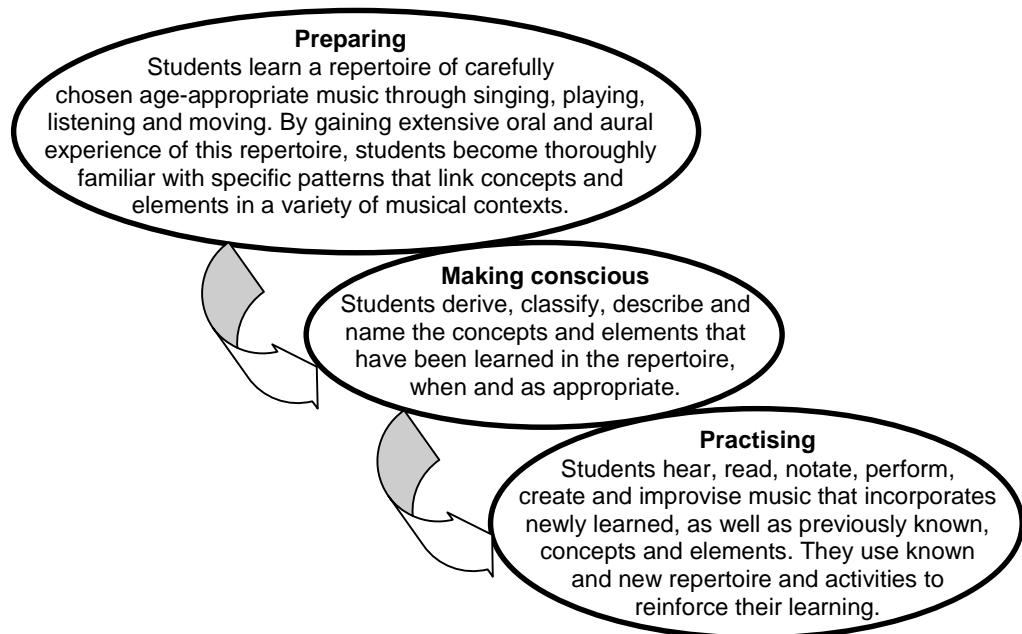# Tune in and make notes

Strand
Music

Purpose

Students learn a varied repertoire to develop their ability to aurally identify, sing, play, improvise, read and write music using some of the core content at Level 3.

Overview

Activities in this module are based on a learner-centred approach for students who are working with the musical concepts and elements of Level 3, supported by the *Tune In,* Level 4, resource package. It also provides opportunities for students who may be working towards demonstrating Level 2 outcomes in music. 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 module shows how learning activities from the *Tune In* resource packages may be adapted to suit an outcomes approach.

- A **sample level overview** shows one way of organising the core content for Level 3 in a time frame of 40 hours over two years. Students will need to have acquired the skills and understandings of some of the concepts and elements indicated in the first year of the level overview. Where more time is available, the level overview can 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 3 of a Year 4 program and provides a summary for planning, showing teaching focuses and links to core content.
- **Two sample lesson plans** are included to demonstrate one way in which this term overview may be implemented within a classroom context, using a time frame of approximately 30 minutes per lesson. Each lesson contains activities that provide opportunities to prepare and practise musical concepts and skills, and that will allow students to demonstrate the outcomes.

The times indicated in the lesson plans are suggested as guides 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 middle 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 focused listening to spoken and sung texts and working with the structural conventions of sung and spoken texts. Numeracy links include number sense and number order within larger numerical sequences; sequencing patterns in time; simple patterns involving numbers, and fractions and sub-divisions in rhythmic patterns. 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 and in the cross-curricular priority areas
- 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.

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 Level 3 core content in the syllabus in addition to the core content from previous levels:

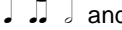|	**Level 2**	**Level 3**
Rhythm and metre	• accent and bar lines in $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$ • ties • ♩ ₀ ♫♫	• accent and bar lines in $\frac{6}{8}$ • anacrusis • ♩. ♫ ♫ in simple time • ♫ ♩. ♩♪ and 𝄾. in compound time
Pitch and melody	• *do* pentatonic scale • major 2nd and minor 3rd intervals • treble clef notation: E, G, A, B, C', D'	• extended *do* pentatonic scale • major 3rd intervals • treble clef notation: Middle C, D, F♯
Part work	• four-beat rhythmic and melodic ostinatos • rhythmic and melodic canons	• accompaniments • melodic canons, up to three parts • partner songs • rhythmic canons
Form and structure	• canon form • introduction • same, similar and different phrase structures	• binary, ternary and rondo forms • repeat signs • verse–chorus structures
Tone colour	• string instruments • two or three voices singing together	• percussion instruments • woodwind instruments
Expressive elements	• piano (p), forte (f)	• crescendo, decrescendo • pianissimo (pp), fortissimo (ff) • staccato, legato

Sample Level 3 Overview (2 years)

Once elements and concepts have been introduced, practice is ongoing and should be incorporated into planning across this level. For a sample Level 2 Overview, see the *Time and tied* module.
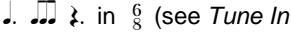
	Level 3 — Year A (20 hours) **Term 3** ***Tune in and make notes***	**Level 3 — Year B (20 hours)**
Rhythm and metre	• accent and bar lines in $\frac{6}{8}$ and $\frac{3}{4}$ • anacrusis • ♩. in simple time • ♫ ♩. 𝄾. in compound time	• ♫ ♫ in simple time • ♩ ♪ in compound time
Pitch and melody	• treble notation: D, in addition to E, G, A, B, C' and D' from Level 2	• extended *do* pentatonic scale • treble notation: Middle C, and F♯ in addition to D, E, G, A, B, C' and D' • major 3rd intervals
Part work	• melodic canons in two and three parts • rhythmic ostinatos and accompaniments	• melodic and rhythmic canons in up to three parts • partner songs
Form and structure	• verse and chorus structures • ternary form • repeat signs	• binary • rondo
Tone colour	• percussion instruments	• woodwind instruments
Expressive elements	• fortissimo (ff), pianissimo (pp) • staccato, legato	• crescendo, decrescendo

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 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.	**Students may:** • recognise *Tideo* from its rhythmic pattern. The song contains ♩ ♫ ♫♫ (see *Tune In,* module 22.6a)	**Do students:** • accurately and independently identify the song when its rhythmic pattern is played and/or written?
MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.	• listen attentively to a recording of 'Hoe Down' from *Rodeo* to aurally identify the percussion instruments being used and respond by discussing the different effects that are heard with them (see *Tune In,* module 23.8). **The teacher may use:** • teacher observation **recorded in:** • observation notes • checklists.	• independently recognise the sounds of the xylophone, triangle, bass drum, timpani and woodblock as heard in the recording? • aurally recognise that different effects are achieved when some of these instruments are played in different ways or with different mallets? • discuss these instruments and effects using appropriate musical terminology?
MU 2.2 Students sing and play a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.	**Students may:** • sing *Great big house* as part of the class group. The song uses ♩ ♫ ♩ and a *do, re, mi, so, la* tone set (see *Tune In*, module 27.2) or • play *Sea shell* in two-part canon in groups (see *Tune In,* module 26.3d)	**Do students:** • maintain the continuity of the song? • perform the words, rhythm and melody accurately? • show sensitivity to the style of the song, using appropriate dynamics and tempo? • match the pitch and sing in tune?
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.	• sing individually a verse from *The three pirates* that the whole class is performing. The song is in $\frac{6}{8}$ (see *Tune In,* module 22.4). **The teacher may use:** • focused analysis • teacher observation **recorded in:** • checklists • observation notes • audio or video recordings.	• maintain the continuity of the song? • perform the words, rhythm and melody accurately? • show sensitivity to the style of the song, using appropriate dynamics and tempo? • match the pitch and sing in tune?

This table is continued on the next page…

Outcomes	Gathering evidence	Making judgments
MU 2.3 Students read and write short musical patterns containing Level 2 core content.	**Students may:** • read rhythmic notation, up to 16 beats in $\frac{4}{4}$ and memorise the pattern • write out and individually perform the memorised pattern (see *Tune In,* module 21.6) • sing *Sea shell* in letter names — G, A, B and Dʹ (see *Tune In,* module 25.6e)	**Do students:** • write the pattern accurately? • perform the pattern accurately from memory, maintaining a steady beat? • sing the correct letter names? • sing at the correct pitch?
MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.	• read and perform the rhythmic pattern of *Oh, dear, what can the matter be?*, which incorporates ♩. ♫ 𝄾. in $\frac{6}{8}$ (see *Tune In* module 23.3d). **The teacher may use:** • focused analysis • teacher observation **recorded in:** • checklists • student scripts.	• read the pattern accurately? • perform the pattern accurately maintaining a steady beat?

Background information

Prior learning
Learning experiences in this module assume understanding of Level 2 core content. While students will be able to hear, sing, play and respond to the repertoire and learning experiences, they should not be required to derive, classify, describe or name core concepts and elements from Level 3 without this prior learning. Students have opportunities to demonstrate what they know and can do with what they know at Level 2 and Level 3.

Repertoire
Repertoire in this module has been chosen from a range of cultural and historical contexts for specific educational purposes, relating to the outcomes and core content. Repertoire, learning experiences, assessment opportunities and lesson plans in this module relate directly to modules 21–30 in Level 4 of *Tune In* because the program is widely available. Please note that the word 'level' in *Tune In* refers to year levels, whereas the term 'Level' in the syllabus and sourcebook modules indicates progressions of learning outcomes. The word 'module' in *Tune In* refers to a 30-minute lesson.

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. 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:

accompaniment	carol	melodic	pentatonic
anacrusis	chorus	notation	time signature
canon	compound	rhythmic	unison
carnival	improvisation	ostinato	verse

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 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

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.

*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.

*Department of Education, Queensland 1994, *Tune In: A Music Program for Primary Schools,* Level 4, Brisbane.

*Erdei, P. 1974, *150 American Folksongs*, Boosey and Hawkes, New York.

*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.

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

Easily accessible sources for the repertoire in this module

Title	*Tune In, Level 4*	Other sources
A ram sam sam	p. 98	*Catch a Song*, p. 16
Aiken drum	p. 95	*Catch a Song*, p. 12
Bounce high, bounce low	p. 116	*The Kodaly Context*, p. 212
Brother, come and dance with me	p. 110	
Bullocky-O	p. 88	
Chicken in the fence post	p. 89	*150 American Folksongs*, p. 51
Daisy Bell	p. 81	*Apusskidu*, No. 8.
Goodbye, ol' paint	p. 101	See 'Teacher resource 1'.
Great big house	p. 84	
I saw three ships	p. 120	*Catch a Song,* p. 86
Let us chase the squirrel	p. 63	
Lucy Locket	p. 120	*Catch a Song,* p. 112
M'Saddar	p. 97	
Miss Mary Mack	p. 73	*Catch a Song*, p. 121
Mr Sun	p. 121	
Oh dear, what can the matter be?	p. 123	
Old Abram Brown	p. 104	
Old brass wagon	p. 58	*The Kodaly Context*, p. 231
Old Joe Clarke	p. 92	*150 American Folksongs*, p. 109
Old Roger is dead	p. 32	*The Kodaly Context*, p. 220
Oom pah pah	p. 85	
Pit, pit-a-pat	p. 76	*Catch a Song*, p. 151
Sea shell	p. 66	
See saw, up and down	p. 126	
Skin and bones	p. 107	*The Kodaly Context*, p. 216
The cat and mouse carol	p. 113	
The three pirates	p. 26	
Tideo	p. 52	*Catch a Song*, p. 191
To market	p. 126	
Who's that?	p. 127	*Catch a Song*, p. 207

Electronic

Audio recordings

Bart, L. *Oliver!* (as used in *Tune In,* Level 4).

Copland, A. 'Hoe Down' from *Rodeo* (as used in *Tune In,* Level 4).

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

Stille nacht, heilige nacht ('Silent Night') (as used in *Tune In,* Level 4).

Strauss, J. Jnr., *Blue Danube Waltz* (as used in *Tune In,* Level 4).

Tune In: A Music Program for Primary Schools, Level 4. Department of Education, Queensland.

Websites
(All websites were accessed February 2002.)

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

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

Sample Term Overview — Weeks 1 to 3

Term 3	Week 1	Week 2	Week 3
Prepare	anacrusis; *low so–do,* $\frac{6}{8}$ and $\frac{3}{4}$	anacrusis; ternary; $\frac{6}{8}$ and $\frac{3}{4}$ ♩.♪	*low so*
Make conscious	D'		anacrusis; $\frac{6}{8}$; ♫♫ ♩. 𝄾.
Practise	accompaniments; verse and chorus; ♫♫ ; F = *do*	verse and chorus; accompaniments; F = *do*; D'; ♫♫	B, A, G, D'; verse and chorus
Rhythmic development	rhythmic memory practice — ♩ ♪♪ ♫♫ rhythmic ostinato practice — ♩ ♩ ♪♪ ♪♪	*Oh dear, what can the matter be?* — beat representation in $\frac{6}{8}$ *Oom pah pah* — $\frac{3}{4}$ *Tideo* — rhythmic pattern	*Oh dear, what can the matter be?* — derive rhythmic pattern; ♫♫ ♩. 𝄾. ; anacrusis
Instrumental work	*Mr Sun* — play on recorder; read from shorthand notation solfa exercise — play on recorder	*Lucy Locket* — play on recorder (F = *do*); read staff notation	*Bounce high, bounce low* — play on recorder (F = *do*)
Melodic development	solfa exercise — sight-sing *mi–re–do* *Mr Sun* — sing; recognise and read D' from staff notation *Chicken in the fence post* — sing *Bullocky-O* — sing the first verse and chorus	*The three pirates* — sing individually *Chicken in the fence post* — sing *Oh dear, what can the matter be?* — sing *Old Joe Clarke* — sing; verse and chorus form *Lucy Locket* — sing while reading from notation *Oom pah pah* — sing	*Bounce high* — read *so–la–so–mi* on staff (F = *do*); sing in solfa *Aiken drum* — sing *Three pirates* — sing while conducting in 2 *Old Joe Clarke* — sing the chorus; dance
Part work	solfa exercise — perform rhythmic ostinato with recorder playing	*Tideo* — rhythmic accompaniment	
Listening	*Oom pah pah* — teacher sings		Copland, 'Hoe Down' — identify percussion instruments
Games	*Miss Mary Mack*	*Old Joe Clarke*	*Old Roger is dead*
Repertoire	*Mr Sun* — play; learn new note; read from staff notation (F = *do*) *Oom pah pah* — listen *Bullocky-O* — sing; verse and chorus form *Chicken in the fence post* — sing *Miss Mary Mack* — play game solfa exercise — sight-sing rhythmic memory exercise	*Three pirates* — sing individually; accent *Chicken in the fence post* — sing *Lucy Locket* — sing; read staff notation (F = *do*); play recorder *Oh, dear, what can the matter be?* — sing; beat in compound time *Tideo* — rhythmic analysis and accompaniment *Old Joe Clarke* — sing; dance; verse and chorus *Oom pah pah* — sing; prepare $\frac{3}{4}$	*Old Roger is dead* — game *Bounce high, bounce low* — play on recorder *Oh, dear, what can the matter be?* — compound time; $\frac{6}{8}$ *Three pirates* — conduct in 2 *Aiken Drum* — sing *Old Joe Clarke* — dance; verse and chorus Copland, 'Hoe Down' — listen; percussion instruments

Sample Term Overview — Weeks 4 to 7

Term 3	Week 4	Week 5	Week 6	Week 7
Prepare	*low so–do*	♩.	*la* tonality	*la* tonality
Make conscious				♩.
Practise	anacrusis; verse and chorus; $\frac{6}{8}$	*do–so–mi–re–do*; canon; verse and chorus; $\frac{6}{8}$ and $\frac{3}{4}$	*mi–so–so–la–mi–so–so*; $\frac{3}{4}$; canon	♩ ♫ ♩.; $\frac{4}{4}$; $\frac{6}{8}$; canon
Rhythmic development	*To market* — rhythmic pattern; anacrusis *The three pirates* — rhythmic pattern *Oom pah pah* — rhythmic ostinato *Sea shell* — sing in rhythm names	*Pit, pit-a-pat* — conduct in 3; $\frac{3}{4}$ and bar lines *Sea shell* — sing in rhythm names, reading from chart	*Daisy Bell* — conduct in 3; derive rhythmic pattern *Pit, pit-a-pat* — derive rhythmic pattern; sing rhythmic pattern; read from chart	*Great big house* — derive rhythmic pattern *Oom pah pah* — rhythmic pattern *Daisy Bell* — conduct in 3; ♩.
Instrumental work		*Sea shell* — play on recorder (G = *do*)	*Sea shell* — play on recorder, read from chart; play in canon	*See saw* — play on recorder, read from chart (G = *do*)
Melodic development	*Aiken Drum* — sing; improvise text *Sea shell* — sing in words, and solfa while reading from staff notation *Bullocky-O* — individual singing	*Oom pah pah* — sing and conduct *Aiken Drum* — sing; improvise text individually *Goodbye, ol' paint* — sing *Sea shell* — sing in solfa and letter names, (G = *do*) *Great big house* — sing	*Great big house* — sing *Sea shell* — aurally identify song from melody; sing *Old Abram Brown* — sing	*Great big house* — sing; derive solfa and sing, read from chart *Old Abram Brown* — sing
Part work	*Oom pah pah* — perform rhythmic ostinato while singing	*Sea shell* — sing in canon *A ram sam sam* — sing in canon	*Sea shell* — play in canon (G = *do*)	*A ram sam sam* — sing in canon
Listening	*M'Saddar*		*Blue Danube*	*Skin and bones* — teacher sings
Games	*A ram sam sam*	*Pit, pit-a-pat*	*Great big house* — dance *Pit, pit-a-pat*	*Great big house* — dance
Repertoire	*Aiken Drum* — sing; improvise text *A ram sam sam* — game *To market* — rhythmic development *The three pirates* — sing; rhythmic pattern *Sea shell* — sing; read rhythm and solfa *Bullocky-O* — sing *M'Saddar* — listen *Oom pah pah* — sing; rhythmic ostinato	*Oom pah pah* — sing; accents; conduct *Pit, pit-a-pat* — sing; play game; conduct; $\frac{3}{4}$ and bar lines *Aiken Drum* — improvisation *Sea shell* — sing; read rhythmic pattern *Goodbye, ol' paint* — sing; verse and chorus; $\frac{3}{4}$ *Great big house* — sing *A ram sam sam* — sing; canon	*Great big house* — sing; dance *Sea shell* — aural analysis; sing; play recorder; canon *Daisy Bell* — conduct in 3 *Old Abram Brown* — sing *Pit, pit-a-pat* — sing; game rhythmic pattern *Blue Danube* — listen; $\frac{3}{4}$	*Great big house* — sing; dance; rhythmic pattern and solfa *Oom pah pah* — sing; rhythmic pattern *Daisy Bell* — rhythmic pattern; conduct in 3; ♩. *A ram sam sam* — canon *See saw* — play on recorder *Old Abram Brown* — sing *Skin and bones* — listen

Sample Term Overview — Weeks 8 to 10

Term 3	Week 8	Week 9	Week 10
Prepare	♫	*low so–do*	
Make conscious			
Practise	$\frac{3}{4}$; 𝅘𝅥𝅭 ; verse and chorus	anacrusis; $\frac{3}{4}$; 𝅘𝅥𝅭 ; canon treble notation: G, A, B, D'	revision of repertoire and concepts
Rhythmic development	*Oom pah pah* — perform rhythmic pattern; sing in rhythm names; echo rhythmic patterns in $\frac{3}{4}$ sight-reading rhythmic pattern	*Oom pah pah* —rhythmic pattern *Chicken in the fence post* — rhythmic pattern; sing in rhythm names from chart Saint-Saens, 'The Elephant' — conduct in 3	
Instrumental work	*Let us chase the squirrel* — play on recorder, G = *do*	*Who's that?* — play on recorder, read from chart *Let us chase the squirrel* — play on recorder G = *do*	*Sea shell; Lucy Locket; Let us chase the squirrel; Who's that?* — play individually on recorder
Melodic development	*Let us chase the squirrel* — sing in letter names solfa exercise — sight-sing from shorthand notation using hand signs *Brother, come and dance with me* — sing verse 1 *Skin and bones* — sing with the teacher	*Daisy Bell* — sing; inner-hearing *Let us chase the squirrel* — sing in letter names solfa exercise — sight-sing *Brother, come and dance with me* — sing	*I saw three ships* — sing
Part work		*Let us chase the squirrel* — play in two- and four-part canon	
Listening		*The cat and the mouse carol* Saint-Saens, 'The Elephant' — recognise the tone colour of the double bass	*Stille nacht, heilige nacht* ('Silent Night')
Games	*Old Joe Clarke* — dance		*Old brass wagon* — dance *Old Roger is dead* — game *Miss Mary Mack* — game *Pit, pit-a-pat* — game
Repertoire	*Old Joe Clarke* — sing; dance *Oom pah pah* — rhythmic pattern *Let us chase the squirrel* — sing; recorder *Brother, come and dance with me* — sing *Skin and bones* — sing Solfa exercise — sight-sing	*Chicken in the fence post* — sing; rhythmic pattern; read *Oom pah pah* — sing; rhythmic pattern *Daisy Bell* — sing; inner-hearing *Let us chase the squirrel* — recorder; canon *Who's that?* – sing; play; read notation *Brother, come and dance with me* — sing *The cat and the mouse carol* — listen Saint-Saens, 'The Elephant' from *Carnival of the Animals* — listen; conduct in 3 solfa exercise — sight-sing	*I saw three ships* — sing *Old Roger is dead* — sing; game *Miss Mary Mack* — sing; clapping game *Pit, pit-a-pat* — sing; game *Sea shell; Lucy Locket; Let us chase the squirrel; Who's that?* — play individually on recorder *Old brass wagon* — sing; dance *Stille nacht, heilige nacht* — listen *The cat and the mouse carol* — sing

Activities: Sample lesson plans

Week 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Greet	Tune voices	2	• Teacher sings greeting using the tune of the song to follow. • Students return greeting using same tune.
Play game: *Miss Mary Mack*	Warm-up and tune up	5	• Students find a partner and sing and play the clapping game.
Play recorder: *Mr Sun*	Learn new note Dʹ	5	• Students sing *Mr Sun* from memory. • Students sing while reading from the chart. • Revise the fingering for Cʹ. Teacher explains fingering for Dʹ. • Students echo patterns played on Dʹ. • Students read and play *Mr Sun.*
Sing and play: ostinato and solfa exercise	Practise ostinato work	5	• Students sing (using hand signs) the solfa exercise reading from the chart, then sing in letter names. • Play the exercise on recorders. • Students tap the ostinato (♩ ♩ ♫ ♫) while the teacher plays the tune. • One group taps the ostinato while the other group plays the tune. • Swap parts.
Learn new song: *Bullocky-O*	Singing; learn verse and chorus form	4	• Students echo the chorus after the teacher. • The teacher sings all the verses with the students joining in on the choruses. • Students learn the first verse and chorus.
Rhythmic memory work: rhythmic memory chart	Reinforce rhythmic concepts	3	• Students perform the pattern chart using time names. • Students perform saying time names and clapping. • Students repeat, saying time names inside their heads (silently). • Students perform whole pattern several times with lines being gradually covered. • Students perform whole pattern from memory.
Learn new song: *Chicken in the fence post*	Singing; reinforce concepts	4	• Students listen while the teacher sings the song. • Students echo the teacher phrase by phrase. • Students sing the whole song with help from the teacher.
Prepare and practise $\frac{3}{4}$: *Oom pah pah*	Practise three-beat ostinato	2	• The teacher sings *Oom pah pah.* • Teacher repeats the song while students perform three-beat ostinato. • Students find a partner and decide on own three-beat pattern and perform while teacher sings.

Teaching considerations

Resources required in this lesson: See 'Teacher resource 2' rhythmic memory chart and 'Teacher resource 3' for solfa exercise chart. See 'Teacher resource 4' for the actions to songs and singing games.

Opportunities for gathering evidence

• Focused analysis of students reading music notation.
• Observation of students performing.

Week 6

Times are suggestions only.
Note: This lesson does not follow sequentially from the previous lesson.

Activity	Purpose	Mins	Materials and procedure
Greet	Tune voices	2	• Teacher sings greeting using the tune of the song to follow. • Students return greeting using same tune.
Play game: *Great big house*	Warm-up; practise *do–re–mi–so–la*	*5*	• Students revise the song. • They form a single circle ready to learn the dance. • Students sing the song and perform the dance.
Aural recognition; recorder playing: *Sea shell*	Practise Dꞌ and letter names; practise canon	5	• Students recognise the song from the melody only. • Students sing *Sea shell* from memory. • Students read and sing in letter names. • Students sing again while practising fingering on their recorders. • Students read and play *Sea shell* in unison. • Students play as two-part canon. • Students repeat swapping parts.
Sing and conduct in 3: *Daisy Bell*	Reinforce $\frac{3}{4}$ time and conducting pattern	5	• Students and teacher sing *Daisy Bell.* • Students listen as the teacher sings to identify the number of beats in a bar (3). • The teacher reminds the class of the conducting pattern (down-right-up). • Students sing and conduct in a three-beat pattern. • Individual students take turns at conducting the class.
Learn new song: *Old Abram Brown*	Singing; prepare *la* tonality	3	• Students listen to the teacher sing *Old Abram Brown.* • Students echo the teacher bar by bar. • This step is repeated. • Students and teacher sing the whole song.
Play game; rhythmic work: *Pit, pit-a-pat*	Reinforce rhythmic concepts	5	• Teacher and students sing *Pit, pit-a-pat.* • Students find a partner, then sing the song and play the clapping game. • Students sing the song and tap the beat. • Students sing again and tap the rhythmic pattern while the teacher claps the beat. • Students derive the time names and take turns singing two bars each in time names. • Students read and sing the whole song in time names. • Students sing the words while tapping the beat with one hand and the rhythmic pattern with the other. Students repeat this activity singing in time names. • Students and teacher sing the words.
Listening activity: *The Blue Danube*	Reinforce $\frac{3}{4}$ time	5	• Students sit and listen attentively to a performance of *The Blue Danube.*

Teaching considerations
Resources required in this lesson: See 'Teacher resource 4' for the actions to songs and singing games.

Opportunities for gathering evidence
• Focused analysis of students reading and singing in letter names and time names.

Song   **Teacher resource 1**

Goodbye, Ol' Paint

Cowboy song

Refrain
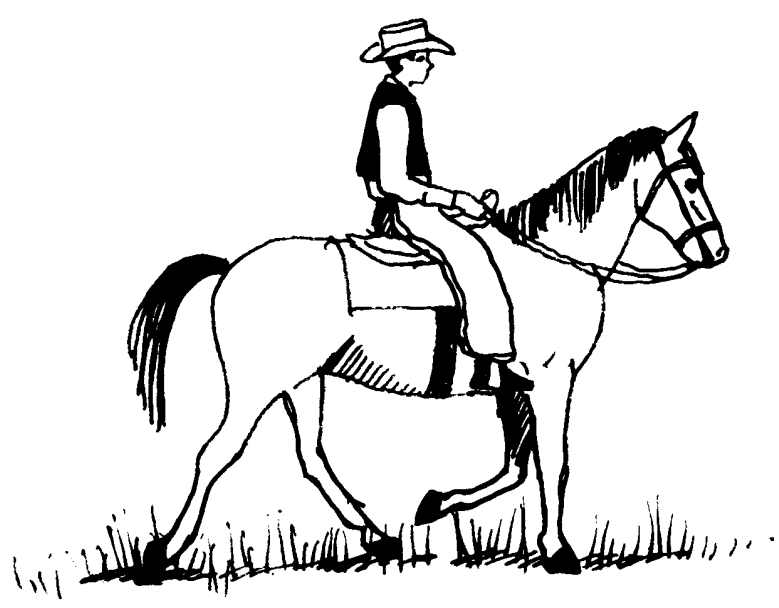
Good - bye,   ol'   Paint.   I'm a - leav - in'   Chey - enne.

Good - bye,   ol'   Paint.   I'm a - leav - in'   Chey - enne.

1. My   foot   in   the   stir - rup,   my   po - ny won't   stand___
2. I'm   rid - in'   ol'   Paint   and   I'm   lead - in' ol'   Dan.___
3. My   foot   in   the   stir - rup,   the   bri - dle   in   hand___

to Refrain

I'm a - leav - in'   Chey - enne   an'   I'm   off   to Mon - tan'.___
Good - bye,   lit - tle   An - nie.   I'm   off   for Mon - tan'.___
I'm a - leav - in'   Chey - enne   an'   I'm   off   for Mon - tan'.___

Rhythmic memory chart

Source: Department of Education, Queensland 1994, *Tune In: A Music Program for Primary Schools*, *Level 4*, Brisbane.

Rhythmic memory chart

Solfa exercise chart

Source: Department of Education, Queensland 1994, *Tune In: A Music Program for Primary Schools*, *Level 4*, Brisbane.

Directions for the games

Title	Directions
A ram sam sam	Students sit or stand in free formation. On 'ram sam sam' — they hammer fists three times. On 'guli's' — they roll hands around each other. On 'rafi' — they raise hands above heads and bow.
Great big house	Students make a single circle and face the middle. They number off 1, 2, 1, 2, around the circle. Verse 1: All join hands and step to the left. Verse 2: Drop hands and on: 'Went…stream' — number 1s take four steps to the centre and join hands. 'to fetch…water' — number 2s take four steps to centre and stand between the people. They reach around the 1s and join hands. 'Put one…wife' — number 2s raise joined hands over the number 1s. 'The other…daughter' — number 1s raise joined hands over the 2s. Verse 3: With hands still joined the circle moves clockwise — step to the left, then right foot behind the left and bend knees. Continue to the end of the verse. Students drop hands, make a single circle and join hands ready to begin again.
Miss Mary Mack	Students find a partner, then sit or stand facing each other and perform the clapping game as follows: Miss Mary — pat own knees, clap own hands, clap partner's hands. Mack — clap own hands, tap partner's right hand. Mack — clap own hands, tap partner's left hand. Mack — clap own hands. Continue this pattern throughout.
Old brass wagon	Students take a partner and then form sets of eight and make a circle. Verse 1: All circle to the left. Verse 2: Do-si-do around partner passing right shoulders (8 beats), then passing left shoulders (8 beats). Repeat. Verse 3: All face the centre and join hands. Take four steps in, then four steps out and repeat. Verse 4: Allemande* left with partner (8 beats), then right (8 beats). Verse 5: Link right arms with partner and swing round (8 beats). Link left arms with partner and swing round (8 beats). Verse 6: Join hands with partner in skater's position and move to the left. *Allemande. Students put their left hand up in a stop-sign position to their partners and walk around in a circle with the raised hands as the pivot points.
Old Joe Clarke	Students take a partner and make a double circle. Chorus: The couples step clockwise round the circle. Verse: The outside circle stands still while the inside circle weaves in and out in a clockwise direction.
Old Roger is dead	The students form a circle. Choose students to be: Old Roger, the apple tree and the old woman. Verse 1: Old Roger lies in the middle of the circle. Verse 2: The apple tree stands near Old Roger's head holding arms high like a tree. Verse 3: The tree drops arms to make the apples fall. Verse 4: The old woman comes and picks up the apples and puts them in her basket. Verse 5: Old Roger gently taps the old woman behind her knees. Verse 6: The old woman hops around the inside of the circle.
Pit, pit-a-pat	Students stand facing their partners. They perform the following three-beat pattern: tap knees, clap own hands, tap partner's hands. On 'over just like that', partners hold hands and turn completely over, then repeat the three-beat pattern on the final 'Pit, pit-a-pats'.

Acknowledgments

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