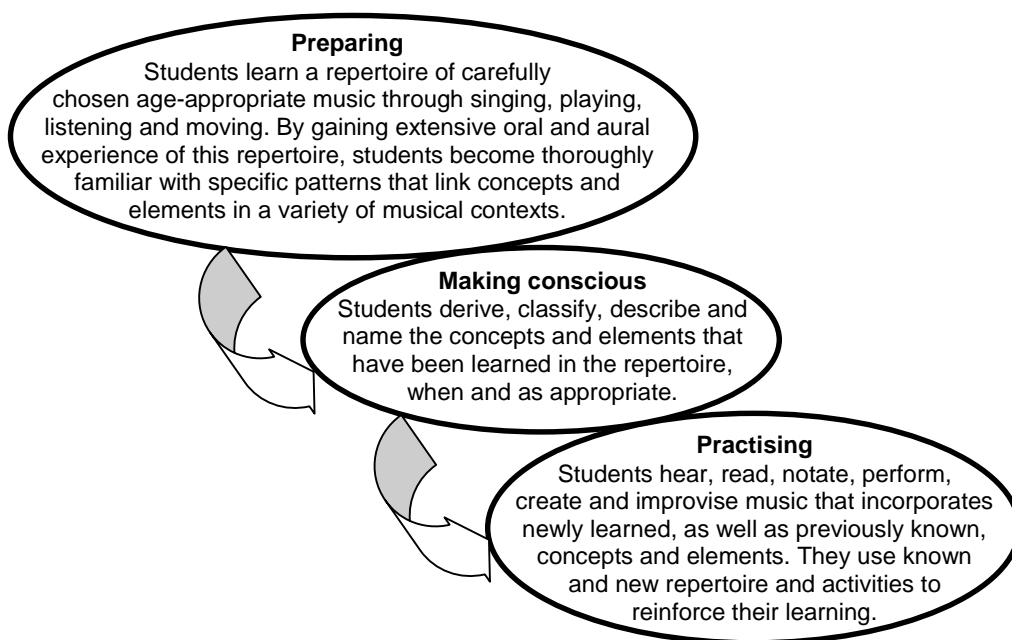# Medieval musical mayhem

Strand
Music

Purpose

Students sing, play and listen to a range of music from the Middle Ages in Europe. They explore some of the ways in which music was used in medieval societies and discover the tone quality of some medieval instruments.

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 3 for some time and who are beginning to work in Level 4. There are opportunities for demonstrating Level 3 outcomes and for working towards Level 4 outcomes. These activities are organised into three phases: preparing, making conscious and practising.

Preparing
Students learn a repertoire of carefully chosen age-appropriate music through singing, playing, listening and moving. By gaining extensive oral and aural experience of this repertoire, students become thoroughly familiar with specific patterns that link concepts and elements in a variety of musical contexts.

Making conscious
Students derive, classify, describe and name the concepts and elements that have been learned in the repertoire, when and as appropriate.

Practising
Students hear, read, notate, perform, create and improvise music that incorporates newly learned, as well as previously known, concepts and elements. They use known and new repertoire and activities to reinforce their learning.

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.

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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 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 4 in a time frame of 40 hours over two years. 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 the first year given in the level overview. This sample overview is written for term 1 of a Year 6 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 a range of activities that provide opportunities to prepare and practise musical concepts and skills, and that will allow students to demonstrate the outcomes.

The times indicated in the lesson plans are suggested as guides 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 upper primary school. When using the lesson plans, adjust the time allocations and activities to suit the needs, interests and abilities of your students. This may involve spreading the activities over two lessons.

Links to the cross-curricular priorities
Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy links include sounds in words, structural conventions of written and song texts, and focused listening to sung and spoken texts. Numeracy links include identifying and analysing numerical patterns in rhythms of street cries, counting, using rhythmic patterns, and using a notational system to record length of sounds. Lifeskills links include developing social skills, self-management skills, and personal development skills.

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 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.
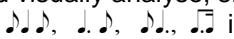
MU 3.2   Students sing and play a varied repertoire of extended pentatonic music, individually and with others in unison and in up to three parts, including some repertoire from memory.

MU 3.3   Students read and write musical patterns and phrases containing Level 3 core content.

Level statement: Level 4
Students know a repertoire of music from a range of historical and cultural contexts that they can aurally identify, sing and play, in tune and in appropriate style, individually and with others.
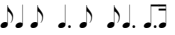
Students understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising and moving. They listen to music with some understanding and use appropriate music vocabulary to communicate their opinions and ideas.

Students aurally and visually analyse, sing, play, read and write simple musical patterns containing ♪♩♪, ♩ ♪, ♪♩., ♫ in simple time using notes of the extended *do* and *la* pentatonic scales and incorporating tonic and dominant accompaniments. They create their own music using patterns, elements and structures from Level 4 core content.

MU 4.1   Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.

MU 4.2   Students sing and play individually and with others in unison and in up to four parts including some repertoire from memory.

MU 4.3   Students read and write short pieces of music containing Level 4 core content.

Core content

This module provides a learning context for the following Level 4 core content from the syllabus in addition to the core content from previous levels:

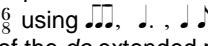|	**Level 3**	**Level 4**
Rhythm and metre	• accent and bar lines in $\frac{6}{8}$ • anacrusis • ♩. ♫ ♫ in simple time • ♫ ♩. ♩♪ and 𝄾 in compound time	• ♪♩♪ ♩ ♪ ♪♩. ♫ in simple time
Pitch and melody	• extended *do* pentatonic scale • major 3rd intervals • treble clef notation: Middle C, D, F♯	• *la* pentatonic scale • treble clef notation: F, B♭, E'
Part work	• accompaniments • partner songs • rhythmic and melodic canons, up to three parts	• melodic canons, up to four parts • rhythmic and melodic ostinatos and accompaniments • tonic and dominant accompaniments
Form and structure	• binary, ternary and rondo forms • repeat signs • verse–chorus structures	
Tone colour	• percussion instruments • woodwind instruments	• brass instruments • solo instruments and ensembles from a range of cultural and historical contexts
Expressive elements	• crescendo, decrescendo • pianissimo (pp), fortissimo (ff) • staccato, legato	• accents and pause • mezzo piano (mp), mezzo forte (mf)

Sample Level 4 Overview (2 years)

Practice of elements and concepts from previous levels is ongoing and should be incorporated into planning across this level. Only Level 4 core content is shown here.

	Level 4 — Year A (20 hours) Term One *Medieval musical mayhem*	Level 4 — Year B (20 hours)
Rhythm and metre	• $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ • prepare ♫	• ♫♫ ♩. ♩♪ and 𝄾. in compound time • ♪♩♪ and ♩. ♪ in simple time
Pitch and melody	• extended *do* pentatonic scale • staff notation: pentatonic on treble staff using C, D, E, F, F♯, G, A, B♭, B, C', D', E' • perfect 5th intervals • prepare *la* pentatonic scale	• *la* pentatonic scale • staff notation: pentatonic on treble staff using C, D, E, F, F♯, G, A, B♭, B, C', D', E' • perfect 4th intervals • learn repertoire containing major pentachord (*do–re–mi–fa–so*) and minor pentachord (*la–ti–do–re–mi*)
Part work	• canons in two and three parts • rhythmic and melodic ostinatos and accompaniments • tonic and dominant accompaniments	• canons in two, three, and four parts • rhythmic and melodic ostinatos and accompaniments • tonic and dominant accompaniments
Form and structure	• binary, ternary, rondo, verse–chorus, canon, question and answer phrase	• first and second time endings and da capo al fine • dal segno
Tone colour	• brass instruments • solo instruments and ensembles from a range of cultural and historical contexts	• brass instruments solo and in combinations • solo instruments and ensembles from a range of cultural and historical contexts
Expressive elements	• pause, accents • mezzo piano (mp), mezzo forte (mf)	• as for previous year

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
MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.	**Students may:** • improvise melodies in A B A form in $\frac{6}{8}$ using ♫♫, ♩. , ♩♪ and the notes of the *do* extended pentatonic scale	**Do students:** • perform the improvised melody to a steady beat? • improvise music that has a melodic shape and that use the notes of the extended *do* pentatonic scale effectively? • improvise music that incorporates the target rhythms appropriately? • improvise melodies that can be sung or played and that work well? • perform the task fluently?
MU 4.1 Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.	• improvise a rhythmic pattern in simple time using ♩. ♪ and melodic ostinato patterns that incorporate notes of the *la* pentatonic scale. **The teacher may use:** • focused analysis • teacher observation • peer- and self-assessment **recorded in:** • observation notes • checklists • audio or video recording.	• perform the ostinatos to a steady beat? • improvise ostinatos that have a melodic shape, and that use the notes of the *la* pentatonic scale effectively? • improvise ostinatos that incorporate the target rhythms appropriately? • improvise ostinatos that can be sung or played and that work well? • perform the task fluently?
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.	**Students may:** • play three-part canon in rondo form, based on street cries, which was composed by the class. The composition is in $\frac{6}{8}$ and incorporates notes of the extended *do* pentatonic scale	**Do students:** • sing or play in tune and in correct time? • perform the music accurately? • maintain their parts? • show sensitivity to the style of the song, using appropriate expressive elements?
MU 4.2 Students sing and play individually and with others in unison and in up to four parts including some repertoire from memory.	• sing or play *My dame had a lame tame crane* in three-part canon with *do–so* accompaniment as part of a small ensemble. **The teacher may use:** • focused analysis • peer- and self-assessment **recorded in:** • checklists • audio or video recording — part of a folio of student performances.	• sing or play in tune and in correct time? • perform the music accurately? • maintain their musical parts throughout? • show sensitivity to the style of the song, using appropriate dynamics and tempo?

Outcomes	Gathering evidence	Making judgments
MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.	**Students may:** • write out the melodies that were improvised and performed in treble staff notation. The melodies are in $\frac{6}{8}$ and use notes of the extended *do* pentatonic scale	**Do students:** • write the rhythm accurately? • write the pitch accurately? • use correct stem direction when writing on the staff? • observe the conventions of staff notation?
MU 4.3 Students read and write short pieces of music containing Level 4 core content.	• write out in treble staff notation the melodies that were improvised and performed. The melodies are in simple time, using ♩. ♪, and use notes of the *la* pentatonic scale. **The teacher may use:** • focused analysis • peer- and self-assessment **recorded in:** • student scripts • checklists.	• write the rhythm accurately? • write the pitch accurately? • use correct stem direction when writing on the staff? • observe the conventions of staff notation?

Background information

Focus

This module shows one way in which a specialist music teacher could use the themes and activities from other areas of the curriculum to provide a context for music learning. The music being sung, played and listened to by the students could provide the stimulus for research into related topics.

Repertoire

Repertoire in this module is from a specific historical context to complement learning in other areas of the curriculum. It has been chosen for specific educational purposes relating to the music 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.

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. It is important to know the repertoire in this module thoroughly before using it in lessons.

Terminology

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

binary	mayhem	pentatonic
drone	medieval	street cries
fantasia	ostinato	ternary (A B A)
farandole		

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 may 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 together in groups
- value diversity of ability, opinion and experience
- consider class and cultural diversity throughout history
- value diversity of language and cultural beliefs
- support one another in their efforts
- become empowered to represent their ideas and feelings through musical, visual 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

*Arnold, J. 1982, *Medieval Music*, Oxford University Press, Oxford.

Bacon, D. 1977, *50 Easy Two-Part Exercises,* European American Music Corp., Clifton, New Jersey.

Bacon, D. 1978, *185 Unison Pentatonic Exercises*, European American Music Corp., Clifton, New Jersey.

*Bolkovac, E. & Johnson, J. 1996, *150 Rounds for Singing and Teaching*, Boosey and Hawkes, New York.

Bond, J. et al. 1995, *Share the Music*, Macmillan/McGraw-Hill, New York. This resource includes a range of teaching materials and repertoire.

Buckton, R. 1984, Musikit Recorder Two B*, The Recorder Centre, Auckland.

Choksy, L. 1981, *The Kodaly Context*, 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.

Education Queensland, 1999, *Tune In: A Music Program for Primary Schools,* Level 5, Brisbane.

Harrop, B., Blakeley, P. & Gadsby, D. 1975, *Apusskidu: Songs for Children*, A & C Black, London.

Johnson, J. 2001, *Listening to Art Music*, vols 1 & 2, Clayfield School of Music, Brisbane.

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
Cherries so ripe	*150 Rounds for Singing and Teaching*, p. 8. See 'Teacher resource 1'.
Exercises	See 'Teacher resource 1'.
Giorgio Mainerio, 'Pass'e Mezzo Della Paganina' from *Il Primo Libro Di Balli* (1578*)*	*Tune In,* Level 5 CD: *Monteverdi's Contemporaries*
Greensleeves	See 'Teacher resource 1'.
My dame had a lame tame crane	*150 Rounds for Singing and Teaching*, p. 38 See 'Teacher resource 1'.
Scarborough Fair	See 'Teacher resource 1'.
Street cries	See 'Teacher resource 1'.
The farandole	*Musikit* p. 6 See 'Teacher resource 1'.
The market song	*Musikit,* p. 1 See 'Teacher resource 1'.

Electronic

Audio recordings
David Munrow and the Early Music Consort of London, 1977, *Monteverdi's Contemporaries,* Veritas Virgin edition, EMI Records VER 5 612882

Websites
(All websites were accessed in February 2002.)

Medieval: www.stevenestrella.com/composers/medieval.html

A Guide to Medieval and Renaissance Instruments:
www.s-hamilton.k12.ia.us/antiqua/instrumt.html

Medieval Music Links: classicalmus.hispeed.com/medieval.html

Music Ed Resources Idea Library: www.angelfire.com/nb/musicedresources
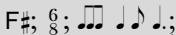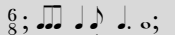
Arts and Entertainment: Medieval Music: www.learner.org/exhibits/middleages/artsact.html

Shirk, Cynthia M. *K–12 Resources for Musical 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	F♯		
Make conscious		F♯ on staff and with recorder fingering	
Practise	²⁄₄, ♫ ; anacrusis	²⁄₄, ♫♫, ⁶⁄₈, ♫♫ ♩♪ ♩. ; anacrusis	F♯, ⁴⁄₄ ²⁄₄, ♫♫ ; ⁶⁄₈ ♫♫ ♩♪ ♩. ; anacrusis; repeat signs
Rhythmic development	*Street cries* — rhythmic pattern	*Street cries* — beat and rhythmic pattern maintained simultaneously *Ride a cock horse* — rhythmic pattern	*50 Easy Two-Part Exercises* No. 24 — read and clap rhythmic pattern of both parts
Instrumental work	*The market song* — *do–do–so–do* accompaniment	recorder — echo teacher's rhythmic pattern *185 Exercises* No. 35 — class ensemble and in small groups, G = *do*	*The farandole* — play on recorder *The market song* — (chorus only) play on recorder
Melodic development	warm-up — *do–mi–so–do'* practice *185 unison pentatonic exercises* No. 35 — in phrases 1, 2, and 4 final *do* is sung up an octave, D = *do* *My dame has a lame tame crane* — sing	*My dame has a lame tame crane* — sing *185 unison pentatonic exercises* No. 35 — play from stick notation and solfa *The market song* (chorus only) — read from staff notation; make conscious F♯	*50 Easy Two-Part Exercises* No. 24 — sing top line only *mi–re–do–low la*, G = *do* *My dame had a lame tame crane* — sing *The farandole* — read staff notation in letter names
Part work	body percussion — beat to accompany street cries: ♩ ♩ ♩ ♩ (knees, clap, click, clap)	*My dame had a lame tame crane* — two-part canon with teacher and class improvise four-beat ostinato to accompany street cries	*My dame had a lame tame crane* — two-part canon with two class groups
Listening			Mainerio, 'Pass'e Mezzo Della Paganina' — listen
Games			
Repertoire	*The market song* — instrumental work *Street cries* — improvise; rhythm *My dame had a lame tame crane* — ²⁄₄ ♫♫ anacrusis; canon	*Ride a cock horse* — ⁶⁄₈ ♫♫ ♩♪ ♩. *The market song* — staff notation; F♯ *Street cries* — rhythmic pattern *My dame had a lame tame crane* — two-part canon	*The farandole* — staff notation; rhythmic pattern F♯ *My dame had a lame tame crane* — two-part canon Mainerio, 'Pass'e Mezzo Della Paganina' from *Il Primo Libro Di Balli* — ♫♫; binary form *The market song* — instrumental work

Sample Term Overview — Weeks 4 to 7

Term 1	Week 4	Week 5	Week 6	Week 7
Prepare	♫.; ⌒	♫.; ⌒	♫.; ⌒	♫.; ⌒
Make conscious				
Practise	F♯; $\frac{6}{8}$; ♫ ♩♪♩.; *low la*; major 3rd interval	$\frac{6}{8}$; ♫ ♩♪ ♩. o; major 3rd interval	$\frac{3}{4}$; ♫ ♩.; low *la*; major 3rd interval; anacrusis	$\frac{3}{4}$; ♩ ♩.
Rhythmic development	*Ride a cock horse* — notate rhythmic pattern	*The farandole* — read, perform and memorise rhythmic pattern	improvise rhythmic patterns in $\frac{3}{4}$ using known elements	*My dame had a lame tame crane* — write rhythmic pattern
Instrumental work	*The farandole* — play on recorder *The market song* — chorus; play on instruments	*The farandole* — with xylophones and recorders *Ride a cock horse* — improvise and play melody to rhythm	*Cherries so ripe* — play on melodic instrument	*do–so* drone accompaniment on instruments
Melodic development	warm-up — sing *la* pentatonic scale *50 Easy Two-Part Exercises* No. 24 — *mi–re–do–low la*, F = *do*; memorise *My dame had a lame tame crane* — sing *Cherries so ripe* — sing; major 3rd	warm-up — sing *la* pentatonic scale *185 unison pentatonic exercises* No. 145 — *low la–do–re–mi–so–la* *Cherries so ripe* — sing; major 3rd	warm-up — sing *la* pentatonic scale *Cherries so ripe* — sing; major 3rd *Scarborough Fair* — sing	*Cherries so ripe* — sing; major 3rd *Scarborough Fair* — sing
Part work	*Exercise No. 24* — melodic ostinato (first two bars) with upper part. *My dame had a lame tame crane* — sing in two-part canon	*The farandole* — perform in two-part rhythmic canon *My dame had a lame tame crane* — sing or play in two-part canon	*My dame had a lame tame crane* — sing in three-part canon with teacher and class groups warm-up — sing *la* pentatonic scale in two-part canon	*My dame had a lame tame crane* — sing/play in three-part canon with *do* and *so* drone on the beat and ♫ ♩ ostinato on tambour
Listening	Mainerio, 'Pass'e Mezzo Della Paganina' — listen	*Scarborough Fair*	*Scarborough Fair*	
Games	Class improvises a farandole			
Repertoire	*Ride a cock horse* — rhythmic pattern *The farandole* — staff notation; rhythmic pattern; F♯ *My dame had a lame tame crane* — sing in two-part canon *Cherries so ripe* — sing Mainerio, 'Pass'e Mezzo Della Paganina' from *Il Primo Libro Di Balli* — as in Lesson 3, and using instruments.	*The farandole* — staff notation; rhythmic pattern; F♯ *Cherries so ripe* — major 3rd; prepare ♫., ⌒ *Scarborough Fair* — listen *My dame had a lame tame crane* — two-part canon *Ride a cock horse* — improvise	*Scarborough Fair* — sing *Cherries so ripe* — major 3rd; prepare ♫., ⌒ *My dame had a lame tame crane* — three-part canon	*Scarborough Fair* — sing *Cherries so ripe* — sing; major 3rd *My dame had a lame tame crane* — canon and part work

Sample Term Overview — Weeks 8 to 10

Term 1	Week 8	Week 9	Week 10
Prepare	♫ ; A B A form	A B A form	
Make conscious	⌢		A B A form
Practise	*low la*; major 3rd ; $\frac{3}{4}$ $\frac{6}{8}$ ♩ ♩.	$\frac{6}{8}$ $\frac{2}{4}$; ♫; anacrusis	
Rhythmic development	rhythmic dictations based on *Scarborough Fair*	Vaughan Williams, *Fantasia on Greensleeves* — contrast $\frac{6}{8}$ and $\frac{2}{4}$	improvise patterns in $\frac{6}{8}$ and $\frac{2}{4}$ in A B A form
Instrumental work	*la–mi* drone accompaniment on instruments *Cherries so ripe* — play on instruments	*Cherries so ripe* — play on instruments with *do–so* drone accompaniment	individuals choose known piece to play for class
Melodic development	warm-up — sing *mi–re–do–low la–low so* *Greensleeves* — sing *Scarborough Fair* — sing	warm-up — *mi–re–do–low la–low so* *Greensleeves* — sing with drone accompaniment *Scarborough Fair* — sing	*Scarborough Fair* — sing with drone accompaniment *Greensleeves* — sing
Part work	*Cherries so ripe* — sing in two-part canon *Scarborough Fair* — sing with drone accompaniment	*Cherries so ripe* — sing in three-part canon, with *do–so* drone accompaniment on beats 1 and 3	*Cherries so ripe* — sing in three-part canon, with *do–so* drone accompaniment on beats 1 and 3
Listening	Vaughan Williams, *Fantasia on Greensleeves* — listen	Vaughan Williams, *Fantasia on Greensleeves* — listen	Mainerio, 'Pass'e Mezzo Della Paganina' — listen, conduct
Games			
Repertoire	*Cherries so ripe* — make conscious ⌢; canon; prepare ♫; sing and play *Greensleeves* — sing Vaughan Williams, *Fantasia on Greensleeves* — tune recognition *Scarborough Fair* — sing/play with drone accompaniment	Vaughan Williams, *Fantasia on Greensleeves* — A B A form (ternary) *Cherries so ripe* — play and sing in canon; prepare ♫ *Greensleeves* — sing *Scarborough Fair* — sing with drone accompaniment	Mainerio, 'Pass'e Mezzo Della Paganina' from *Il Primo Libro Di Balli* — compare $\frac{2}{4}$ and $\frac{6}{8}$ *Cherries so ripe* — sing; canon *Scarborough Fair* — sing with accompaniment *Greensleeves* — sing

Activities: Sample lesson plans

Week 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Greet	Warm up voices	2	• Teacher sings *do–mi–so–do'* using hand-signs with class echoing the singing. • Class repeats, concentrating on correctness of pitch. • Small groups or individuals are invited to sing the exercise.
Sing and read: Exercise 35	Sight-singing	4	• Class reads the rhythmic pattern of Exercise 35. • Class claps the patterns. • Some individual students take turns to perform it. • Class reads and sings the exercise in solfa (D = *do*). • Teacher highlights the octave leap, and class repeats the exercise paying particular attention to it.
Read and perform: *Street cries*	Rhythmic development	7	• Students read and perform the street cries. • Class repeats, maintaining a four-beat ostinato (knees, clap, click, clap). • Students read and tap the rhythmic pattern of the street cries (without the words) while performing the ostinato. • Individuals create further street cries and the class echo words and clap the rhythm.
Play instruments: *The market song*	Play instruments	7	• Teacher sings *do–do–so–do* pattern with hand signs. Class echoes. • Teacher says: 'If my *do* is D, who can tell me what note I need for *so*?' (A). Teacher and class sing the pattern in letter names (D–D–A–D). • Class plays the pattern on instruments several times. • Class plays the pattern while the teacher sings *The market song* (chorus only).
Sing: *My dame had a lame tame crane*	Reinforce rhythmic and melodic concepts; singing	10	• Class listens while the teacher sings the new song: *My dame had a lame tame crane.* • Class listens again and works out how many different notes there are in the song (4). • The teacher sings the words phrase by phrase and the students echo. Repeat this exercise combining the two phrases. • Class reads and sings the song in words. • Teacher sings the song again while the class shows the hand signs for the notes. • Class reads and sings the song in solfa (tone set = *low so–do–mi–so–do'*). • Teacher and class sing together using words.

Teaching considerations

Resources required in this lesson: See 'Teacher resource 1' for the music used in this lesson.

Opportunities for gathering evidence
• Observation of individual students singing.
• Observation of students' accurate use of hand signs.

Week 2

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Learn new song: *Ride a cock horse*	Rhythmic development	2	• Class reads the rhyme *Ride a cock horse* from blackboard/transparency. • Class repeats the rhyme while clicking the beat. • Class says the rhyme again and claps the rhythmic pattern.
Sing and read: Exercise 35	Tune up; reading and singing	2	• Whole class revises Exercise 35 from previous lesson, reading the shorthand (stick) notation. • Small groups then take turns doing this (G = *do*).
Sing: *My dame had a lame tame crane*	Rhythmic and melodic development; revise known elements	5	• Revise *My dame had a lame tame crane* by singing in unison. • Repeat, conducting in a two-beat pattern. • Class sings again while half class taps the beat and half taps the rhythmic pattern. • Class derives how many times they hear ♫ (6).
Read and perform: *Street cries*	Rhythmic development	4	• Revise the street cries from the previous lesson while tapping the beat. • Repeat this, tapping the rhythmic pattern. • Repeat the street cries. Individuals take turns to improvise a four-beat ostinato to accompany it.
Play recorder	Learn new note — F♯	5	• Teacher shows the class the fingering for F♯ on the recorder. • Students copy the fingering to find the note on their own recorders. • The students echo rhythmic patterns performed by the teacher using F♯.
Reading and playing: *The market song*	Practise F♯	10	• The teacher reminds the class of the key signature in *The market song* (chorus) and students identify where F♯ is needed. • Teacher and students sing the chorus in letter names. • Sing in letter names again with recorders resting on chins and fingering the notes. • Practise bars 3 and 4, and bars 7 and 8. • Play the whole chorus. • Teacher reminds students to practise the song at home.
Singing and part work: *My dame had a lame tame crane*	Revise canon	2	• Teacher and class sing *My dame had a lame tame crane* in unison. • Teacher and class sing as a two-part canon.

Teaching considerations

Resources needed for this lesson: See 'Teacher resource 1' for the music used in this lesson.

Opportunities for gathering evidence

• Observation of students playing instruments.
• Focused analysis of students improvising an ostinato pattern.
• Observation of students singing and conducting in a two-beat pattern.
• Observation of students singing in canon.

Week 3

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sight-read: Exercise 24	Rhythmic practice — $\frac{6}{8}$	5	• The teacher gives students a few moments to peruse Exercise 24, then asks them to explain the significance of the tied note in bars 4 and 8. • Class reads the top line of the exercise using time names, then claps it. • Class repeats the exercise reading the other line.
Sing and read: Exercise 24	Practise *mi–re–do–low la*	5	• The teacher gives the starting note for Exercise 24 (G = *do*). • The class sings the top line using solfa and hand-signs. Repeat a few times. • Class sings this again at mezzo piano (mp). • Sing again at mezzo forte (mf).
Read and sing from staff notation: *The farandole*	Practise F♯; $\frac{6}{8}$; repeat sign	10	• Class says and claps the rhythmic pattern of *The farandole* with the repeat. • The teacher asks, 'Which bar is the same as the first?' (Bar 5) • The teacher says 'If G = *do*, what note does it start on?' • The teacher and students establish the starting pitch, and then they sing in letter names. • Students sing again as a group, and then in small groups.
Play recorder: *The farandole*	Reading and performing from staff notation	5	• The class sings *The farandole* in letter names while practising the fingering on recorder. • The teacher gives the class a few moments to practise the fingering only. • The class play *The farandole,* and then the teacher reminds students to practise it for homework.
Sing in parts: *My dame had a lame tame crane*	Practise two-part canon	2	• Teacher and class sing *My dame had a lame tame crane* in unison. • The teacher divides the class into two groups who then sing the song in canon. • The class groups sing again, changing which group starts the canon.
Listen: Mainerio, 'Pass'e Mezzo Della Paganina'	Focused listening; prepare binary form	3	• The teacher introduces 'Pass'e Mezzo Della Paganina' as a dance from the 16th century and asks the students to listen to it attentively.

Teaching considerations

Resources needed in this lesson: See 'Teacher resource 1' for the music used in this lesson.

Opportunities for gathering evidence

• Focused analysis of students playing music from written notation.
• Observation of students responding to changes in dynamics.
• Observation of students singing in canon.

Repertoire

Street Cries

Eels: Live eels, sli - my eels, slip - pe - ry sli - the - ry eels.

Beeswax: Bees wax, can - dles, shi - ny smoke - less can - dles.

Eggs: Eggs, eggs, dou - ble yolks, fresh - ly laid this morn - ing.

My Dame Had a Lame, Tame Crane

Canon

1. My Dame had a lame, tame crane,

2. My Dame had a crane that was lame,

3. Oh, pray, gen - tle Jane, let my Dame's lame, tame

4. crane drink and come home a - gain.

Repertoire (continued)

Cherries So Ripe

Canon

Cher - ries so ripe and so round,   The

best   in the mar - ket____ found,

On - ly   a   pen - ny   a   pound,

Who   will   buy?

Source: E. Bolkovac and J. Johnson (ed), *150 Rounds for Singing and Teaching*, Boosey & Hawkes, 1992.

The Market Song

Old English

1. Mar - ket day to - day!   So quick - ly set your stalls   up!
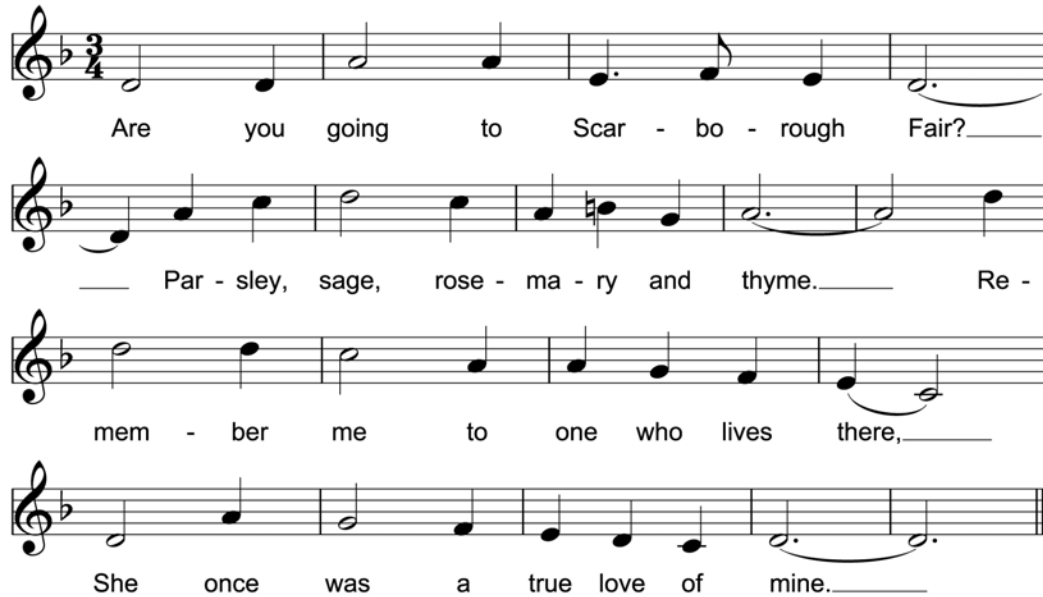
Mar - ket day to - day!   Let's see who's rea - dy now.

Repertoire (continued)

Scarborough Fair

Traditional

Are you going to Scar - bo - rough Fair?____

____ Par - sley, sage, rose - ma - ry and thyme.____ Re -

mem - ber me to one who lives there,____

She once was a true love of mine.____

Greensleeves

Traditional

A - las, my love,____you do me wrong, To cast me off____ dis - cour - teous - ly, And

I have lov - ed you so long,____ De light - ing in____ your com - pa - ny.

Green - sleeves____ was all my joy,____ Green - sleeves____ was my de - light,

Green - sleeves was my heart of gold,____ And who but my la - dy Green - sleeves.

Repertoire (continued)   Teacher resource 1

The Farandole

Dance

Ostinato 1   ## Ostinato 2

Pentatonic exercises
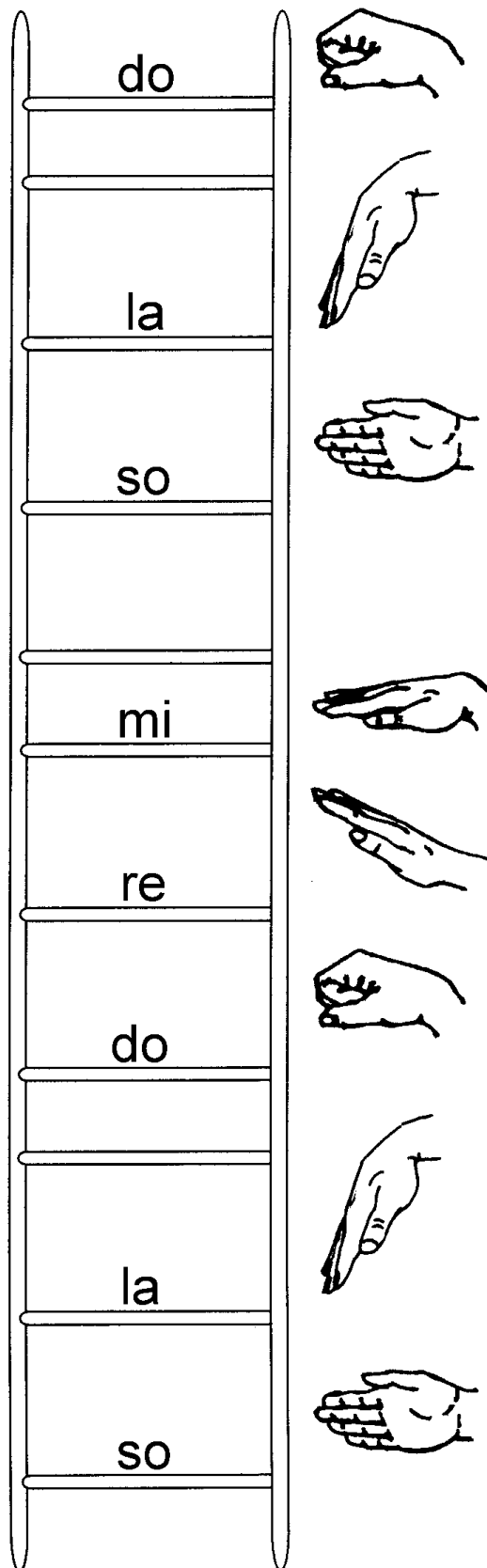**Teacher resource 2**

Pentatonic Exercise No. 24

Source: D. Bacon, *50 Easy Two-Part Exercises: First Steps in a cappella Part Singing Using Sol-fa and Staff Notation*, 1977.

Pentatonic Exercise No. 35

Source: D. Bacon, *185 Unison Pentatonic Exercises : First Steps in Sight-Singing Using Sol-fa and Staff Notation*, 1978.

Tone ladder

Teacher resource 3

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Sample Music Profile

Teacher resource 4

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

Acknowledgments

This module was developed collaboratively with Brian Hensler, 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

In July 2002, the Queensland School Curriculum Council amalgamated with the Queensland Board of Senior Secondary School Studies and the Tertiary Entrance Procedures Authority to form the Queensland Studies Authority. All inquiries regarding this module should be directed to:

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