minim; step the beat and hear a sound that lasts for two beats
Instrumental work	<i>See saw, up and down</i> — more experienced group plays on recorders while other group plays on tuned percussion	<i>See saw, up and down</i> — more experienced group plays on recorders, improvising tunes using G, E and G, E, A, while other group plays on tuned percussion	<i>Good night</i> — more experienced group plays on recorders while other group plays on tuned percussion	individual performances of songs previously learned in class improvise using <i>mi, so</i> and <i>la</i>
Melodic development	<i>Snail, snail</i> — prepare <i>la</i> ; learn hand signs greeting — practise <i>so-mi</i> <i>See saw, up and down</i> — make conscious treble clef and letter names G and E	<i>Snail, snail</i> — make conscious the name of the new note (<i>la</i>) <i>See saw, up and down</i> — practise G and E; review treble clef; sing; play <i>The little fish</i> — sing with the teacher greeting — tune up for <i>la</i>	greeting — practise <i>la</i> <i>Snail, snail</i> — practise <i>la</i> ; sing in solfa <i>Good night</i> — visual analysis of a score; read staff notation	<i>Snail, snail</i> — practise <i>la</i> ; learn <i>so-la</i> interval as a step or major 2 nd
Part work		<i>Sea shell</i> — sing with ostinato	<i>Bow, wow, wow</i> — one group claps <i>Bow, wow, wow</i> rhythm while other group sings <i>Sea shell</i>	
Listening	<i>The little fish</i> — teacher sings	Debussy, <i>La Mer</i> — listen	Debussy, <i>La Mer</i> — listen	Debussy, <i>La Mer</i> — listen for instruments and dynamics
Games	<i>Snail, snail</i> — game	<i>Snail, snail</i> — game	<i>Bow, wow, wow</i> — game	<i>Ickle ockle</i> — game
Repertoire	<i>See saw, up and down</i> — two-beat metre; letter names G, E; play and listen <i>Who's that?</i> — prepare minim; sing <i>Snail, snail</i> — prepare <i>la</i> ; game <i>The little fish</i> — listen	<i>Sea shell</i> — prepare minim; part work; compose ostinato <i>See saw, up and down</i> — read G and E from staff notation; sing and play <i>Snail, snail</i> — make conscious <i>la</i> ; game <i>The little fish</i> — sing Debussy, <i>La Mer</i> — listen	<i>Who's that?</i> — prepare minim <i>Good night</i> — play, read staff notation <i>Bow, wow, wow</i> — part work; game <i>Sea shell</i> — prepare minim; part work <i>Snail, snail</i> — sing; practise <i>la</i> Debussy, <i>La Mer</i> — listen	<i>Who's that?</i> — prepare minim <i>Snail, snail</i> — practise <i>la</i> ; major 2 nd interval Debussy, <i>La Mer</i> — listen for instruments and dynamics <i>Ickle ockle</i> — game

Sample Term Overview — Weeks 8 to 10

Term 1	Week 8	Week 9	Week 10
Prepare			
Make conscious	Staff placement of <i>la</i> , A on the treble staff		
Practise	<i>la</i> on staff; major 2 nd and minor 3 rd intervals;  ; two-beat metre	<i>la</i> ; major 2 nd and minor 3 rd intervals;  and 	<i>la</i> ;   
Rhythmic development	<i>Who's that?</i> — prepare minim; learn clapping action for one sound lasting for two beats	<i>Who's that?</i> — learn name for minim; learn rhythm name for minim (too-oo); learn symbol for minim ()	<i>Who's that?</i> — practise minim; revise rhythm name, symbol and name for minim; sing in rhythm names as beat is played, both individually and in groups
Instrumental work	<i>See saw, up and down</i> and <i>Snail, snail</i> — two groups play <i>See saw</i> and <i>Snail, snail</i> as partner songs while another two groups sing the partner songs	<i>See saw, up and down</i> and <i>Snail, snail</i> — as for week 8, with individuals from the younger group playing the beat	<i>See saw, up and down</i> and <i>Snail, snail</i> — as for weeks 8 and 9, individual and group performances
Melodic development	<i>Snail, snail</i> — write in stick notation and staff notation (<i>so</i> = G); learn note name A; sing in letter names; identify major 2 nd and minor 3 rd intervals in the score	<i>Bounce high, bounce low</i> — practise <i>la</i> on staff; derive solfa; sing major 2 nd and minor 3 rd intervals — write on staff after hearing intervals on instruments	<i>Snail, snail</i> and <i>Bounce high, bounce low</i> — practise <i>la</i> ; individual and groups sing solfa with hand signs
Part work	<i>Sea shell</i> — rhythmic ostinato 	<i>Sea shell</i> — rhythmic ostinato using  and 	<i>Sea shell</i> with rhythmic ostinato — individuals and group performances
Listening	Rosauro, 'Saudacao' from <i>Concerto for Marimba and String Orchestra</i>	Rosauro, 'Saudacao' — percussion instruments <i>The three pirates</i>	Rosauro, 'Saudacao' — stringed instruments
Games	<i>Long legged sailor</i> — game	<i>Alley-alley-o</i> — game	
Repertoire	<i>Who's that?</i> — prepare minim (clapping action) <i>See saw, up and down</i> — play and sing; part work <i>Snail, snail</i> — play and sing; stick and staff notation <i>Sea shell</i> — part work; rhythmic ostinato <i>Long legged sailor</i> — game Rosauro, 'Saudacao' from <i>Concerto for Marimba and String Orchestra</i> — listen	<i>Who's that?</i> — make conscious minim <i>See saw, up and down</i> — play and sing; part work <i>Snail, snail</i> — play and sing; part work <i>Bounce high, bounce low</i> — practise <i>la</i> ; read staff notation <i>Sea shell</i> — part work; rhythmic ostinato Rosauro, 'Saudacao' — identify percussion instruments <i>The three pirates</i> — listen <i>Alley-alley-o</i> — game	<i>Who's that?</i> — practise minim; sing <i>See saw, up and down</i> — play and sing; part work <i>Snail, snail</i> — play and sing; practise <i>la</i> <i>Bounce high, bounce low</i> — practise <i>la</i> <i>Sea shell</i> — rhythmic ostinato Rosauro, 'Saudacao' — identify stringed instruments played with percussion instruments

Activities: Sample lesson plans

The following sequence of lessons relates to **Weeks 3–6** in the sample term overview. They illustrate the need for repetition and distributed practice to reinforce music learning.

Week 3

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing	Greeting	1	<ul style="list-style-type: none"> Teacher sings greeting to each student using <i>so–mi</i> patterns. Students echo greeting. Students identify the solfa of the greeting as <i>so–mi</i>.
Sing: <i>Snail, snail</i>	Melodic development: identify new sound	5	<ul style="list-style-type: none"> Teacher tells students that they are about to hear a song that has <i>so</i> and <i>mi</i>, and a new sound. Students are to listen for the new sound. Teacher sings <i>Snail, snail</i>. Teacher asks students if the new sound is higher or lower than <i>so</i>. Students observe that the new sound is higher than <i>so</i>. Students identify that the new sound occurred on 'round and'.
Play recorder: <i>Snail, snail</i>	Rhythmic development: two-beat metre; play recorders; listening	5	<ul style="list-style-type: none"> More experienced group sings <i>Snail, snail</i> in letter names, reading staff notation in their books. Some experienced players play <i>Snail, snail</i> on recorders, starting on G, as the others listen and conduct in two-beat metre. Teacher records some students' performances.
Sing and clap; write: <i>Snail, snail</i>	Rhythmic development: practise ♩ ♪ ♫ ; improvising	8	<ul style="list-style-type: none"> Students sing and clap <i>Snail, snail</i> in rhythm names. Teacher claps rhythm, changing one beat to a rest. Students echo clap and say new pattern. Individual students take turns to clap the rhythm of <i>Snail, snail</i>, changing the rhythm of one beat to a rest. Students echo-clap the rhythm and say the rhythmic pattern. Teacher asks students to write the last pattern in their books. Teacher records students' written work on checklist.
Sing in canon: <i>Lucy Locket</i>	Practise canon	3	<ul style="list-style-type: none"> <i>Lucy Locket</i> — class sings in unison, paying attention to correct breathing for phrasing. Teacher-led small group sings in canon with remainder of class.
Play game: <i>Who's that?</i>	Enjoyment; prepare minim	6	<ul style="list-style-type: none"> Students play <i>Who's that?</i> tapping the beat as they sing the questions.
Listen: <i>The little fish</i>	Listen to in-tune singing	2	<ul style="list-style-type: none"> Class listens as teacher sings <i>The little fish</i>.

Teaching considerations

Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as a separate or isolated task. When more experienced students sing in letter names, the less experienced ones listen. *The little fish* is used for the first time in this lesson. It is important that, throughout the year, the class hears the teacher singing alone for vocal modelling and in-tune singing.

See 'Teacher resource 1' for the music for *Lucy Locket* and *Snail, snail*. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation of students individually in echo clapping and instrumental work.
- Focused analysis of written rhythmic patterns.

Week 4

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing	Greeting	1	<ul style="list-style-type: none"> Teacher sings greeting using <i>so–mi</i> patterns. Students echo greeting. Students identify the solfa of the greeting as <i>so</i> and <i>mi</i>.
Write: <i>See saw, up and down</i>	Rhythmic development: practise two-beat metre; develop inner hearing	7	<ul style="list-style-type: none"> Teacher sings <i>so</i> and <i>mi</i> with hand signs. Teacher hand-signs <i>See saw</i>. Students watch silently while inner-hearing the song, and then identify the song. Teacher directs attention to 'Student resource 1', which lists <i>See saw</i> in staff notation with bar lines missing. Students identify song from visual representation. Students add bar lines and then check for accuracy.
Sing and read: <i>See saw, up and down</i>	Melodic development: learn treble clef and notes G and E	7	<ul style="list-style-type: none"> Students sing <i>See saw</i> with text. Students sing <i>See saw</i> in solfa, reading from staff notation on display. Teacher names the sign as treble clef, and the letter names as G and E. Teacher sings <i>See saw</i> in letter names, pointing to the notes. Teacher and class sing <i>See saw</i> in letter names.
Play instruments: <i>See saw, up and down</i>	Practise known repertoire	4	<ul style="list-style-type: none"> More experienced group plays <i>See saw</i> on recorder, reading staff notation. Other students play on tuned percussion. Teacher records performance of some students.
Play game: <i>Snail, snail</i>	Enjoyment	3	<ul style="list-style-type: none"> Students play <i>Snail, snail</i>.
Revise: <i>Snail, snail</i>	Melodic development: reinforce <i>la</i> ; learn hand sign for <i>la</i>	3	<ul style="list-style-type: none"> Teacher tells students to listen again for the new sound in <i>Snail, snail</i>. Teacher sings <i>Snail, snail</i>. Students identify that the new sound is higher than <i>so</i> and it occurs on 'round and'. Students identify that the hand sign for the new sound is higher than the <i>so</i> hand sign. Teacher demonstrates the new hand sign and sings <i>Snail, snail</i>, showing the contour with hand signs. Students sing <i>Snail, snail</i> using hand signs.
Sing: <i>Who's that?</i>	Rhythmic development: prepare minim	3	<ul style="list-style-type: none"> Students sing <i>Who's that?</i> while tapping the beat. Teacher keeps the beat on claves as individual students sing. Teacher records some students' singing.
Listen: <i>The little fish</i>	Hear in-tune singing	2	<ul style="list-style-type: none"> Students listen as teacher sings <i>The little fish</i>.

Teaching considerations

Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as a separate or isolated task.






See 'Teacher resource 1' for the music for *See saw, up and down* and *Snail, snail*. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation of students individually in instrumental work and singing.
- Focused analysis of students' responses written on 'Student resource 1'.

Week 5

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing: <i>The little fish</i>	Greeting	3	<ul style="list-style-type: none"> Teacher starts singing <i>The little fish</i> and invites the class to join in at the chorus as they enter the room. Teacher sings a greeting using <i>so-mi-la-mi</i> pattern. Students echo the greeting.
Play game: <i>Snail, snail</i>	Enjoyment	3	<ul style="list-style-type: none"> Students play <i>Snail, snail</i>.
Sing: <i>Snail, snail</i>	Melodic development: make conscious <i>la</i>	4	<ul style="list-style-type: none"> Students recall that <i>Snail, snail</i> contains a new sound higher than <i>so</i>, and then recall where the sound occurs. Teacher and students sing <i>Snail, snail</i>, showing hand signs. Teacher names new sound as <i>la</i>. Teacher demonstrates singing <i>Snail, snail</i> in solfa using hand signs. Students imitate in solfa using hand signs. Some students take turns at playing an ostinato aloud as the other students sing.
Compose; write; play ostinato: <i>Snail, snail</i>	Rhythmic development: prepare minim, practise  ; practise part work	7	<ul style="list-style-type: none"> Students sing <i>Sea shell</i> as teacher keeps ostinato () on claves. Students identify the rhythm of the ostinato, and that it was played four times. Students clap the ostinato () as the teacher sings. Students compose their own four-beat ostinato consisting of  and  and write their own ostinato in their books. All students silently tap their ostinato as the teacher sings. Some students take turns at playing their ostinato aloud as the class sings.
Sing and read: <i>See saw, up and down</i>	Melodic development: practise G, E	7	<ul style="list-style-type: none"> <i>See saw</i> is displayed in staff notation. Students recall the name of the sign (treble clef) and letter names (G, E). Students sing in letter names, reading from staff notation. Students identify the song. Students sing with text and solfa. More experienced group plays <i>See saw</i> on recorders. Some individuals play <i>See saw</i> on recorders.
Improvise	Play instruments	3	<ul style="list-style-type: none"> Individuals improvise tunes using the notes G, E or G, E, A.
Listen: <i>La Mer</i>	Active listening	3	<ul style="list-style-type: none"> Students listen to excerpt from Debussy, <i>La Mer</i>.

Teaching considerations

Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as a separate or isolated task.

See 'Teacher resource 1' for the music for *See saw, up and down* and *Snail, snail*. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation of the individual singing of more experienced students.

Week 6

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing	Greeting	1	<ul style="list-style-type: none"> Teacher sings a greeting on <i>so-la-so-mi</i> pattern. Students echo the greeting. Students identify solfa of the greeting, using hand signs.
Sing: <i>Snail, snail</i>	Melodic development: practise <i>la</i>	6	<ul style="list-style-type: none"> Students sing <i>Snail, snail</i> with text, showing hand signs. Students recall the new sound higher than <i>so</i> which occurs on 'round and', and that the solfa name for this sound is <i>la</i>. Students sing <i>Snail, snail</i> in solfa, showing hand signs. Some individuals perform <i>Snail, snail</i> in solfa, showing hand signs. All students sing <i>Snail, snail</i> with text.
Step and sing: <i>Who's that?</i>	Rhythmic development: prepare minim	3	<ul style="list-style-type: none"> Teacher hums <i>Who's that?</i> and students identify the song. Students sing <i>Who's that?</i>, stepping the beat as they come out to form a circle for the next activity.
Play game: <i>Bow, wow, wow</i>	Enjoyment	5	<ul style="list-style-type: none"> Teacher claps rhythm of <i>Bow, wow, wow</i> and students identify the song. Students play <i>Bow, wow, wow</i> on classroom instruments.
Part work: <i>Sea shell</i> and <i>Bow, wow, wow</i>	Rhythmic development: prepare minim; practise part work	5	<ul style="list-style-type: none"> Teacher sings <i>Sea shell</i> while softly clapping the rhythmic pattern of <i>Bow, wow, wow</i>. Teacher asks students to describe how the clapping was performed. Students identify that it was performed softly, and that the musical term for this is 'piano'. Teacher keeps the beat as half of the class sings <i>Sea shell</i> while the other half claps the rhythm of <i>Bow, wow, wow</i>. Students then swap parts.
Sing and read: <i>Good night</i>	Analyse solfa and staff notation	5	<ul style="list-style-type: none"> <i>Good night</i> is displayed in staff notation (G, E). Teacher asks class to analyse the piece and to identify the musical elements ♩ and ♪; <i>so-mi</i>; treble clef; G and E; and two-beat metre. Students identify musical elements in the song and sing with the text. Students sing in solfa, showing hand signs and then letter names, reading staff notation.
Play: <i>Good night</i>	Play recorders	5	<ul style="list-style-type: none"> A group plays <i>Good night</i> on recorders. Some individuals play <i>Good night</i> on recorders.
Listen: <i>La Mer</i>	Active listening	1	<ul style="list-style-type: none"> Students listen to an excerpt from Debussy, <i>La Mer</i>.

Teaching considerations

Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as a separate or isolated task.

See 'Teacher resource 1' for the music for *Good night* and *Snail, snail*. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Focused analysis of written rhythmic patterns.
- Observation of students playing individually on recorder.
- Observation of students' ensemble singing.
- Observation of students singing in solfa and letter names, using hand signs. Refer to the 'Ideas file' on the CD-ROM for an illustration of hand signs.

Songs

Teacher resource 1

Lucy Locket

Traditional



Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it.



Not a pen - ny was there in it, on - ly rib - bon round it.

Good Night

Traditional



Good night, sleep tight. Friends will come to - mor - row night.

See Saw, Up and Down

Traditional



See saw, up and down, in the sky and on the ground.

Snail, Snail

Traditional



Snail, snail, snail, snail, goes a - round and round and round.

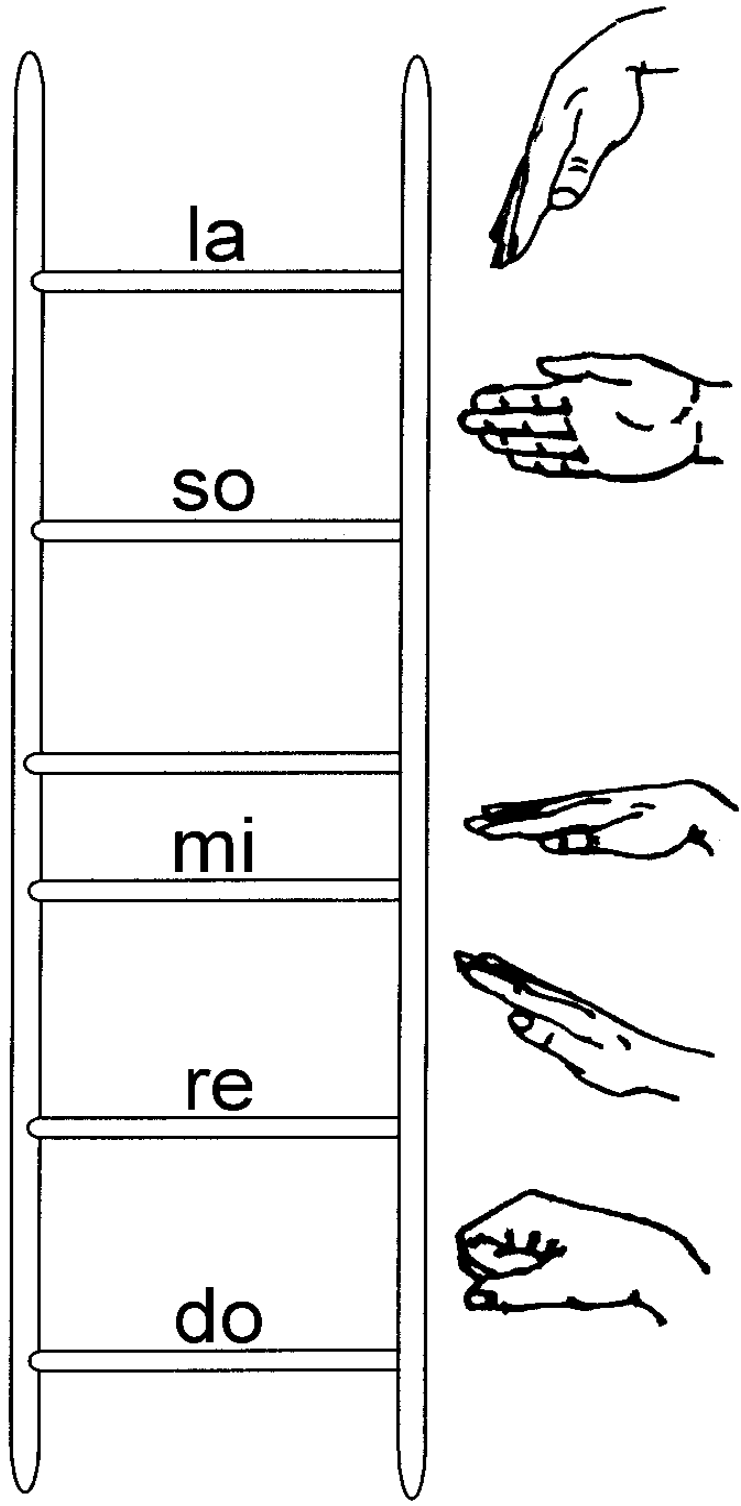


Directions for the games

Teacher resource 2

Title	Directions
<i>Alley-alley-o</i>	<p>The tallest person in the class stands next to a wall and extends the left hand to touch the wall, thus creating an arch.</p> <p>The rest of the students hold hands and form a line that joins onto the tallest person's right hand. During the first three verses, the last person in the line leads the others through the arch. When they all pass through, the tallest person is turned around so that his/her arms are now crossed. The left hand must keep touching the wall.</p> <p>The next arch is formed between the tallest person's right arm and the next person's left arm. The rest of the students pass through the second arch and so on until all the students have been 'turned'.</p> <p>The tallest person can now release the left arm from the wall and join hands with the last person to form a circle. The students will be facing outwards with their arms still crossed.</p> <p>During verse four they rock their arms back and forth and on 'whee' throw their hands in the air.</p>
<i>Bow, wow, wow</i>	<p>Students stand facing their partner in a double circle.</p> <p>On 'Bow,wow,wow': stamp three times.</p> <p>On 'whose dog...': clap own hands to pattern.</p> <p>On 'Little...': join hands with partner and step around own small circle.</p> <p>On 'Bow,wow,wow': outside circle stands still while inside circle moves on to next partner.</p>
<i>Charlie over the ocean</i>	<p>Students form a circle. One student skips or walks around the outside of the circle and leads the singing. Students in the circle echo each phrase.</p> <p>On the word 'me': the leader taps one of the circle on the shoulder.</p> <p>This person chases the leader back to the space in the circle.</p>
<i>Ickle ockle</i>	<p>An odd number of students form a circle with another student in the centre.</p> <p>As they sing, the students move around the circle to the beat.</p> <p>On the word 'me': everybody finds a partner.</p> <p>Whoever misses out is the next person to go to the centre of the circle.</p>
<i>Long legged sailor</i>	<p>Students stand facing a partner ready to play the clapping game.</p> <p>Partners tap right hands and then clap their own hands.</p> <p>Partners tap left hands and then clap their own hands.</p> <p>Continue this clapping pattern, which is interrupted so that certain actions can be performed on the following words:</p> <p>'short' — hold hands a small distance apart</p> <p>'long' — wide arm span</p> <p>'sailor' — salute</p> <p>'wife' — place hand on heart</p> <p>In other verses, students can include suitable actions.</p>
<i>Oh, we are two sailors</i>	<p>Students make a circle with two sailors in the middle.</p> <p>The sailors link arms and skip around while the students in the circle clap the beat.</p> <p>On 'come along with me', each sailor stands in front of a new partner from the circle.</p> <p>On the 'wishy-washy' part, the two new couples join both hands, swing their legs sideways and hop from one foot to the other.</p> <p>At the end, the two new sailors move to the centre and link arms while the old sailors move back into the circle ready for the game to start again.</p>
<i>Snail, snail</i>	<p>All the students join hands in a line with the teacher at the head.</p> <p>While the students sing, the teacher leads them into an ever-tightening circle.</p> <p>When the circle is tight, the teacher turns and leads the students out of the spiral.</p>
<i>Who's that?</i>	<p>Three singers stand facing the rest of the students, who are sitting in a group.</p> <p>The group bow their heads, close their eyes and sing the following questions:</p> <p>'Who's that, tapping at the window? Who's that knocking at the door?'</p> <p>The teacher points to one of the three singers, who then answers the first question:</p> <p>'I am tapping at the window.'</p> <p>Then the teacher points at another of the three singers, who answers the second question:</p> <p>'I am tapping at the door.'</p> <p>The teacher asks the students to put their heads up and open their eyes, and asks 'Who was the first singer?' The teacher picks someone to name the first singer. If correct, that student swaps places with the first singer.</p> <p>Repeat procedure for the second singer. Continue until all students have had a turn.</p>

Tone ladder **Teacher resource 3**



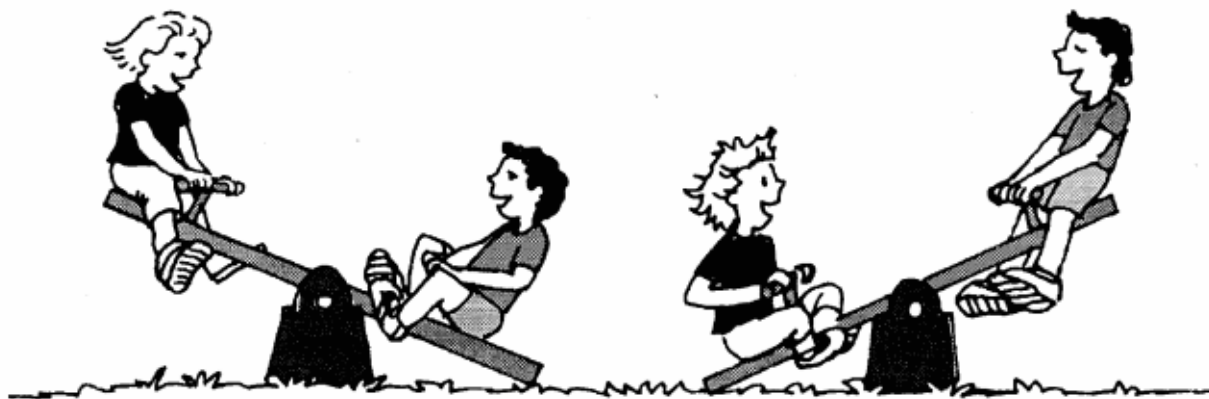
Sample Music Profile

Teacher resource 4

Outcome ⇒	Aurally and visually recognise and respond				Sing and play				Read and write			
Task ⇒				Level				Level				Level
Student name ⇄												

Worksheet: See saw, up and down

Student resource 1



Acknowledgments

This module was developed collaboratively with Judy Creen, 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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Queensland Studies Authority, PO Box 307, Spring Hill, Q 4004, Australia
Ground Floor, 295 Ann Street, Brisbane

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: www.qsa.qld.edu.au

Email: inquiries@qsa.qld.edu.au
