

Time and tied



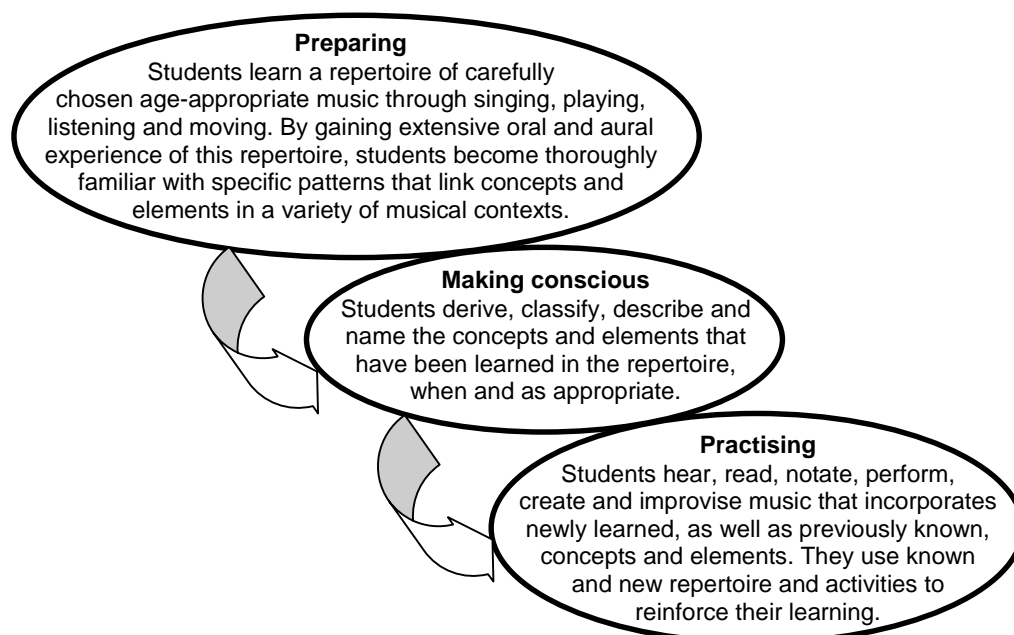
Strand
Music

Purpose

Students learn a varied repertoire of music to develop their ability to aurally identify, sing, play, improvise, read and write musical elements and concepts using some of the core content at Level 2.

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 2 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 in this module reflect timetabling arrangements in many Queensland schools.

- A **sample level overview** shows one way of organising the core content for Level 2 in a time frame of 30 hours over three semesters. Students undertaking the learning outlined in this module 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 2, 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 1 given in the level overview. This sample overview is written for term 3 of a Year 3 program and provides a summary for planning, showing teaching focuses and links to core content.
- **Three 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. In this module, the lessons are not consecutive.

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 lower 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 literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy links include knowing about and using the specific letters of the alphabet and sounds in words; syllabification and rhyme in song texts; focused listening to spoken and sung texts, comprehending and composing meaningful texts; creating a spoken text, drawing on their own experiences and prior knowledge. This could also be done as a visual text as children create a visual representation of their interpretations of the music. Numeracy links include counting; recognising and continuing simple patterns based on repetition; recognising and identifying longer and shorter sounds and subdivisions of the beat; and recognising relative distances between pitches. Lifeskills links include personal development skills in identifying and developing talents and recognising individual strengths.

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 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.

- | | |
|--------|---|
| 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. |

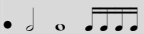
Core content

This module provides a learning context for the following Level 2 core content in the syllabus in addition to the core content from the previous level:

- | | |
|----------------------------|--|
| Rhythm and metre | <ul style="list-style-type: none"> • accent and bar lines in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ • ties •  |
| Pitch and melody | <ul style="list-style-type: none"> • <i>do</i> pentatonic scale • major 2nd and minor 3rd intervals • treble clef notation: E, G, A, B, C', D' |
| Part work | <ul style="list-style-type: none"> • four-beat rhythmic and melodic ostinatos • rhythmic and melodic canons |
| Form and structure | <ul style="list-style-type: none"> • canon form • introduction • same, similar and different phrase structures |
| Tone colour | <ul style="list-style-type: none"> • string instruments • two or three voices singing together |
| Expressive elements | <ul style="list-style-type: none"> • piano (p), forte (f) |

Sample Level 2 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 3 Time and tied
Rhythm and metre	<ul style="list-style-type: none"> • metric accent 	<ul style="list-style-type: none"> • accent and bar lines in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ 	<ul style="list-style-type: none"> •  • tie
Pitch and melody	<ul style="list-style-type: none"> • minor 3rd • treble clef notation: E, G, A 	<ul style="list-style-type: none"> • <i>do</i> • major 2nd • treble clef notation: B 	<ul style="list-style-type: none"> • <i>re</i> • <i>do</i> pentatonic scale • treble clef notation: C', D'
Part work	<ul style="list-style-type: none"> • two-part rhythmic and melodic canons • four-beat and melodic ostinatos 	<ul style="list-style-type: none"> • two-part rhythmic and melodic canons • four-beat and melodic ostinatos 	<ul style="list-style-type: none"> • two-part rhythmic and melodic canons • four-beat and melodic ostinatos
Form and structure	<ul style="list-style-type: none"> • same, similar and different 	<ul style="list-style-type: none"> • canon 	<ul style="list-style-type: none"> • introduction
Tone colour	<ul style="list-style-type: none"> • two or three voices singing together 		<ul style="list-style-type: none"> • string instruments
Expressive elements		<ul style="list-style-type: none"> • piano (p) and forte (f) 	

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 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.</p>	<p>Students may:</p> <ul style="list-style-type: none"> complete in-class tasks to accompany listening activities focusing on tone colour, form and structure and expressive elements aurally recognise rhythmic and melodic patterns of known songs, incorporating ♩ ♪♪♪ ♩ and <i>so, mi, re, do</i> aurally recognise the tone colour of string instruments and expressive elements. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis teacher observation peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> checklists. 	<p>Do students:</p> <ul style="list-style-type: none"> accurately identify rhythmic and melodic elements? perform melodic and rhythmic patterns accurately? complete in-class listening tasks accurately without teacher assistance?
<p>MU 2.2 Students sing a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> sing <i>Who's that?</i> in the class group, with a small group playing a ♩♪♪♪ rhythmic ostinato on classroom percussion instruments sing <i>Rain come wet me</i> individually. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation of student singing in class activities focused analysis of individual students singing. <p>recorded in:</p> <ul style="list-style-type: none"> checklists audio recordings. 	<p>Do students:</p> <ul style="list-style-type: none"> sing and play fluently, maintaining a steady beat? sing the song in tune and perform the rhythm accurately without teacher assistance? show sensitivity to the style of the song, through use of appropriate expressive elements?
<p>MU 2.3 Students read and write short musical patterns containing Level 2 core content.</p>	<p>Students may:</p> <ul style="list-style-type: none"> write four-beat rhythmic and melodic patterns from dictation, incorporating ♩ ♪♪♪ ♩ and notes of the pentatonic scale write four-beat rhythmic compositions that will be performed. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> checklists student work samples. 	<p>Do students:</p> <ul style="list-style-type: none"> identify and write patterns accurately using either stick notation or notes (as appropriate to the activity)? use signs and notes accurately, e.g. correct stem direction if using notes?

Background information

Focus

Learning in this module focuses on making conscious some of the concepts from the core content and developing an aural awareness of pentatonic tonality. The repertoire in this module may lend itself to themes relating to water, the sea and similar topics.

Repertoire

Repertoire has been chosen for specific educational purposes, relating 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 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, 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.

Terminology

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

accelerando	canon	metre	phrase
accent	clef	ostinato	rhythmic
anacrusis	contour	pentatonic	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

*Chase, R. 1967, *Singing Games, Play Party Games*, Dover Publications, New York.

*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.

Choksy, L. & Brummitt, D. 1987, *120 Singing Games and Dances for Elementary Schools*, Prentice Hall, Englewood Cliffs, New Jersey.

*Department of Education, Queensland, 1987–1990, *Tune In: A Music Program for Primary Schools*, Levels 1–3, Brisbane.

*Harrop, B. 1983, *Sing Hey Diddle Diddle*, A & C Black, London.

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 Second Music Writing Book (Teacher)*, Art House, Brisbane.

Johnson, J. 1987, *My Second Music Writing Book (Student)*, Art House, Brisbane.

Mattison, E. 1991, *This Little Puffin*, Puffin Books, London.

Easily accessible sources for the repertoire in this module

Title	Tune In			Other sources
	Level 1	Level 2	Level 3	
<i>Bobby Shaftoe</i>			p. 51	<i>The Kodaly context</i> , p. 213
<i>Chatter with the angels</i>				<i>Catch a song</i>
<i>Cut the cake</i>			p. 17	<i>The Kodaly context</i> , p. 222
<i>Dinah</i>			p. 34	<i>The Kodaly context</i> , p. 245
<i>Frog in the meadow</i>			p. 23	
<i>Hot cross buns</i>	p. 48			
<i>I got a letter</i>				See 'Teacher resource 1'
<i>Long legged sailor</i>			p. 88	<i>The Kodaly context</i> , p. 241
<i>Money and the key</i>		p. 55		

This table is continued on the next page...

Title	Tune In			Other sources
	Level 1	Level 2	Level 3	
<i>Oh dear, what can the matter be?</i>			p. 41	
<i>Oh, we are two sailors</i>			p. 20	
<i>One jar of apples</i>			p. 61	
<i>Rain come wet me</i>			p. 63	<i>The Kodaly context</i> , p. 238
<i>Rain is falling down</i>			p. 86	
<i>Rocky mountain</i>		p. 106		<i>The Kodaly context</i> , p. 246
<i>Row, row, row your boat</i>			p. 56	See 'Teacher resource 1'
<i>Sandy-O</i>		p. 42		
<i>The battle of Waterloo</i>				See 'Teacher resource 1'
<i>The north wind doth blow</i>			p. 77	
<i>There were two couples</i>			p. 75	<i>Singing games, play party games</i>
<i>Under the rainbow</i>			p. 121	
<i>Who's that?</i>			p. 84	

Electronic

Audio recordings

Saint-Saens, C., 'The Swan' from *Carnival of the Animals*, any recording.

Websites

(All websites were accessed in February 2002.)

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

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

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

MusicKit & Mr. E's Virtual Music Classroom: www.musickit.com/








Sample Term Overview — Weeks 1 to 3

Term 3	Week 1	Week 2	Week 3
Prepare	anacrusis; $\frac{6}{8}$; <i>mi-re-do</i>	anacrusis; $\frac{6}{8}$ ♩; <i>mi-re-do</i>	$\frac{6}{8}$; <i>so-mi-re-do</i>
Make conscious			
Practise	♩ ♩ ♩ $\frac{2}{4}$; <i>mi-so-la, do</i>	phrase; rhythmic ostinato; ♩ ♩ ♩ $\frac{4}{4}$	<i>so-mi-do</i> ; ♩ ♩ ♩
Rhythmic development	clapping games <i>Rocky mountain</i> — metre; conducting; ♩ ♩ ♩	read rhythmic patterns: ♩ ♩ ♩ ♩ ♩; ♩ ♩ ♩ ♩ ♩; ♩ ♩ ♩ ♩ ♩; ♩ ♩ ♩ ♩ ♩	<i>Hot cross buns</i> — derive and write rhythmic pattern: ♩ ♩ ♩
Instrumental work			
Melodic development	<i>One jar of apples</i> — sing and match pitch with <i>mi-re-do</i>	<i>Chatter with the angels</i> — question and answer phrases using <i>mi-re-do</i> <i>Frog in the meadow</i> — inner hearing; sing alternate phrases	<i>Rain come wet me</i> — practise <i>la-so-mi-do</i> from teacher hand-signs <i>Bobby Shaftoe</i> — treble clef notation
Part work		<i>The north wind doth blow</i> — rhythmic ostinatos using patterns as above	
Listening			recognition of individual singing voices
Games	<i>Under the rainbow</i> <i>Sandy-O</i> <i>There were two couples a-skating away</i>	<i>Frog in the meadow</i> <i>There were two couples a-skating away</i>	<i>Money and the key</i> <i>There were two couples a-skating away</i>
Repertoire	<i>One jar of apples</i> — sing; match pitch <i>Rocky mountain</i> — rhythmic pattern; $\frac{2}{4}$; conduct <i>Sandy-O</i> — clapping game <i>There were two couples a-skating away</i> — partner dance; prepare $\frac{6}{8}$ <i>Under the rainbow</i> — clapping game	<i>Chatter with the angels</i> — <i>mi-re-do</i> <i>Frog in the meadow</i> — <i>mi-re-do</i> and rhythmic ostinato <i>One jar of apples</i> — prepare <i>mi-re-do</i> , individual singing <i>The north wind doth blow</i> — prepare $\frac{6}{8}$ <i>There were two couples a-skating away</i> — partner dance; prepare $\frac{6}{8}$	<i>Bobby Shaftoe</i> — sing <i>Hot cross buns</i> — rhythmic pattern <i>Money and the key</i> — game; individual singing; <i>so-mi-do</i> <i>Rain come wet me</i> — prepare <i>so-mi-re-do</i> <i>The north wind doth blow</i> — sing; prepare $\frac{6}{8}$ <i>There were two couples a-skating away</i> — partner dance; prepare $\frac{6}{8}$

Sample Term Overview — Weeks 4 to 7

Term 3	Week 4	Week 5	Week 6	Week 7
Prepare	<i>so-mi-re-do</i> ; $\frac{6}{8}$ and	<i>mi-re-do</i> and <i>so-fa-mi-re-do</i> ; \downarrow ; tie	$\frac{6}{8}$; <i>so-fa-mi-re-do</i>	<i>mi-re-do</i> and <i>so-fa-mi-re-do</i> ; $\frac{6}{8}$
Make conscious	treble clef notation: D'	awareness that one sound may last for two beats	tie and \downarrow	
Practise		<i>do-mi-so</i> on treble clef: G, B, D; metric accent in $\frac{2}{4}$	canon form	\downarrow ; canon; B, A, G on treble clef
Rhythmic development	<i>Oh dear, what can the matter be?</i> — beat and pattern <i>Who's that?</i> — prepare \downarrow	<i>Who's that?</i> — rhythmic pattern <i>Cut the cake</i> — metric accent	<i>Who's that?</i> — derive and write <i>Rain is falling down</i> — \downarrow <i>Oh dear, what can the matter be?</i> — \downarrow <i>Oh, we are two sailors</i> — prepare $\frac{6}{8}$	<i>Rain is falling down</i> — recognise from its rhythmic pattern <i>The battle of Waterloo</i> — $\frac{6}{8}$
Instrumental work	practise <i>so-mi-re-do</i> (G = do)	<i>Money and the key</i>		<i>Hot cross buns</i> — <i>mi-re-do</i> <i>Rain is falling down</i> — play (G = do)
Melodic development	<i>Rain come wet me</i> — practise <i>so-mi-re-do</i> ; treble clef notation: D'	<i>Who's that?</i> — <i>do-so</i> <i>Money and the key</i> — <i>do-mi-so</i> on staff notation (G = do) bars 9–16 <i>Rain come wet me</i> — <i>so-mi-re-do</i>	<i>Who's that?</i> — <i>do-so</i> <i>Rain is falling down</i> — <i>mi-re-do</i> <i>Row, row, row your boat</i> — sing	<i>Hot cross buns</i> — <i>mi-re-do</i> <i>Rain is falling down</i> — sing
Part work	<i>Rocky mountain</i> — rhythmic ostinato			<i>Row, row, row your boat</i> — two-part canon
Listening	<i>Money and the key</i> — recognition of individual singing voices	'The Swan' from <i>Carnival of the Animals</i> — cello's expressive elements	'The Swan' from <i>Carnival of the Animals</i>	
Games	<i>Money and the key</i>	<i>Rain come wet me</i> <i>Cut the cake</i>	<i>Long legged sailor</i> <i>Oh, we are two sailors</i>	<i>Long legged sailor</i> <i>Oh, we are two sailors</i>
Repertoire	<i>Money and the key</i> — individual singing <i>so-mi-do</i> <i>Oh dear, what can the matter be?</i> — $\frac{6}{8}$ and rhythmic pattern <i>Rain come wet me</i> — prepare <i>so-mi-re-do</i> pattern <i>Rocky mountain</i> — rhythmic ostinato <i>Who's that?</i> — prepare \downarrow	<i>Cut the cake</i> — metric accent; game <i>Money and the key</i> — <i>do-mi-so</i> pattern and staff notation <i>Rain come wet me</i> — <i>so-mi-re-do</i> pattern Saint-Saens: 'The Swan' from <i>Carnival of the Animals</i> — listen; discuss the cello <i>Who's that?</i> — prepare tie and \downarrow	<i>Long legged sailor</i> — game <i>Oh dear, what can the matter be?</i> — $\frac{6}{8}$ <i>Oh, we are two sailors</i> — prepare <i>so-fa-mi-re-do</i> ; game; $\frac{6}{8}$ <i>Rain is falling down</i> — <i>mi-re-do</i> and \downarrow <i>Row, row, row your boat</i> — sing; prepare canon <i>Who's that?</i> — rhythmic pattern	<i>Rain is falling down</i> — <i>mi-re-do</i> and \downarrow <i>Hot cross buns</i> — <i>mi-re-do</i> <i>Long legged sailor</i> — game <i>The battle of Waterloo</i> — $\frac{6}{8}$ <i>Oh, we are two sailors</i> — prepare <i>so-fa-mi-re-do</i> ; game; $\frac{6}{8}$ <i>Row, row, row your boat</i> — canon

Sample Term Overview — Weeks 8 to 10

Term 3	Week 8	Week 9	Week 10
Prepare	$\frac{6}{8}$; \circ ; <i>la</i> pentatonic	$\frac{6}{8}$; \circ  ; <i>la</i> pentatonic	$\frac{6}{8}$; \circ 
Make conscious	<i>mi-re-do</i>	<i>so-mi-re-do</i> ; major 2 nd	
Practise	\downarrow ; same and different phrases; staff notation		<i>do-so</i> and <i>mi-re-do</i>
Rhythmic development	<i>Rain is falling down</i> — read and write rhythmic pattern	<i>The battle of Waterloo</i> — beat and rhythmic pattern in $\frac{6}{8}$ <i>Dinah</i> — prepare 	<i>Rain is falling down</i> — write rhythmic pattern from memory Aural recognition of known songs from rhythmic patterns <i>I got a letter</i> — prepare \circ <i>Dinah</i> — prepare 
Instrumental work	<i>Hot cross buns</i> — read and play (G = do)	<i>Rain come wet me</i> — read and play (G = do)	<i>Rain is falling down</i> — play, (G = do)
Melodic development	<i>Hot cross buns</i> and <i>Rain is falling down</i> — <i>so-mi-re-do</i> <i>I got a letter</i> — sing	<i>Rain come wet me</i> — <i>so-mi-re-do</i> <i>I got a letter</i> — sing <i>Hot cross buns</i> — practise <i>mi-re-do</i>	<i>Who's that?</i> — substitute <i>do-so</i> for words <i>Rain is falling down</i> — <i>mi-re-do</i> <i>Dinah</i> — sing
Part work	<i>Row, row, row your boat</i> — canon		<i>Who's that?</i> — rhythmic ostinato $\downarrow \downarrow \downarrow \downarrow$
Listening	<i>Rain is falling down</i> — find the different phrase		
Games	<i>Long legged sailor</i>	<i>Long legged sailor</i>	<i>Oh, we are two sailors</i>
Repertoire	<i>Rain is falling down</i> — rhythmic pattern and <i>mi-re-do</i> <i>Long legged sailor</i> — game <i>Hot cross buns</i> — read from staff notation <i>I got a letter</i> — prepare \circ ; <i>la</i> pentatonic <i>Row, row, row your boat</i> — canon and prepare $\frac{6}{8}$	<i>Rain come wet me</i> — <i>so-mi-re-do</i> <i>Hot cross buns</i> — <i>mi-re-do</i> <i>Long legged sailor</i> — game; <i>mi-re-do</i> ; prepare  <i>The battle of Waterloo</i> — beat and rhythm <i>I got a letter</i> — prepare \circ and <i>la</i> pentatonic <i>Dinah</i> — prepare 	<i>Rain is falling down</i> — <i>mi-re-do</i> and rhythmic pattern <i>Who's that?</i> — <i>do-so</i> and rhythmic ostinato <i>The battle of Waterloo</i> — aural recognition <i>Oh, we are two sailors</i> — $\frac{6}{8}$ and prepare <i>so-fa-mi-re-do</i> <i>I got a letter</i> — prepare \circ <i>Dinah</i> — 

Activities: Sample lesson plans

Week 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Greet	Tune voices	1	<ul style="list-style-type: none"> Teacher sings a greeting to the class using the tune of <i>One jar of apples</i>. Class returns greeting imitating the tune.
Sing: <i>One jar of apples</i>	Individual singing and pitch-matching	5	<ul style="list-style-type: none"> Teacher and class sing <i>One jar of apples</i>. Sing again with individual students singing four beats each until 'ten, ten...', when all sing in unison. Continue until all students have had a turn at singing.
Play game: <i>Under the rainbow</i>	Rhythmic development; enjoyment	5	<ul style="list-style-type: none"> Class sings the song in unison. Students find partners and sing and play the clapping game. Sing and play the game again using <i>accelerando</i> (getting faster).
Rhythmic activity: <i>Rocky mountain</i>	Rhythmic development: $\frac{2}{4}$ and conducting	10	<ul style="list-style-type: none"> Teacher and students sing <i>Rocky mountain</i>. Students sing the song while tapping the beat. Students sing the song and conduct in 2. Students sing and tap the rhythmic pattern. Students recall the rhythmic pattern of the song in time names. Students write out the rhythmic pattern for the last eight beats of the song: $\frac{2}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
Learn new song: <i>There were two couples</i>	Singing; rhythmic development: prepare $\frac{6}{8}$	5	<ul style="list-style-type: none"> Students listen while teacher sings the song. Students echo each phrase as it is sung by the teacher. Repeat the echoing. Students and teacher sing the song in unison.
Play game: <i>Sandy-O</i>	Rhythmic development	4	<ul style="list-style-type: none"> Students and teacher sing the song. Students find a partner and sing and play the clapping game.

Teaching considerations

Resources required for this lesson: See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation of student enjoyment and participation.
- Observation and focused analysis of individual and group singing; understanding of rhythmic patterns; maintaining beat and rhythm.

Week 5

Times are suggestions only.

Note: This lesson does not follow sequentially from the previous lesson.

Activity	Purpose	Mins	Materials and procedure
Greet	Tune voices	1	<ul style="list-style-type: none"> Teacher sings a greeting, using <i>so-mi-re-do</i> (taken from <i>Rain come wet me</i>). Students return the greeting. Teacher sings to individual students, who then respond.
Sing and play: <i>Cut the cake</i>	Rhythmic development: metric accent	5	<ul style="list-style-type: none"> Teacher and students recall and sing <i>Cut the cake</i>. Sing and tap the beat. Sing and tap the accented (strong) beat on knees and other beats on hands. Repeat this with a couple of students playing the accented beats on rhythm sticks or tambours.
Learn new song: <i>Rain come wet me</i>	Melodic development: prepare <i>so-mi-re-do</i> ; singing	3	<ul style="list-style-type: none"> Students listen while teacher sings <i>Rain come wet me</i>. Teacher sings again and students discover which bars are the same. Students and teacher sing the song together.
Sing: <i>Who's that?</i>	Rhythmic development: prepare tie and ♩; singing	6	<ul style="list-style-type: none"> Students and teacher sing <i>Who's that?</i> Students sing again, tapping beat and following the teacher pointing to beat chart. Sing four bars and work out the rhythmic pattern for bars 3-4 (♩ ♩ ♩ ♩). Sing again. Teacher asks students to notice what happens with the sounds for <i>Who's that?</i> (each one lasts for two beats). Sing the whole song and discover the other place where the sound is held for two beats.
Play game: <i>Money and the key</i>	Singing; melodic development: <i>do-mi-so</i> on staff	10	<ul style="list-style-type: none"> Sing the song in unison. Derive and sing the first four bars in solfa (<i>do-do-mi-mi, do-do-so</i>). Sing the song with hand signs. Sing the song and play the game.
Listen quietly: 'The Swan'	Focused listening	5	<ul style="list-style-type: none"> Listen to 'The Swan' from <i>Carnival of the Animals</i>.

Teaching considerations

Resources required for this lesson: CD/tape player; rhythm sticks; tambours; beat chart. The beat chart consists of 16 heart beats (or similar) to visually represent the beat of the song. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation or focused analysis of individual singing: accuracy of pitch and melody; recognition and performance of accent; responses to expressive elements.

Week 8

Times are suggestions only.

Note: This lesson does not follow sequentially from the previous lesson.

Activity	Purpose	Mins	Materials and procedure
Greet	Tune voices	1	<ul style="list-style-type: none"> Teacher sings a greeting using <i>mi-re-do</i>. Students return the greeting by echoing.
Sing and play: <i>Hot cross buns</i>	Melodic development: make conscious <i>mi-re-do</i>	10	<ul style="list-style-type: none"> Teacher and students sing <i>Hot cross buns</i>, G = <i>do</i>. Sing again, using solfa and hand signs for <i>mi</i> and <i>do</i>, and humming for the other note (e.g. <i>mi- [hum] -do</i>, etc...). Sing <i>mi- [hum] -do</i> twice. Students discover that the hummed note is a step lower than <i>mi</i>. Teacher shows the hand sign and says the name of the new note is <i>re</i>. Teacher and students sing the song using solfa and hand signs. Play <i>Hot cross buns</i>, G = <i>do</i>. The starting note (B) is identified by the teacher, and students find the other notes needed for the song.
Learn new song: <i>I got a letter</i>	Singing; rhythmic development: prepare ♩	3	<ul style="list-style-type: none"> Students listen while the teacher sings the song. Students listen again, tapping the beat. They tap the accented first beat on their legs and the unaccented second, third and fourth beat on their hands. Students continue tapping the beat and join in the singing.
Sing, read and write: <i>Rain is falling down</i>	Melodic development: <i>mi-re-do</i> ; rhythmic development: rhythmic pattern	5	<ul style="list-style-type: none"> Teacher and students recall and sing <i>Rain is falling down</i>. Sing again and clap rhythmic pattern. Students derive and write the rhythmic pattern as a class activity: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ Sing using time names. Teacher says the song starts on <i>mi</i> — what are the other notes (<i>re</i> and <i>do</i>)? Sing in solfa and show hand signs.
Play game: <i>Long legged sailor</i>	Enjoyment; rhythmic development; melodic development <i>mi-re-do</i>	3	<ul style="list-style-type: none"> Recall and sing verse 1 of <i>Long legged sailor</i>. Students find a partner and sing and play the game.
Sing in parts: <i>Row, row, row your boat</i>	Practise canon; rhythmic development: prepare $\frac{6}{8}$	6	<ul style="list-style-type: none"> Recall and sing <i>Row, row, row your boat</i> in unison. Divide class into two groups. One group sings and taps the beat. Other group sings and taps rhythmic pattern. Two groups sing in canon. Select two small groups to sing in canon.
Practise singing: <i>Rain come wet me</i>	Melodic development: reinforce <i>so-mi-re-do</i> ; rhythmic development: ♩ ♩	2	<ul style="list-style-type: none"> Students recall and sing <i>Rain come wet me</i>. Students sing again and show the contour or the hand signs each time <i>so-mi-re-do</i> occurs.

Teaching considerations

Resources required for this lesson: glockenspiels or chime bars. See 'Teacher resource 2' for the actions to songs and singing games.

Opportunities for gathering evidence

- Observation or focused analysis of singing in two-part canon in large and small groups.
- Focused analysis of students writing rhythmic patterns.
- Observation of students aurally recognising melodic and rhythmic patterns.

Songs

Teacher resource 1



The Battle of Waterloo

Traditional

One rain - y day at the bat - tle of Wat - er - loo. The bri -

gade made a glo - ri - ous charge_____ to see what it could

do. And it charged with a song, one_____ arm.

arm, two_____ arms. (repeat as necessary)

Verse 3: ...one arm, two arms, one leg.

Verse 4: ...one arm, two arms, one leg, two legs.

Verse 5: ...one arm, two arms, one leg, two legs, two hips.

Verse 6: ...one arm, two arms, one leg, two legs, two hips, one head ..
(spoken) and they all fell down dead!

Songs (continued)

Teacher resource 1

I Got a Letter

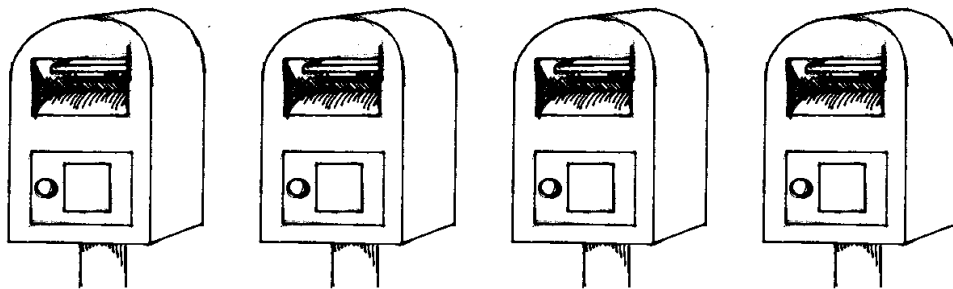
Traditional



I got a let - ter this morn - ing, Oh ____ yes.



I got a let - ter this morn - ing, Oh ____ yes.



Row, Row, Row Your Boat

Canon



Row, row, row your boat, Gen - tly down the stream.



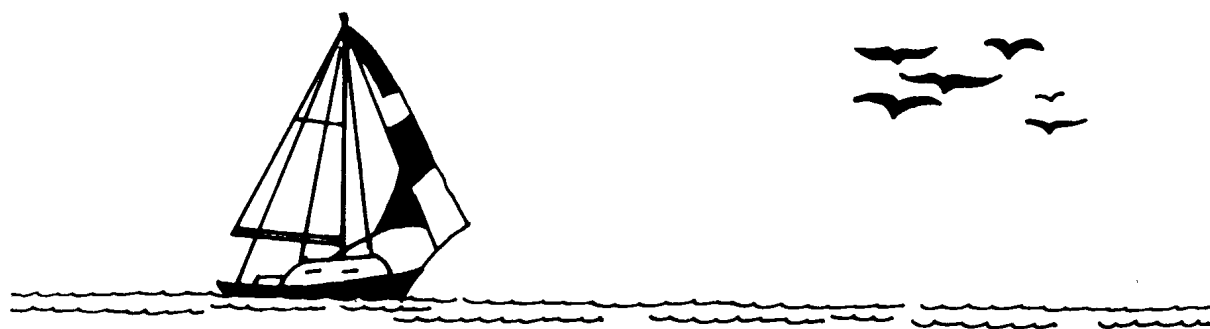
Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, Life is but a dream.



Directions for the games

Teacher resource 2

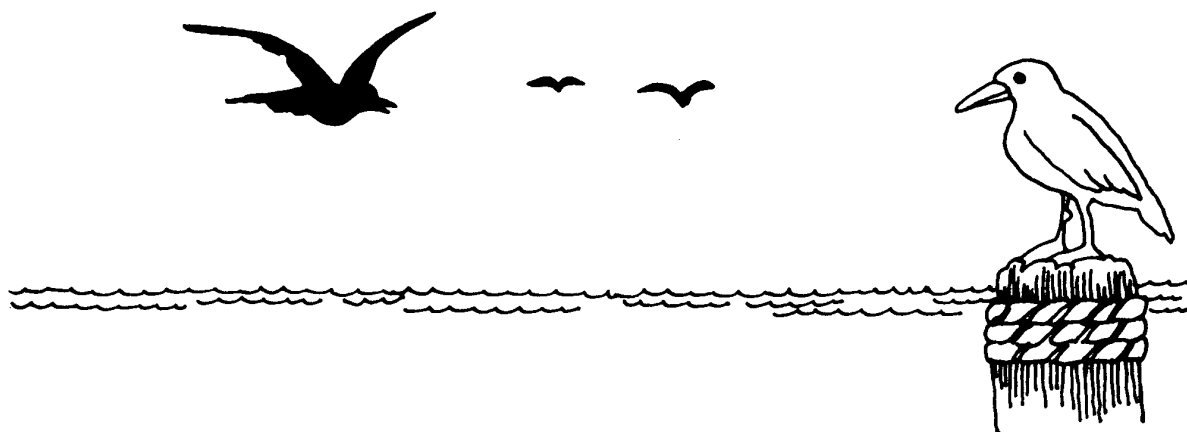
Title	Directions
<i>Frog in the meadow</i>	<p>Students make a circle with one student chosen as the 'frog' in the centre.</p> <p>On 'Frog in the meadow' — students point to the frog.</p> <p>On 'can't get him out' — students pretend to pull the 'frog' out.</p> <p>On 'take a little stick' — students make a stirring motion and the 'frog' covers eyes with one hand and points with the other while turning on the spot.</p> <p>At the end of the song the 'frog' stops turning and the person to whom the frog is pointing becomes the new frog.</p>
<i>Hot cross buns</i>	<p>On the words:</p> <p>'hot' — wiggle fingers like steam</p> <p>'cross' — make a cross using two fingers</p> <p>'buns' — make a bun shape with hands</p> <p>'one a penny, two a penny' — pretend to take money from pocket to pay the baker</p> <p>'hot...buns' — repeat as above.</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>Money and the key</i>	<p>Students sit in a circle with hands behind their backs. One student is chosen to sit in the middle with eyes closed.</p> <p>A student is chosen to walk around the outside of the circle and place a coin and a key in two students' hands.</p> <p>The student in the middle sings 'Who has the money?' and is answered by the student who has it.</p> <p>The student in the middle sings 'Who has the key?' and is answered by the student who has the key.</p> <p>The student in the middle then 'guesses' and sings who has the money and who has the key.</p>



Directions for the games (continued)

Teacher resource 2

Title	Directions
<i>Oh, we are two sailors</i>	<p>Students make a circle with two sailors in the middle. 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>Sandy-O</i>	<p>Students stand and face a partner, ready to play the clapping game.</p> <p>They alternately clap their partner's hands and then their own hands on the beat.</p> <p>On the final word, 'You', one player gently places hand over partner's eyes.</p>
<i>The battle of Waterloo</i>	<p>Cumulative movements —</p> <p>At the end of verse 1 move one arm to the beat.</p> <p>Subsequently, at the end of each verse move another part of the body as follows: the other arm, two arms and one leg; two arms and two legs; add hips; add head.</p> <p>The final verse ends with 'and they all fell down dead'.</p>
<i>There were two couples</i>	<p>Students make a circle with four students in the middle.</p> <p>These four make a 'star' by extending and joining their right hands.</p> <p>Verse 1 — The students in the circle step the beat moving to the right, while the 'star' moves to the left.</p> <p>Verse 2 — The circle moves to the left and the students in the 'star' drop right hands, join left hands and walk the beat moving to the right.</p> <p>Verse 3 — The four from the 'star' each choose a partner from the circle and these pairs skip inside the circle with elbows linked.</p> <p>The new partners become the new 'star' and the game starts again.</p>
<i>Under the rainbow/ Row, row, row your boat</i>	<p>Students stand facing a partner and on the beat alternately:</p> <ul style="list-style-type: none"> clap own hands clap right hand with partner clap own hands clap left hand with partner <p>On 'Boom boom boom' they clap both hands with partner.</p> <p>Continue clapping pattern as above.</p> <p>On 'Row, row, row' partners join hands and swing arms to and fro to the beat.</p>



Acknowledgments

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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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