

Da capo



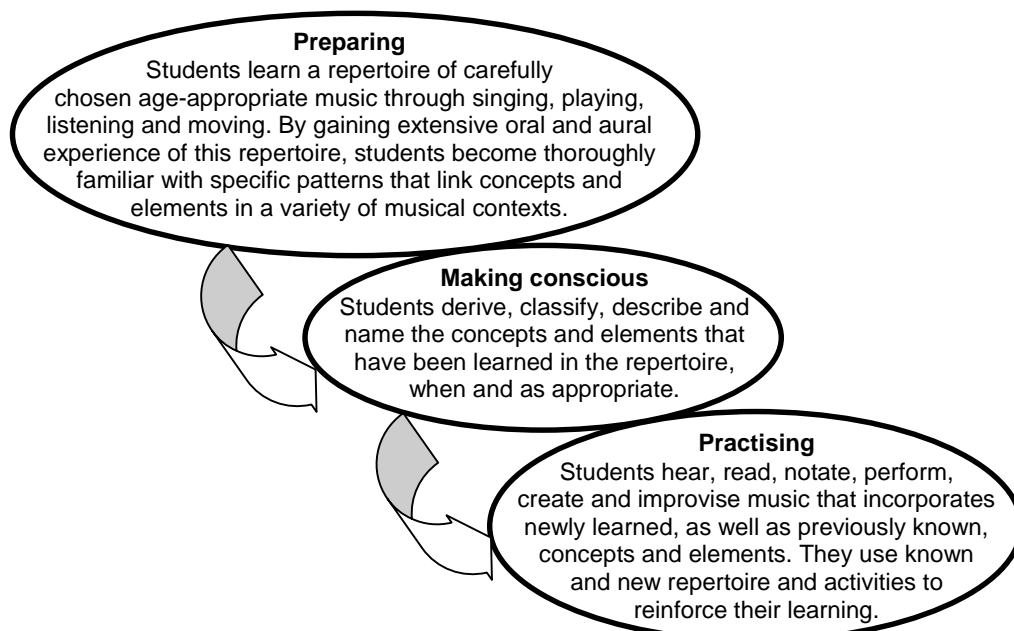
Strand
Music

Purpose

This module provides learning opportunities for students who are entering high school, and may have had limited experiences or opportunities in music. They develop and consolidate their understandings and skills at their own level, while working with others who may have some prior classroom experience of music. Students aurally recognise and respond, sing, play instruments, read and write music in various musical contexts and at more than one level.

Overview

Activities in this module are based on a learner-centred approach and are intended for a class where students are working with the musical concepts and elements of Levels 1 to 4. The repertoire and activities in this module provide opportunities for demonstrations of learning outcomes at any of these four levels, as appropriate to the individual student. 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 learning outcomes and core content, within a multi-level 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 core content from Levels 1 to 4 can be adapted and sequenced so that learning is cumulative and sequential. The time allocations reflect timetabling arrangements in many Queensland schools.

Students entering Year 8 who are not yet demonstrating outcomes at Level 4 cannot be expected to demonstrate Level 6 outcomes by the end of Year 10 unless more than 180 hours of dedicated time for Music is made available. The prior knowledge and experience of students will determine the level at which they will demonstrate outcomes in Year 8.

- A **sample three-year overview** shows one way of organising core content for Levels 1 to 6 in a time frame of 180 hours. Core content from Levels 1 to 4 has been modified to reflect the reduced time available, while acknowledging that students need to be given a base for learning before they can be expected to demonstrate outcomes at Levels 5 and 6.
- A **sample Year 8 overview** shows how cumulative and sequential learning may be planned within the first semester, based on that level overview, to cater for a wide range of student abilities and experiences at the beginning of a three-year cycle in lower secondary schools.
- 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 1 of a Year 8 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 of implementing the 10-week overview within a classroom context, using a time frame of approximately 55 minutes per lesson.

The times indicated within the lesson plans are suggested as guides when planning activities. They are included to enhance understanding of the purpose of the activity, 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 the interest of students in the middle school or lower secondary school. When using the lesson plans, adjust the time allocations and activities to suit the needs, interests and abilities of your students. Planning needs to provide sufficient time for students to practise known concepts and elements in various musical contexts, to cater for individual learning styles.

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 speaking and listening; focused listening to spoken and sung texts; comprehending and composing meaningful texts; creating spoken texts; recording information and increasing vocabulary. 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 identifying and developing individual talents and interests; developing aesthetic awareness; giving expression to ideas and feelings, and self-management 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 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*. While some activities and repertoire in the early phases of this module focus on Level 1, it is expected that students should be able to demonstrate outcomes from Level 2 upwards, in the time frame indicated in the overview.

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.

Level statement: Level 4




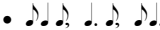
Students know a repertoire of music from a range of historical and cultural contexts that they can aurally identify, sing and play, in tune and in appropriate style, individually and with others. Students understand and respond to a broader range of musical elements through singing, playing instruments, 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.

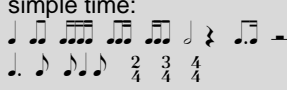

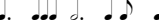
Core content

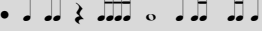
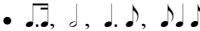
This module provides a learning context for the following core content from Levels 1, 2, 3 and 4 of the syllabus. This is to accommodate a range of learning styles, repertoire and approaches that may be more appropriate for older beginners.

	Level 1	Level 2	Level 3	Level 4
Rhythm and metre	<ul style="list-style-type: none"> beat and rhythm two- and four-metre  	<ul style="list-style-type: none"> accent and bar lines in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ ties  	<ul style="list-style-type: none"> accent and bar lines in $\frac{6}{8}$ anacrusis  in simple time 	<ul style="list-style-type: none">  in simple time
Pitch and melody	<ul style="list-style-type: none"> <i>mi-so-la</i> 	<ul style="list-style-type: none"> <i>do</i> pentatonic scale major 2nd, minor 3rd intervals treble clef notation — E, G, A, B, C', D' 	<ul style="list-style-type: none"> extended <i>do</i> pentatonic scale major 3rd intervals treble clef notation — Middle C, D 	<ul style="list-style-type: none"> <i>la</i> pentatonic scale perfect 4th and perfect 5th intervals treble clef notation — F, E'
Part work	<ul style="list-style-type: none"> rhythmic ostinatos 	<ul style="list-style-type: none"> four-beat rhythmic and melodic ostinatos rhythmic and melodic canons 	<ul style="list-style-type: none"> melodic canons, up to three parts accompaniments 	<ul style="list-style-type: none"> melodic canons up to four parts tonic–dominant accompaniment patterns
Form and structure	<ul style="list-style-type: none"> question and answer phrase structures 	<ul style="list-style-type: none"> canon form introduction 	<ul style="list-style-type: none"> binary, ternary and rondo forms repeat signs verse–chorus structures 	
Tone colour	<ul style="list-style-type: none"> as encountered in repertoire heard, performed and used in improvisation and composition 			
Expressive elements	<ul style="list-style-type: none"> piano (p), pianissimo (pp), forte (f), fortissimo (ff), crescendo, decrescendo, mezzo piano (mp), mezzo forte (mf) as encountered in repertoire heard, performed and used in improvisation and composition 			

Sample Three-Year Overview (180 hours)

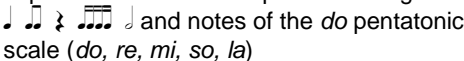
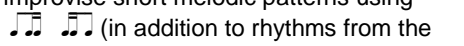
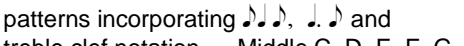
Students entering Year 8 who are not yet demonstrating outcomes at Level 4 or higher cannot be expected to demonstrate Level 6 outcomes by the end of Year 10 unless more than 180 hours of dedicated time is made available. The prior knowledge and experience of students will determine the level of their demonstrations at Year 8. The core content for Year 8 has been selected from Levels 1 to 4 of the syllabus.

	Year 8 or 20 hours	Year 9 or 80 hours	Year 10 or 80 hours
Rhythm and metre	<ul style="list-style-type: none"> simple time:  anacrusis 	<ul style="list-style-type: none"> simple time  compound time  and various combinations of quavers and semiquavers; $\frac{6}{8}$ 	<ul style="list-style-type: none"> various forms of syncopation mixed metre
Pitch and melody	<ul style="list-style-type: none"> <i>do</i> pentatonic scale <i>la</i> pentatonic scale major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th and perfect 8^{ve} intervals 	<ul style="list-style-type: none"> diatonic major, natural minor, harmonic minor scale patterns; C, G, F, major and relative natural and harmonic minor keys minor 2nd, minor 6th and major 6th intervals 	<ul style="list-style-type: none"> melodic minor scale patterns chromatic and altered notes recognise and use all key signatures up to three sharps and flats minor 7th and major 7th intervals
Part work	<ul style="list-style-type: none"> tonic–dominant accompaniment patterns in major and minor (<i>do–so</i> and <i>la–mi</i>) canons and two-part music 	<ul style="list-style-type: none"> major, minor, diminished, augmented triads primary chords (I, IV, V in major, i, iv, v and V in minor) canons and two-part music 	<ul style="list-style-type: none"> primary and secondary chords (ii and vi) in known major and minor tonalities V⁷ chords in known major and minor tonalities harmonic progressions using known chords canons and other music in up to four parts
Form and structure	<ul style="list-style-type: none"> binary, ternary, rondo, canon, introduction, verse and chorus, and other forms and structures as appropriate 	<ul style="list-style-type: none"> forms and structures as encountered in repertoire used in classroom activities 	<ul style="list-style-type: none"> forms and structures as encountered in repertoire used in classroom activities
Tone colour	<ul style="list-style-type: none"> as encountered in repertoire heard, performed and used in improvisation and composition 	<ul style="list-style-type: none"> as encountered in repertoire heard, performed and used in improvisation and composition 	<ul style="list-style-type: none"> as encountered in repertoire heard, performed and used in improvisation and composition
Expressive elements	<ul style="list-style-type: none"> as encountered in repertoire heard, performed and used in improvisation and composition 	<ul style="list-style-type: none"> as encountered in repertoire heard, performed and used in improvisation and composition 	<ul style="list-style-type: none"> as encountered in repertoire heard, performed and used in improvisation and composition

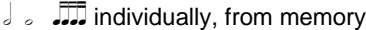
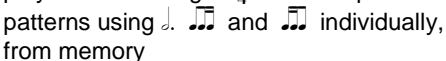

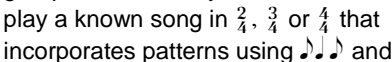

Sample Year 8 Overview (20 hours)		
	<i>Da capo</i> First 10 hours of time allocation	Second 10 hours of time allocation
Rhythm and metre	<ul style="list-style-type: none"> • beat and rhythm •  • accent and bar lines in $\frac{2}{4}$ and $\frac{4}{4}$ • anacrusis 	<ul style="list-style-type: none"> •  • accent and bar lines in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$
Pitch and melody	<ul style="list-style-type: none"> • <i>do</i> pentatonic scale (1st, 2nd, 3rd, 5th and 6th degrees of the major scale) using tonal centres of F, C and G • major 2nd, minor 3rd intervals • treble clef notation — Middle C, D, E, F, G, A, B, C', D', E' 	<ul style="list-style-type: none"> • <i>la</i> pentatonic scale (1st, 3rd, 4th, 5th and 7th degrees of the natural minor scale) using the tonal centres a, d, and e • major 3rd, perfect 4th and perfect 5th intervals • treble clef notation — Middle C, D, E, F, G, A, B, C', D', E'
Part work	<ul style="list-style-type: none"> • four-beat rhythmic and melodic ostinatos • rhythmic and melodic canons • melodic canons, up to three parts 	<ul style="list-style-type: none"> • four-beat rhythmic and melodic ostinatos • rhythmic and melodic canons • melodic canons, up to three parts and simple two-part music • tonic–dominant accompaniments
Form and structure	<ul style="list-style-type: none"> • question and answer phrases • canon • introduction • binary 	<ul style="list-style-type: none"> • question and answer phrases • canon • introduction • verse–chorus
Tone colour	<ul style="list-style-type: none"> • as encountered in repertoire heard, performed and used in improvisation and composition 	<ul style="list-style-type: none"> • as encountered in repertoire heard, performed and used in improvisation and composition
Expressive elements	<ul style="list-style-type: none"> • piano (p), forte (f), crescendo, decrescendo • pianissimo (pp), fortissimo (ff), mezzo piano (mp), mezzo forte (mf) • others as encountered in repertoire heard, performed and used in improvisation and composition 	<ul style="list-style-type: none"> • piano (p), forte (f) crescendo, decrescendo • pianissimo (pp); fortissimo (ff), mezzo piano (mp), mezzo forte (mf) • others as encountered in repertoire heard, performed and used in improvisation and composition

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. In many cases, students may be using the same repertoire but demonstrating outcomes at different levels. 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"> improvise short melodic patterns using  and notes of the <i>do</i> pentatonic scale (<i>do, re, mi, so, la</i>) conduct songs learned in class using two- and four-beat patterns 	<p>Do students:</p> <ul style="list-style-type: none"> perform the improvised melody fluently and to a steady beat? improvise music that has a melodic shape and that uses the notes of the <i>do</i> pentatonic scale effectively? improvise music that incorporates the target rhythms appropriately? maintain a steady beat when conducting?
<p>MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.</p>	<ul style="list-style-type: none"> improvise short melodic patterns using  (in addition to rhythms from the previous level) and notes of the extended <i>do</i> pentatonic scale (<i>low so, low la, do, re, mi, so, la, do'</i>) conduct known songs using two-, three- and four-beat patterns 	<ul style="list-style-type: none"> perform the improvised melody fluently and to a steady beat? improvise music that has a melodic shape and that uses the notes of the extended <i>do</i> pentatonic scale effectively? improvise music that incorporates the target rhythms appropriately? maintain a steady beat when conducting?
<p>MU 4.1 Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.</p>	<ul style="list-style-type: none"> improvise short melodic patterns using notes of the <i>la</i> pentatonic scale (<i>la, do, re, mi, so, la'</i>) complete rhythmic and melodic error-detection tasks involving $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ using patterns incorporating  and treble clef notation — Middle C, D, E, F, G, A, B, C', D', E'. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation peer- and self-assessment focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> annotated work samples feedback sheets. 	<ul style="list-style-type: none"> perform the improvised melody fluently and to a steady beat? improvise music that has a melodic shape and that uses the notes of the <i>do</i> pentatonic scale effectively? complete the error-detection tasks accurately?

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Outcomes	Gathering evidence	Making judgments
<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 one part of a two-part canon within a group, from memory • play a known song in $\frac{2}{4}$ or $\frac{4}{4}$ that incorporates patterns using  individually, from memory 	<p>Do students:</p> <ul style="list-style-type: none"> • perform the music accurately and fluently? • pay attention to phrasing, articulation and expression markings? • listen attentively to fellow performers? • show evidence of preparation and practice?
<p>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.</p>	<ul style="list-style-type: none"> • sing one part of a three-part canon within a group, from memory • play a known song in $\frac{3}{4}$ that incorporates patterns using  and  individually, from memory 	<ul style="list-style-type: none"> • perform the music accurately and fluently? • pay attention to phrasing, articulation and expression markings? • listen attentively to fellow performers? • show evidence of preparation and practice?
<p>MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.</p>	<ul style="list-style-type: none"> • sing one part of a four-part canon within a group, from memory • play a known song in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ that incorporates patterns using  and  individually, from memory. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • criteria feedback sheets. 	<ul style="list-style-type: none"> • perform the music accurately and fluently? • pay attention to phrasing, articulation and expression markings? • listen attentively to fellow performers? • show evidence of preparation and practice?

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Outcomes	Gathering evidence	Making judgments
<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"> complete in-class rhythmic dictations in $\frac{2}{4}$ and $\frac{4}{4}$ using patterns incorporating   and  up to four bars, depending on complexity of the patterns write melodies up to four bars in length incorporating treble clef notation — E, G, A, B, C', D' 	<p>Do students:</p> <ul style="list-style-type: none"> observe the correct conventions for writing music on staff notation? write the dictation tasks accurately? complete the tasks accurately and independently?
<p>MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.</p>	<ul style="list-style-type: none"> complete in-class rhythmic dictations in $\frac{3}{4}$ using patterns incorporating   and , up to four bars, depending on complexity of the patterns write melodies up to four bars in length incorporating treble clef notation — Middle C, D, E, G, A, B, C', D' 	<ul style="list-style-type: none"> observe the correct conventions for writing music on staff notation? write the dictation tasks accurately? complete the tasks accurately and independently?
<p>MU 4.3 Students read and write short pieces of music containing Level 4 core content.</p>	<ul style="list-style-type: none"> complete in-class rhythmic dictations in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ using patterns incorporating   and , up to four bars, depending on complexity of the patterns write melodies up to four bars in length using patterns incorporating treble clef notation — Middle C, D, E, F, G, A, B, C', D', E'. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> criteria feedback sheets student workbooks. 	<ul style="list-style-type: none"> observe the correct conventions for writing music on staff notation? write the dictation tasks accurately? complete the tasks accurately and independently?

Background information

Prior learning

Students coming into a Year 8 music class bring knowledge, skills, understandings and experiences from a broad range of contexts. The management of multi-level classes of this nature requires particular attention. Many primary schools provide a classroom music program for their students, frequently with an instrumental program and choir. These students enter Year 8 with more knowledge, skills and understandings than may be first apparent. Some students have a less comprehensive background in music education, while others may have had no classroom music experience.

The needs of all students must be addressed, so it will be important to incorporate the core content starting at Level 1 in planning, and to select repertoire and learning experiences that will challenge all students.

Students are more likely to succeed if familiar vocabulary and learning approaches are used and built upon. Students with some experience of primary classroom music will be able to more readily demonstrate what they already know and can do with what they know if the teacher uses and adapts those familiar learning approaches and vocabulary. This may mean using solfa, hand signs and rhythm or time names (ta, ti-ti, tika-tika and so on). See 'Teacher resources 2, 3, and 4' for assistance with this information.

Organising the learning

In a multi-level class, the repertoire, games and many of the activities will be the same for all students. The fundamental principle of starting with a small number of musical elements and concepts to gradually build knowledge and skills, should guide the choice of repertoire used in the classroom. The needs of individual students can be met through the nature of the practice activities, with more experienced students being challenged by adding complexity to the activities (longer or more difficult rhythmic patterns, wider tone sets, different keys and so on).

Meaningful learning can occur more quickly in multi-level groups as students learn from more experienced peers in the class. The emphasis should be on the provision of opportunities to practise and apply knowledge and skills in a range of activities. Computer technology also offers many opportunities for practice of acquired skills and understandings in the music classroom.

Repertoire

Students have prior experience and knowledge of music through their exposure to many forms of media (for example radio, television movies, film clips, compact discs), live performance of various kinds, and local community experiences. Music in the classroom can enhance and draw on this knowledge, but need not duplicate it.

Repertoire has been chosen from a range of cultural and historical contexts 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.

This music can be supplemented or substituted with other repertoire based on the needs and interests of 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 thoroughly before using it in lessons.

There are two African-American songs used in this module — *Who's that yonder?* and *Good news*. The collective term 'spirituals' is frequently, but inaccurately, used to describe many different types of songs associated with African-American people. Spirituals are the sacred folk music of the slaves. Work songs come from either the antebellum period (the period of slavery) and are secular folk songs, or may be from a

later period, e.g. work songs of prisoners throughout the southern states of the United States, or songs of workers on the railroad and so on. There are also many other types of secular songs of the slaves. White spirituals are folk songs that were created by Caucasian people. They are religious in nature and were modelled after southern gospel hymnody. When analysing, discussing and performing this repertoire, avoid making generalisations and consider each song individually. (Dr Andre Thomas, School of Music, Florida State University, has provided this information and his assistance is gratefully acknowledged.)

The text of many African-American songs can be interpreted on two different levels of meaning. One is the obvious biblical reference, the second refers to the 'Underground Railroad' that provided an escape route for African-American slaves wanting to leave the southern states of the United States to escape slavery and move to the north. While the songs have been chosen for their musical content, they provide opportunities for students to discuss some of the associated historical, cultural and social contexts and issues. Be aware that some students might not be able to sing these songs because of religious beliefs. Refer to websites listed in 'Support materials and references' for further information about the Underground Railroad.

Reclaiming the Spirit includes a cello-playing technique called 'didgeridoo bowing' that emulates the sound of the didgeridoo as a means of honouring and celebrating the music of Indigenous Australians. It is important to be aware of the role of particular 'pieces' of music as well as the instruments used within traditional Indigenous cultures. When working with this music and the associated activities, consider the significance and use of the didgeridoo by particular Indigenous peoples. This will vary from community to community. For instance, in some communities females may not play the didgeridoo. It is also important to recognise that for some groups, the didgeridoo has important spiritual significance.

Modifications of core content for older beginners

This module suggests a modification of the core content so that students begin with a three-note melodic range (*do-re-mi* or the first, second and third degrees of the major scale) in three keys (*do* = C, F, G; in C, F, and G major) together with rhythmic patterns using crotchet, quavers and crotchet rest. With this very restricted music vocabulary, students acquire sufficient musical independence to be able to aurally analyse, sing and play, read and write short musical patterns, and improvise and create their own music. The musical vocabulary is gradually extended to pentatony, which opens up a wide range of repertoire from around the world. Music for listening and discussion does not need to be restricted in this way, and should be drawn from as wide a range of cultural and historical contexts as possible.

Within these restricted ranges of musical patterns, more experienced or advanced students could:

- transpose the patterns into a more challenging key for reading, singing and playing
- improvise and compose their own music, including two-part music, using the given patterns
- perform the repertoire while maintaining a rhythmic or melodic ostinato
- perform the same music reading and writing exercises as the others in the class, using different clefs.

Assessment

Within a multi-level class, it is possible to assess students at various levels using the same repertoire and even the same activity. If simple repertoire is being used, more experienced students can be challenged to demonstrate outcomes at higher levels by adding complexity to the task. Such complexity may involve memorisation, a wider range of beats and patterns in a rhythmic task, a wider pitch range or more complex pattern in a melodic task, adding a simple second part (e.g. rhythmic accompaniment or bass line), or changing the key in which the music is to be sung or played. See the assessment table on pp. 8–10 for examples.

To assist you in making judgments about demonstrations of outcomes, see a sample class music profile in 'Teacher resource 6'. When you have gathered sufficient evidence, make an on-balance judgment about the students' demonstrations of each of the core learning outcomes at the appropriate levels.

Terminology

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

diatonic	jig	pentatonic	recapitulation	symphony
glissando	orchestra	phrase	rhythm	synthesizer
improvisation	ostinato	rainstick	score	timbre

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

* 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.

Dorricott, I. & Allan, B. 1992, *In Tune with Music*, Book 1, 2nd edn, McGraw-Hill, Sydney.
See appendices for sight-reading exercises using core content related to this module.

*Johnson, J. 1987, *Music for All*, student and teacher books, Clayfield School of Music, Brisbane.

Johnson, J. 2001, *Listening to Art Music*, Vol 2, Clayfield School of Music, Brisbane.

*Kodaly, Z. 1968, *Bicinia Hungarica*, revised English edition by G. Russell-Smith, Boosey and Hawkes, London.

Locke, E. 1981, *Sail Away: 155 American Folk Songs to Sing, Read and Play*, Boosey and Hawkes, New York. There are some games included.

**Setting Young Hearts On Fire*, 1997, Perihelion Teaching Kit, Musica Viva Australia.

Stefanakis, M. 1998, *Turn it up!*, Book one, McGraw-Hill, Sydney. The complete teaching package comprises a student book, a teacher's manual, a set of two compact discs and a score reading book.

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

Easily accessible sources for the repertoire in this module

Title	Source
<i>All 'round the brickyard</i>	See 'Teacher resource 5'
<i>Dinah</i>	See 'Teacher resource 1' Johnson, p. 13 (student's book)
<i>Good news</i>	See 'Teacher resource 1' Johnson, p. 9 (student's book)
<i>Hey, ho, nobody home</i>	See 'Teacher resource 1' Bolkovac and Johnson, p. 24
<i>Ida Red</i>	See 'Teacher resource 1'
<i>Long legged sailor</i>	See 'Teacher resource 5'
<i>Reclaiming the Spirit</i>	See 'Teacher resource 4'
<i>The blackbird</i>	See 'Teacher resource 1' <i>Bicinia Hungarica</i> , p. 7
(Haydn), Theme from the 2 nd movement of the <i>Surprise</i> Symphony	See 'Teacher resource 1'
(Mahler), Theme from 2 nd movement <i>Symphony No 1</i>	See 'Teacher resource 1'
<i>There was a man</i>	See 'Teacher resource 1'
<i>Who's that yonder?</i>	See 'Teacher resource 1' Johnson, p. 8 (student's book)

Electronic

Audio recordings

Copland, A., 'Gunfight' from *Billy the Kid*. Any recording.

Hopkins, S., *Honour the Earth*, New World Music (Aust) NWCD 570.

Websites

(All websites were accessed in February 2002.)

Australian Folk Songs: www.crixa.com/muse/songnet/songs.html

Ethnomusicology, Folk Music and World Music: www.siba.fi/Kulttuuripalvelut/folk.html

History Happens 'On an underground railroad': www.ushistory.com/railr.htm

Music manuscript paper: www.musicaviva.com/manuscript/index.tpl

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

Sarah Hopkins: www.sarahhopkins.com/ and www.harmonicwhirlies.com/














Kentucky's Underground Railroad *Passage to Freedom*: www.ket.org/underground/

The Underground Railroad: www.nationalgeographic.com/features/99/railroad/

Sample Term Overview — Weeks 1 to 3

Term 1	Week 1 or 1 hour	Week 2 or 1 hour	Week 3 or 1 hour
Prepare	<i>do</i> pentatonic tonality; $\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$; <i>do</i> pentatonic tonality	$\frac{4}{4}$; <i>do</i> pentatonic tonality; staff notation using F = <i>do</i> and G = <i>do</i> , including concept of transposition; binary form
Make conscious	Beat and rhythm, <i>mi-re-do</i> ♪ ♪ ♫	<i>mi-re-do</i> in F; staff notation: A, G, F; accent	$\frac{2}{4}$
Practise		<i>mi-re-do</i> ♪ ♪ ♫	<i>mi-re-do</i> ♪ ♪ ♫
Rhythmic development	<i>Who's that yonder?</i> — beat and rhythm; ♪ ♪ ♫ <i>Long legged sailor</i> — beat and rhythm <i>Good news</i> — beat and rhythm	<i>Who's that yonder?</i> — beat and rhythm; ♪ ♪ ♫; bar lines; improvisation of rhythmic patterns; rhythmic ostinatos <i>Good news</i> — beat and rhythm	<i>Who's that yonder?</i> — beat and rhythm; ♪ ♪ ♫; $\frac{2}{4}$; rhythmic ostinatos <i>Good news</i> — beat and rhythm
Instrumental work			<i>Who's that yonder?</i> — play on classroom pitched instruments
Melodic development	<i>Who's that yonder?</i> — sing; melodic contour and phrase, <i>mi-re-do</i> <i>Good news</i> — sing; melodic contour and phrase, <i>mi-re-do</i>	<i>Who's that yonder?</i> — sing; <i>mi-re-do</i> using tonal centre of F; read from staff notation — A, G, F <i>Good news</i> — sing; revise melodic contour	<i>Who's that yonder?</i> — sing; <i>mi-re-do</i> in F; read from staff notation
Part work	<i>Who's that yonder?</i> — beat and rhythm	<i>Who's that yonder?</i> — beat and rhythm	<i>Who's that yonder?</i> — beat and rhythm
Listening			Copland, 'Gunfight' from <i>Billy the Kid</i> — identify percussion instruments
Games	<i>Long legged sailor</i> — prepare anacrusis	<i>Long legged sailor</i>	<i>Long legged sailor</i>
Repertoire	<i>Long legged sailor</i> — game; beat and movement <i>Who's that yonder?</i> — beat; rhythmic pattern; <i>mi-re-do</i> tone set; prepare $\frac{2}{4}$ <i>Good news</i> — beat, rhythmic pattern; <i>mi-re-do</i> tone set; prepare $\frac{4}{4}$	<i>Long legged sailor</i> — beat and movement <i>Who's that yonder?</i> — beat; rhythmic pattern; <i>mi-re-do</i> tone set; prepare $\frac{2}{4}$; conducting pattern <i>Good news</i> — beat, rhythmic pattern; <i>mi-re-do</i> tone set; prepare $\frac{4}{4}$	<i>Long legged sailor</i> — beat and movement; <i>mi-re-do</i> tone set <i>Who's that yonder?</i> — beat; rhythmic pattern; <i>mi-re-do</i> tone set; prepare $\frac{2}{4}$; conducting pattern; play instruments; read staff notation <i>Good news</i> — beat, rhythmic pattern; <i>mi-re-do</i> tone set; prepare $\frac{4}{4}$ Copland, 'Gunfight' from <i>Billy the Kid</i> — listen, percussion instruments

Sample Term Overview — Weeks 4 to 7

Term 1	Week 4 or 1 hour	Week 5 or 1 hour	Week 6 or 1 hour	Week 7 or 1 hour
Prepare	◦ $\frac{4}{4}$	 ; so; binary form	<i>la</i> pentatonic tonality; canon	<i>la</i> pentatonic tonality; canon
Make conscious	binary form	treble staff notation: B–A–G; ◦ $\frac{4}{4}$	 ; so	major 2 nd and minor 3 rd
Practise	<i>mi–re–do</i> ; accent; bar lines;  $\frac{2}{4}$	<i>mi–re–do</i> ; treble staff notation A–G–F  ◦ $\frac{2}{4}$ $\frac{4}{4}$	<i>so–mi–re–do</i> ; treble staff notation: C'–A–G–F and D'–B–A–G;  ◦  $\frac{2}{4}$ $\frac{4}{4}$	<i>so–mi–re–do</i> ; treble staff notation: C'–A–G–F and D'–B–A–G;  ◦  $\frac{2}{4}$ $\frac{4}{4}$
Rhythmic development	<i>Who's that yonder?</i> —  beat and rhythm; $\frac{2}{4}$; accent and bar lines	 ◦ beat and rhythm; $\frac{2}{4}$; accent and bar lines	<i>Dinah</i> — practice new rhythm; rhythmic dictation exercises using known elements	echo clapping rhythmic dictation exercises using known elements
Instrumental work	play staff reading exercises on classroom instruments	improvisation exercises on classroom instruments using <i>mi–re–do</i> and known rhythms	improvisation exercises on classroom instruments, using <i>mi–re–do</i> and known rhythms	play staff reading exercises on classroom instruments
Melodic development	<i>Who's that yonder?</i> and reading exercises — <i>mi–re–do</i> ; practise melodic dictation using known elements	<i>mi–re–do</i> : melodic dictation using known elements. Staff notation — B–A–G	<i>Dinah</i> — <i>so–mi–re–do</i> (<i>do</i> = F and G) <i>Hey, ho, nobody home nobody home</i> — sing	<i>Dinah</i> — <i>so–mi–re–do</i> (<i>do</i> = F and G) sight-singing exercises using <i>so–mi–re–do</i> major 2 nd and minor 3 rd intervals melody writing exercises
Part work				<i>Hey, ho, nobody home</i> — in two-part canon
Listening	Haydn, Theme — accent and bar lines; time signature; rhythmic pattern	Haydn, Theme — instrumental timbres; form of sections A and B	Mahler, opening section of 2 nd movement — beat and rhythmic pattern	
Games	<i>All 'round the brickyard</i>	<i>All 'round the brickyard</i>		
Repertoire	<i>All 'round the brickyard</i> — game; beat and rhythm; movement improvisation Haydn, Theme from 2 nd movement of the <i>Surprise</i> Symphony — rhythmic pattern and time signature <i>Who's that yonder</i> — beat; rhythmic pattern; <i>mi–re–do</i> ; prepare $\frac{2}{4}$; conducting pattern; playing instruments; read staff notation	<i>Dinah</i> — new song; prepare  and so <i>Good news</i> — $\frac{4}{4}$; ◦ <i>All 'round the brickyard</i> — game; beat and rhythm; movement improvisation Haydn, Theme — instruments and binary form	<i>Hey, ho, nobody home</i> — new song; canon Mahler, opening section of 2 nd movement, <i>Symphony No 1</i> — beat and rhythmic pattern; phrases <i>Dinah</i> — make conscious  and so	<i>Hey ho, nobody home</i> — canon <i>Dinah</i> — practise  and so; staff notation in F and G

Activities: Sample lesson plans

Lesson 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Introduction	Introduction	5	<ul style="list-style-type: none"> Record and learn the students' names. Lead a discussion of the classroom rules.
Singing: <i>Who's that yonder?</i>	Rhythmic development; memory development	5	<ul style="list-style-type: none"> Sing a song and ask the class to identify: number of beats (16). number of different pitches (3). Class sings the song to the teacher. Sing with the class a few times in order to answer questions and consolidate memory.
Derive rhythm of the song: <i>Who's that yonder?</i>	Rhythmic development; understanding elements of music	10	<ul style="list-style-type: none"> Draw 16 circles in two rows of eight on the board to represent the beat. Define beat. Students derive the rhythm: Which beats have one sound? Which have two sounds on the beat? Which have no sounds on the beat? Students write the rhythm in the circles on board, and in music books. Students identify the correct names for each of the symbols.
Derive melodic contour: <i>Who's that yonder?</i>	Melodic development; understanding elements of music	10	<ul style="list-style-type: none"> Ask how many different notes there are in the song (3). Sing the song as a class, showing the contour with your hands. Students identify where the three different notes occur. At which pitch did the melody start? (highest). At which pitch did it finish? (lowest). Where is the 3rd note? Identify these pitches on the circles containing the rhythm. Ask what is the relative distance between the notes (steps/leaps)? Together, derive the solfa and identify the tone set (<i>mi-re-do</i>).
Game: <i>Long legged sailor</i>	Enjoyment; singing; rhythmic development; concentration; coordination	10	<ul style="list-style-type: none"> Students learn only the first verse. <i>Long legged sailor</i> uses <i>mi-re-do</i> tone set. Class needs to move away from desks.
Learn new song: <i>Good news</i>	Reinforce rhythmic and melodic concepts; singing	10	<ul style="list-style-type: none"> Give the starting note and the beat. Sing the entire song to the class in words. Sing two-bar phrases for the class to sing back. Sing the entire song together, maintaining a steady beat. Ask the class to identify the number of beats and different pitches in the song. Students identify the tone set.
Homework	Follow up on learning	5	<ul style="list-style-type: none"> Students review notes in music book and complete any unfinished work. Students memorise <i>Who's that yonder?</i> and practise clapping the rhythm while tapping the beat.

Teaching considerations

The class needs to sing from the beginning of the first lesson to establish the classroom culture and expectations of students. Give a clear, steady beat and a starting pitch each time. Choose a starting pitch that is within the normal range of both boys and girls — D is a good tonal centre. See 'Teacher resource 5' for the music, words and actions for the game. There are five verses, each requiring particular movements associated with the words. Modifications may need to be made for students with physical impairments.

Opportunities for gathering evidence

- Observation of students maintaining steady beat and differentiating between beat and rhythm.
- Observation of singing.
- Focused analysis of written tasks done in class and for homework.

Lesson 2

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Revision: <i>Who's that yonder?</i>	Reinforce understanding of musical elements; check homework	5	<ul style="list-style-type: none"> Students sing <i>Who's that yonder?</i> in: <ul style="list-style-type: none"> words, with the beat tapped on the shoulder rhythm names, with the beat tapped on the shoulder words, with the beat on shoulder and showing the melodic contour solfa (and with hand signs, if students are familiar with them) rhythm names, with the rhythmic pattern tapped on the shoulder.
Derive conducting pattern, time signature, bar lines and staff notation: <i>Who's that yonder?</i>	Understanding elements of music; develop music literacy	20	<ul style="list-style-type: none"> Sing <i>Who's that yonder?</i> Teacher asks the class: Is every note given equal emphasis? Describe what you hear. How often does the accent occur? (twice). A number 2 is put at the front of the rhythm to indicate accent. Place bar lines in front of each accented note. Students write the complete version of the song into their music books. Sing the song again with the class, using solfa and hand signs. Write the tone set on board — the three notes are steps apart (A-G-F). If <i>do</i> (lowest note) is F, what are the other notes? Equate the solfa tone set with letter names. Sing the song with the class in letter names (sing in F major). Students identify these notes on the treble clef.
Game: <i>Long legged sailor</i>	Fun; singing; rhythmic development; concentration; coordination	5	<ul style="list-style-type: none"> <i>Long legged sailor</i>. Students learn the first verse only.
Sing: <i>Good news</i>	Revision; prepare $\frac{4}{4}$	3–5	<ul style="list-style-type: none"> Give the starting note and the beat. Sing the song in words with the class while keeping the beat by tapping on their shoulders.
Improvisation exercise	Rhythmic development; memorisation; concentration	15	<ul style="list-style-type: none"> Clap an eight-beat rhythmic pattern. Class echoes the pattern. This rhythm becomes an ostinato. Class keeps the ostinato while individuals improvise an eight-beat rhythm. Perform this activity around the class, alternating the ostinato with improvised rhythms. Students could be chosen at random. The steady beat and continuity must be maintained. Each student writes out the ostinato pattern and the personal improvised pattern into their music books.
Homework	Reinforcement of musical concepts.	5	<ul style="list-style-type: none"> Class is given a page of short melodies using the targeted tone set and the notes F, G, A in treble clef, to put into music book. Students prepare exercise number 1: be able to clap rhythm, read the letter names and sing in both letter names and solfa.

Teaching considerations

If you are not confident with singing in solfa, sing on a neutral syllable. See 'Teacher resource 3' for an illustration of a tone ladder to show the relationship between *mi-re-do*. When transferring solfa onto the treble staff and identifying specific letter names, associated singing and playing activities should be performed at the written pitch. Do not sing/play in one key and ask students to read the same music in another key. See 'Teacher resource 2' for an explanation of solfa syllables and 'Teacher resource 3' for an illustration of the hand signs. See 'Teacher resource 5' for the music, words and actions for the game.

Opportunities for gathering evidence

- Focused analysis of homework tasks performed by selected students. Encourage students to monitor their own progress and discuss successful aspects of task, and the aspects that need improvement.
- Observation of students improvising rhythms.

Lesson 3

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing: <i>Good news</i>	Revise musical elements; rhythmic development $\frac{4}{4}$	5	<ul style="list-style-type: none"> Class sings <i>Good news</i> in words while tapping the beat on their shoulders. Discuss phrasing and define the word 'phrase'. Class sings the song 'inside the head' (silently) while clapping the rhythm. Class sings in words. Discuss the historical background of the song, and the meaning of the text.
Instrumental work — keyboard/glockenspiels: <i>Who's that yonder?</i>	Melodic development; music literacy	15	<ul style="list-style-type: none"> Explain the routine for care and use of instruments. Students identify the notes F, G and A on the instrument. Students silently revise tone set and solfa of <i>Who's that yonder?</i> Students work out how to play the song. Those students who do this quickly could be asked to repeat the process using the notes B, A and G (or other tone sets, depending on experience).
Listening: 'Gunfight' from <i>Billy the Kid</i> .		10	<ul style="list-style-type: none"> Students listen to the recording. Students identify percussion instruments used and the tone colours used. Students listen to the music again, identifying the climax of the music, and how that is achieved.
Game: <i>Long legged sailor</i>	Enjoyment; singing; rhythmic development; concentration; coordination	10	<ul style="list-style-type: none"> Class learns a new verse of <i>Long legged sailor</i> and plays the game while singing the song.
Check homework	Reinforce learning	10	<ul style="list-style-type: none"> Ask selected students to clap and sing homework exercise. More advanced students could sing in both solfa and letter names while maintaining a two-beat conducting pattern.
Quiz	Revision	5	<ul style="list-style-type: none"> Students write answers to the following quiz questions in their music book: <ul style="list-style-type: none"> Identify names of specified notes from treble clef (as shown by teacher) Students notate an eight-beat rhythmic pattern performed by the teacher (taken from improvisation exercises in previous lesson) Students spell the following words correctly: phrase, treble, tone, rhythm, pattern, ostinato.

Teaching considerations

See 'Teacher resource 5' for the music, words and actions for the game.

Opportunities for gathering evidence

- Focused analysis of homework tasks performed by selected students. Encourage students to monitor their own progress and discuss successful aspects of the task, and the aspects that need improvement.
- Focused analysis of written tasks in class including the answers to the quiz.

Repertoire

Teacher resource 1

Good News

Spiritual

Good news, char - iot's com - ing.

Good news, char - iot's com - ing.

Good news, char - iot's com - ing.

Don't leave me be - hind.

The musical score for 'Good News' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first three staves each have a vocal line with lyrics underneath. The fourth staff has a vocal line with lyrics underneath and a final whole note chord.

Who's That Yonder?

Spiritual

Who's that yon - der dressed in red?

Must be the child - ren that Mo - ses led.

The musical score for 'Who's That Yonder?' is written in 2/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff has a vocal line with lyrics underneath. The second staff has a vocal line with lyrics underneath and a final whole note chord.

Dinah

Folk song

No - one in the house but Di - nah, Di - nah, No - one in the house but me I know.

No - one in the house but Di - nah, Di - nah, Play - ing on the old ban - jo.

The musical score for 'Dinah' is written in 2/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff has a vocal line with lyrics underneath. The second staff has a vocal line with lyrics underneath and a final whole note chord.

Repertoire (continued) **Teacher resource 1**

Hey, Ho, Nobody Home

Canon

1 Hey, ho, no - bo - dy home, no 2 meat nor drink nor mon - ey have I none.

3 Still I will be mer - 4 ry, Hey, ho, no - bo - dy home.

Ida Red

Folk song

Down the road and a - cross the creek, Can't get a let - ter but once a week.

I - da red, I - da blue, I got stuck on I - da too.

There Was a Man

Folk song

There was a man and he was mad, and he jumped in - to a pud - ding bag.

- | | |
|--|---|
| 1. The pudding bag it was so fine
That he jumped into a bottle of wine. | 5. The wheel barrow it did so crack
That he jumped onto a horse's back. |
| 2. The bottle of wine it was so clear
That he jumped into a bottle of beer. | 6. The horse's back it did so bend
That he jumped into a touching end. |
| 3. The bottle of beer it was so thick
That he jumped into a walking stick. | 7. The touching end it was so rotten
That he jumped into a bale of cotton. |
| 4. The walking stick it was so narrow
That he jumped into a wheel barrow. | 8. The bale of cotton it set on fire
And blow him up to Jeremiah! |

Repertoire (continued)

Teacher resource 1

Symphony No. 94, 2nd Mov't (Surprise Symphony)

Theme A

Haydn

Theme B

Theme from Symphony No. 1, 3rd Mov't

Mahler

The Blackbird

Kodály




















In march time ♩ = 116

Here the black-bird sing. Each lit-tle song he
In the for-est, in the mea-dow, In the for-est,
tries, and then, Hark, how he sings it
in the mea-dow, In the for-est,
o-ver a-gain. o-ver a-gain
in the mea-dow, once a-gain.

Source: Kodaly, Z. 1968, *Bicinia Hungarica*, revised English edition by G. Russell-Smith, Boosey and Hawkes.

Time names and solfa syllables

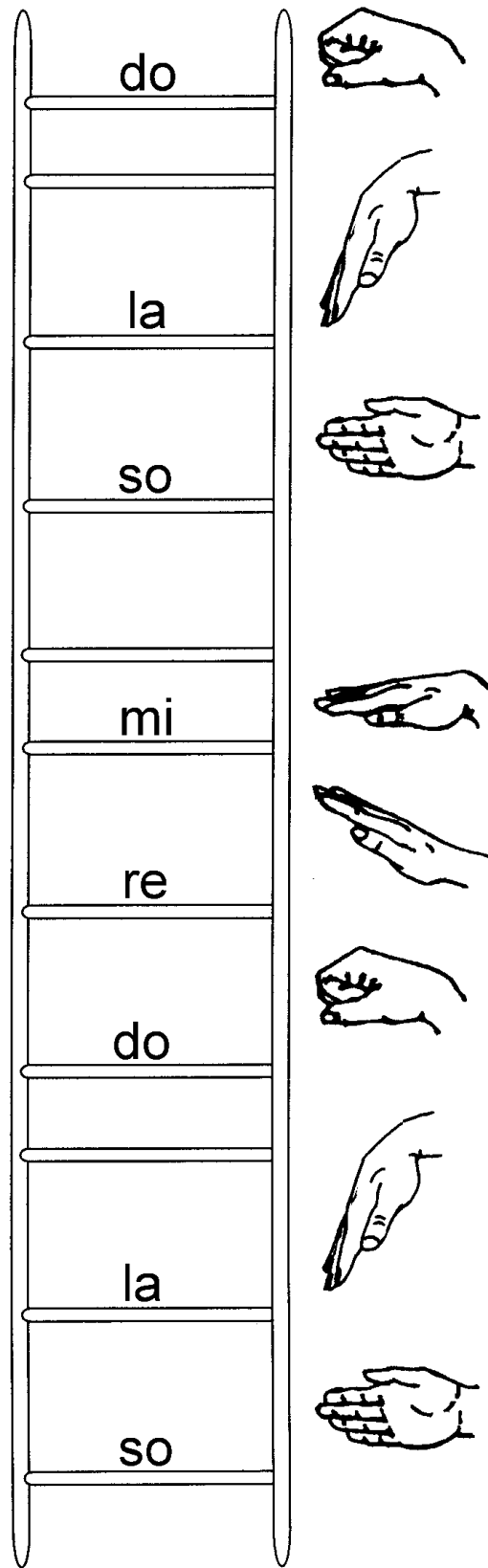
Teacher resource 2

Simple time note	Time name	Stick notation
	ta	
	ti-ti	∩
	za	Z
	tika-tika	∩∩
	ti-tika	∩∩
	tika-ti	∩∩
	ta-ah	∩
	za-ah	—
	ta-ah-ah-ah	○
	tim-ka	∩∩
	ka-tim	∩∩
	tum-ti	∩
	ti-tum	∩
	tri-o-la	∩∩
	syn-co-pa	∩ ∩
Compound time note	Time name	Stick notation
	ti-ti-ti	∩∩∩
	ta-ti	∩
	tim-ka-ti	∩∩∩
	zum	z

Degree of the scale	Solfa syllable Major	Solfa syllable Minor
1 st — tonic	<i>do</i>	<i>la</i>
2 nd — supertonic	<i>re</i>	<i>ti</i>
3 rd — mediant	<i>mi</i>	<i>do</i>
4 th — sub-dominant	<i>fa</i>	<i>re</i>
5 th — dominant	<i>so</i>	<i>mi</i>
6 th — sub-mediante	<i>la</i>	<i>fa</i>
7 th — leading note	<i>ti</i>	<i>so</i> (raised) <i>si</i>
8 th — upper tonic	<i>do</i>	<i>la</i>

Tone ladder with hand signs

Teacher resource 3



Notes for *Reclaiming the Spirit*

Teacher resource 4

Background information

Reclaiming the Spirit was composed for the performance group *Perihelion* as part of a composer-residency at the University of Queensland, Australia. *Reclaiming the Spirit* reflects aspects of nature, particularly the sounds of the Australian landscape, through ‘birdcalls’ and didgeridoo-like sounds produced by the cello. A folk music element is introduced by the viola’s fiddle-like jig and the composer uses her own creation, the harmonic whirly, to create celestial harmonic melodies.

A guide for listening to the music

The piece opens with sounds of bird calls imitated by the cello’s falling slides (harmonic glissandi), coupled with clarinet and viola freely playing their own ‘bird calls’. A bed of ocean-wave sounds played on the rainstick or keyboard synthesizer supports these, following the cello line.

The cello and synthesizer introduce a drone on G and a theme emerges from the viola ‘freely and lyrically’, doubled by the cello. With a tonal centre of G, the melody has a modal flavour. This melody leads into the cello’s ‘earthy and rich’ bowing that emulates the sound of a didgeridoo. See Figures 1(a), 1(b) and 1(c). Using open strings on D and G, this figure acts as an ostinato.

Figure 1(a) Didgeridoo ostinato rhythm for classroom instruments



Figure 1(b) Didgeridoo bowing for cello

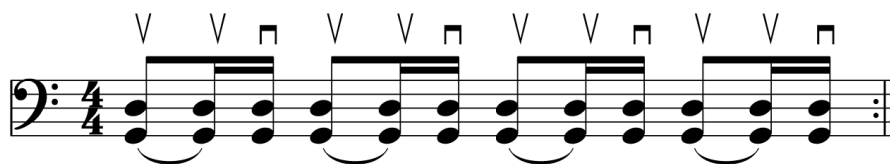
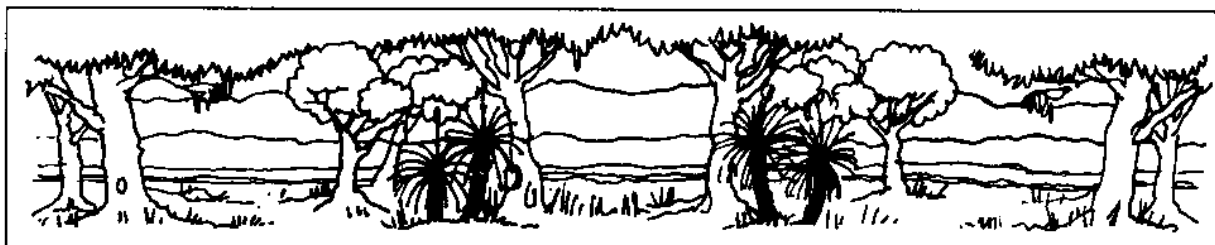
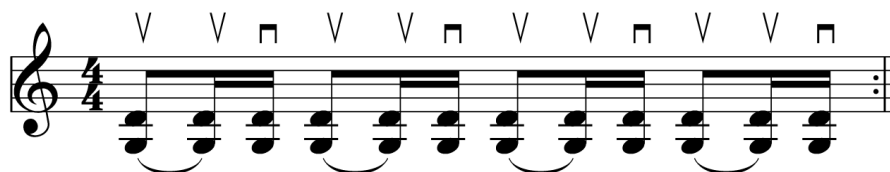


Figure 1(c) Didgeridoo bowing for violin

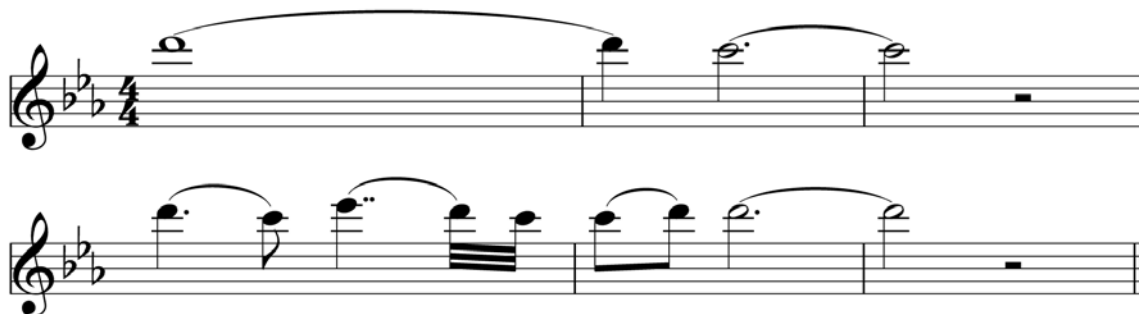


Notes for *Reclaiming the Spirit* (continued)

Teacher resource 4

Over this ostinato, the clarinet begins a high-pitched, flowing melody (see Figure 2). This section is reminiscent of Ravel's *Bolero* in its use of ostinato and flowing woodwind melody.

Figure 2 - Clarinet melody



While the cello ostinato continues, the other instruments embark on a series of held, swelled notes played at random. The composer's instruction is to create 'light rays' of overlapping sound through 'pure sustains'. A simple, jig-like viola melody then enters, to be played 'with a dancing folk spirit' (see Figure 3).

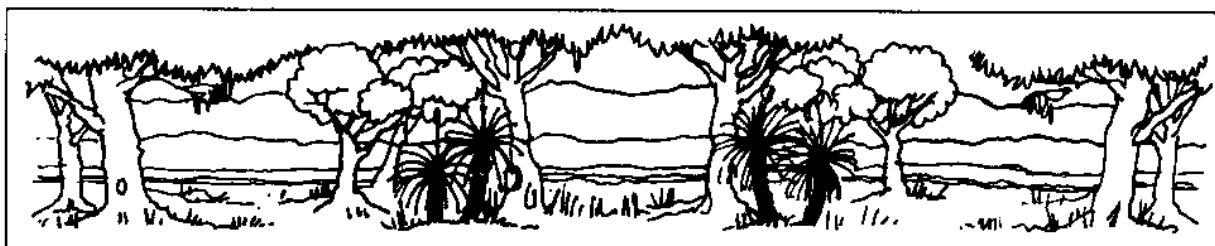
Figure 3 - Jig Melody



'Light rays' enter as before while cello and viola continue the jig. Eventually the viola and cello end their dance, the cello holding a drone C and the viola playing 'light rays'. The harmonic whirly then begins. This section brings the piece to a close with the whirly playing a beautiful melody above a bed of sound.

Harmonic whirlies

Harmonic whirlies are pieces of corrugated plastic tubing of different lengths and diameters found throughout the world in various guises, from children's toys to musical instruments. The basic playing technique involves whirling them through the air at various speeds to create celestial-sounding harmonic music. The faster they are whirled, the higher the pitch



Notes for *Reclaiming the Spirit* (continued)

Teacher resource 4

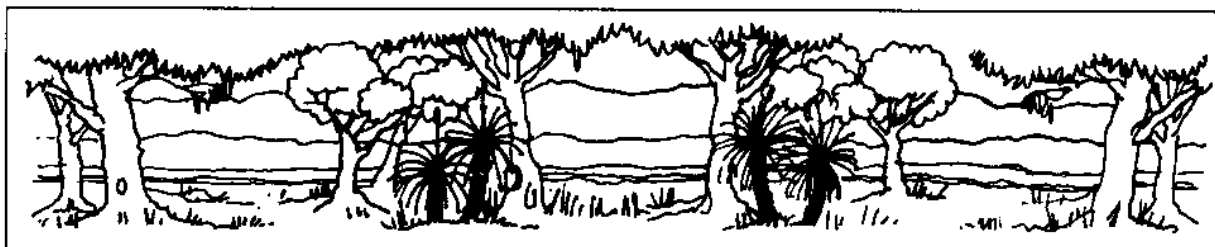
Harmonic whirlies are created and manufactured by Sarah Hopkins and are readily available, individually and in sets. They come with a comprehensive information booklet explaining how to play them, together with a range of activities for individuals and groups.

Suggested activities

1. Listen to a recording of *Reclaiming the Spirit* and discuss the different sounds and ideas that Sarah Hopkins has used, and what the sounds represent.
2. Learn the *Jig Song*. Practise walking the beat in a circle while singing the song
3. Create a dance routine to accompany the song.
4. Identify the cello didgeridoo-like drone ostinato that accompanies the jig. Perform a simplified ostinato accompaniment on tuned percussion instruments while singing the *Jig Song*, or play the rhythm on claves.
5. Identify the passages in the music where the musicians are improvising, using a given tone set, to create meditative sustains, described by the composer as 'sonic light rays'.
6. Improvise meditative sustains using voice, recorders, tuned percussion capable of sustaining the sound. Use notes of the pentatonic scale and sustain each pitch for approximately four beats. The didgeridoo-like drone from the previous activity could be used to accompany the melodies.
7. Learn and perform the simple three-part arrangement of the jig theme. See Figure 4.

Figure 4 - Jig arrangement

Source: The activities for *Reclaiming the Spirit* have been borrowed from the Musica Viva In Schools *Perihelion* Teaching Kit. Printed with kind permission of Musica Viva In Schools. Sarah Hopkins for music examples and selective text from *Reclaiming the Spirit* composed by Sarah Hopkins, 1993.



Directions for the games **Teacher resource 5**

Long Legged Sailor

Singing game

Have you e - ver, e - ver, e - ver in your long leg - ged life,
Seen a long leg - ged sai - lor with a long leg - ged wife?

- | | |
|--------------------------|--------------------------|
| Verse 2. No, I never... | Verse 3. Short legged... |
| Verse 4. No, I never... | Verse 5. Bow legged... |
| Verse 6. No I never... | Verse 7. One legged... |
| Verse 8. No, I never... | Verse 9. No legged... |
| Verse 10. No, I never... | |

Students stand facing a partner ready to play the clapping game.
Partners tap right hands and then clap their own hands.
Partners tap left hands and then clap their own hands.
Continue this clapping pattern, which is interrupted so that certain actions can be performed on the following words:

- | | |
|------------|-----------------------------------|
| - 'short' | hold hands a small distance apart |
| - 'long' | wide arm span |
| - 'sailor' | salute |
| - 'wife' | place hand on heart. |

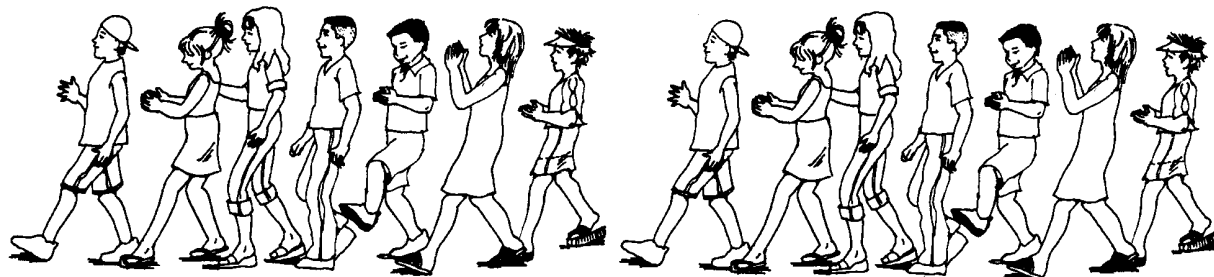
Substitute other movement words to replace 'step' and do appropriate actions.



All 'round the Brickyard

Singing game

All 'round the brick-yard, re - mem - ber me, I'm gon - na
step it, step it, step it, and a - re - mem - ber me.



Acknowledgments

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Boosey & Hawkes for material from Z. Kodaly, *Bicinia Hungarica*: revised English edition by G. Russell-Smith, 1968.

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Sarah Hopkins for music examples and selective text from *Reclaiming the Spirit* composed by Sarah Hopkins, 1993.

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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