

Pitch that rhythm



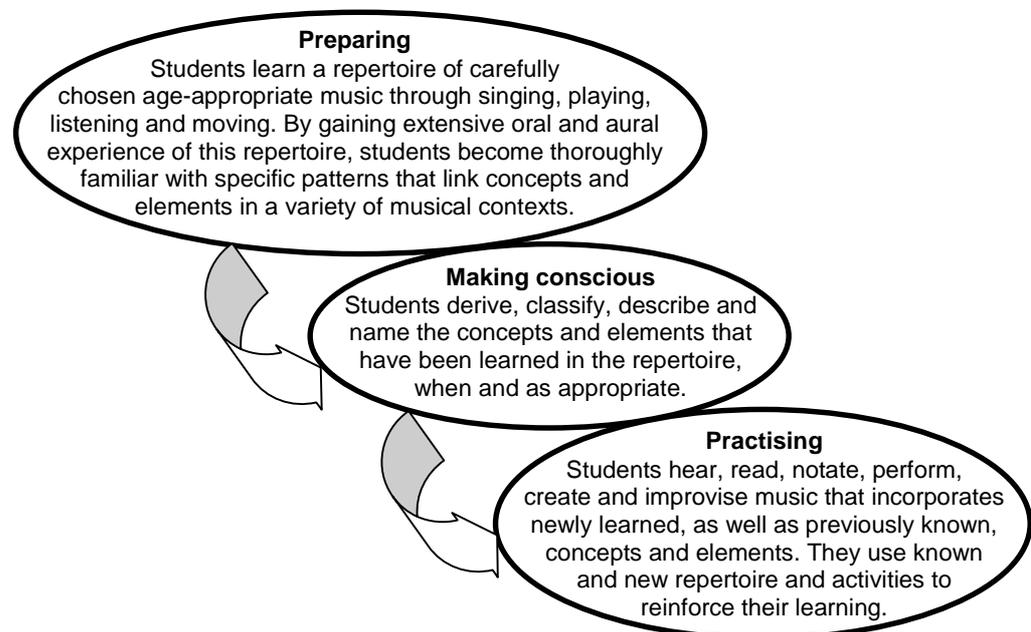
Strand
Music

Purpose

Students consolidate their understanding of pentatonic music, learn new rhythmic and melodic patterns and broaden their experience of harmonic relationships. They prepare for an end-of-term formal performance to demonstrate their ability to aurally analyse, sing, play, read and write music.

Overview

Activities in this module are based on a learner-centred approach and are intended for students who have been working with the musical concepts and elements of Level 4 for some time. For those students who are not yet ready to demonstrate Level 4 learning outcomes, the repertoire and activities in this module also provide opportunities to demonstrate Level 3 learning outcomes. 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 overviews 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 samples of planning that illustrate how the core content can be sequenced so that learning is cumulative and sequential. The time allocations in this module reflect timetabling arrangements in many Queensland schools.

- A **sample level overview** shows one way of organising the core content for Level 4 in a time frame of 40 hours over two years. Students will need to have acquired the skills and understandings of the concepts and elements indicated in the first year, and some of those indicated in the second year. Where more time is available, the level overview may be amended to provide for a wider range of musical contexts for students, and for expanded opportunities to engage in 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 second year given in the level overview. This sample overview is written for term 2 of a Year 7 program, where students have been working with Level 4 learning outcomes and core content since Year 6. It provides a summary for planning, showing teaching focuses and links to core content.
- **Ten 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 learning outcomes.

The times indicated in the lesson plans are suggested as guides for planning activities. They are included to enhance understanding of the purpose of the activity, to indicate the approximate time an activity warrants in relation to the lesson time as a whole, and to reinforce the need for inclusion of a variety of purposeful activities. They also reflect what is considered appropriate in a well-paced lesson that will hold student interest in the upper primary school. When using the lesson plans, adjust the time allocations and activities to suit the needs, interests and abilities of your students. This may involve spreading the activities over two lessons.

Links to 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 identifying sounds in words; identifying structural conventions of written texts; focused listening; and reading and performing text with expressive elements. Numeracy links include number sense and number order within a larger sequence; sequencing patterns in time; simple patterns involving numbers; fractions and subdivisions as applied to beat; visual recognition of metre and the performance of a variety of rhythms on specified numbers of beats. Lifeskills links include identifying and developing individual talents and interests, developing aesthetic awareness and giving expression to ideas and feelings.

Some students with physical, hearing or vision impairment may need assistance with some activities within this module. Seek advice from their support teachers.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched the 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.

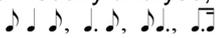
Core learning outcomes

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 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 Level 4 of the syllabus in addition to the core content from previous levels:

- | | |
|----------------------------|--|
| Rhythm and metre | <ul style="list-style-type: none">•  in simple time |
| Pitch and melody | <ul style="list-style-type: none">• <i>la</i> pentatonic scale• perfect 4th and perfect 5th intervals• treble clef notation — F, B_♭, E' |
| Part work | <ul style="list-style-type: none">• melodic canons up to four parts• rhythmic and melodic ostinatos and accompaniments• tonic–dominant relationships |
| Form and structure | <ul style="list-style-type: none">• dal segno• anacrusis |
| Tone colour | <ul style="list-style-type: none">• brass instruments• solo instruments and ensembles for a range of cultural and historical contexts |
| Expressive elements | <ul style="list-style-type: none">• accents• mezzo piano (mp), mezzo forte (mf) |

Sample Level 4 Overview (2 years)

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

	Level 4 — Year A (20 hours)	Level 4 — Year B (20 hours) Term 2 <i>Pitch that rhythm</i>
Rhythm and metre	<ul style="list-style-type: none"> • $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ • \downarrow, \updownarrow and \upupdownarrow in simple time • \updownarrow \downarrow, \downarrow \updownarrow and \downarrow in compound time • anacrusis • prepare \updownarrow \downarrow \updownarrow and \downarrow, \updownarrow in simple time • prepare \updownarrow 	<ul style="list-style-type: none"> • $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ • \downarrow, \updownarrow and \upupdownarrow in simple time • \updownarrow \downarrow, \downarrow \updownarrow and \downarrow in compound time • anacrusis • \updownarrow \downarrow \updownarrow and \downarrow, \updownarrow in simple time • \updownarrow
Pitch and melody	<ul style="list-style-type: none"> • extended <i>do</i> pentatonic scale • staff notation: pentatonic on treble staff using D, E, F, G, A, B, C', D' • major second, minor 3rd and major 3rd intervals • prepare <i>la</i> pentatonic scale 	<ul style="list-style-type: none"> • extended <i>do</i> pentatonic scale • <i>la</i> pentatonic scale • staff notation: pentatonic on treble staff using C, D, E, F, F#, G, A, B, B, B, C', D', E' • perfect 4th, perfect 5th intervals • prepare major pentachord (<i>do, re, mi, fa, so</i>) and minor pentachord (<i>la, ti, do, re, mi</i>) through repertoire
Part work	<ul style="list-style-type: none"> • canons in two and three parts • rhythmic and melodic ostinatos • descant and partner songs • rhythmic accompaniments 	<ul style="list-style-type: none"> • canons in two, three and four parts • rhythmic and melodic ostinatos • descant and partner songs • rhythmic accompaniments • <i>do-so, la-mi</i> accompaniments
Form and structure	<ul style="list-style-type: none"> • binary, ternary, rondo, verse-chorus, canon, question and answer phrase structures 	<ul style="list-style-type: none"> • first and second time endings and da capo al fine • dal segno
Tone colour	<ul style="list-style-type: none"> • woodwind instruments — solo and in combinations • percussion instruments — solo and in combinations 	<ul style="list-style-type: none"> • brass instruments — solo and in combinations • instrumental ensembles, including orchestral ensembles
Expressive elements	<ul style="list-style-type: none"> • staccato, legato, pp, ff, mp, mf, crescendo, diminuendo 	<ul style="list-style-type: none"> • pause, accents

Assessment

The following table provides examples of opportunities for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes in this module. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • sing <i>What shall we do with the drunken sailor?</i> in rhythm names while conducting in a two-beat pattern. The song includes  and  	<p>Do students:</p> <ul style="list-style-type: none"> • keep the beat steady throughout with the correct conducting pattern? • sing the song accurately in rhythm names?
<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 a rhythmic ostinato to accompany a song learned in class using  • improvise a melody, using notes from the <i>la</i> pentatonic scale. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> • checklists. 	<ul style="list-style-type: none"> • keep the beat steady throughout? • perform the improvisations accurately? • incorporate the given rhythm or note from the <i>la</i> pentatonic scale appropriately?
<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>	<p>Students may:</p> <ul style="list-style-type: none"> • perform a two-part arrangement of <i>Skip to my Lou</i> that incorporates singing and playing (see 'Teacher resource 1'). The melody uses  and  • discuss the performance and make suggestions for improvement or variation 	<p>Do students:</p> <ul style="list-style-type: none"> • sing and play the music accurately? • sing and play confidently and maintain individual parts? • pay attention to the expressive elements and incorporate them appropriately? • pay attention to others in the group, in terms of balance of dynamics, maintaining a unified mood and keeping a steady beat? • use appropriate musical vocabulary to discuss the performance? • identify aspects of the performance that worked well and understand why they were successful?
<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 <i>Ah, poor bird</i> in canon from memory, with tonic-dominant (<i>la-mi</i>) ostinato accompaniment • discuss the performance and make suggestions for improvement or variation. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> • checklists. 	<ul style="list-style-type: none"> • sing and play the music accurately? • sing and play confidently and maintain individual parts? • pay attention to the expressive elements and incorporate them appropriately? • pay attention to others in the group, in terms of balance of dynamics, maintaining a unified mood and keeping a steady beat? • use appropriate musical vocabulary to discuss the performance? • identify aspects of the performance that worked well and understand why they were successful?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<p>MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • write rhythmic patterns using ♪♪ ♪. and ♪ ♪ from teacher clapping • read staff notation when playing the two-part arrangement of <i>Skip to my Lou</i> 	<p>Do students:</p> <ul style="list-style-type: none"> • use signs and notes accurately (e.g. correct stem direction for notes on the staff)? • notate the music neatly and legibly? • read music notation accurately?
<p>MU 4.3 Students read and write short pieces of music containing Level 4 core content.</p>	<ul style="list-style-type: none"> • write music on treble staff, using notes from Middle C to E¹ • write rhythmic patterns from dictation using ♪. ♪ in simple time. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • teacher observation • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • annotated work samples. 	<ul style="list-style-type: none"> • use signs and notes accurately (e.g. correct stem direction for notes on the staff)? • notate the music neatly and legibly?

Background information

Repertoire

Repertoire selected for inclusion in this module has been chosen from a range of cultural and historical contexts for specific educational purposes that relate to the learning 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.

The suggested music can be supplemented or substituted with other repertoire at your discretion, based on the needs and interests of your 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.

Assessment

To assist you in making judgments about demonstrations of outcomes, see a sample class music profile in 'Teacher resource 7'. 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:

accompaniment	compound time	presto
anacrusis	improvisation	score
calypso	key signature	symphony
canon	ostinato	time signature

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

*Australian Broadcasting Commission 1991, *ABC Song Book*, ABC Books, Sydney.

*Australian Broadcasting Commission 1987, *Sing It*, ABC Books, Sydney.

*Bolkovac, E. & Johnson, J. 1992, *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. 1999, *The Kodaly Method I: Comprehensive Music Education*, 3rd edn, Prentice Hall, Upper Saddle River, New Jersey.

Choksy, L. 1999, *The Kodaly Method II: Folksong to Masterwork*, Prentice Hall, Upper Saddle River, New Jersey.

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

*Department of Education, Queensland 1987–1998, *Tune In: A Music Program for Primary Schools*, Levels 1 to 5, Brisbane.

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

*Locke, E. 1981, *Sail away: 155 American Folk Songs to Sing, Read and Play*, Boosey and Hawkes, New York.

Seeger, P. 1961, *American Favourite Ballads*, Oak Publications, New York.

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

Easily accessible sources for the repertoire in this module

Title	Source
<i>Ah, poor bird</i>	<i>150 Rounds for Singing and Teaching</i> , p. 2.
Beethoven, 'Ode to Joy', Theme from 4 th Movement, <i>Symphony No. 9</i> , Op. 125	<i>The Kodaly Context</i> , p. 264.
<i>Chairs to mend</i>	See 'Teacher resource 2'.
<i>Down the river—Vive l'amour</i>	Partner songs; see 'Teacher resource 3'.
<i>Four white horses</i>	<i>The Kodaly Context</i> , p. 233. <i>ABC Song Book</i> 1991.
<i>Hill and gully rider</i>	<i>Sail Away</i> , p. 30.
<i>L'il Liza Jane</i>	<i>Sing It</i> , p. 23.
<i>Land of the silver birch</i>	See 'Teacher resource 4'.
<i>Sailing on the ocean</i>	<i>The Kodaly Context</i> , p. 227.
<i>Skip to my Lou</i>	See 'Teacher resource 1'.
<i>Land of the silver birch</i>	<i>The Kodaly method I</i> , p. 231.
<i>What shall we do with the drunken sailor?</i>	<i>Tune In</i> , Level 5, p. 18.

Electronic

Audio recordings

ABC Song book recording, 1991.

Beethoven, Ludwig van, 'Ode to Joy', Theme from 4th Movement, *Symphony No. 9 in D minor*, Op. 125 (Choral Symphony), any recording.

Copland, Aaron, *Fanfare for the Common Man*, any recording.

Grainger, Percy, *Scotch Strathspey and Reel* from *Danny Boy: Songs and Dancing Ballads*, Philips CD 446 6572. There are several other recordings available.

Mozart, W.A., *Concerto for Horn and Orchestra No. 2 K.417*, 3rd movement, any recording.

Sousa, J.P., *The Stars and Stripes Forever*, any recording.

Websites

(This website was accessed in March 2002.)

Shirk, Cynthia M. K–12 Resources for Musical Educators.

www.isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html

Sample Term Overview — Weeks 1 to 3

Term 2	Week 1	Week 2	Week 3
Prepare	♩. ♩; <i>do–low so</i> bass part	♩. ♩	♩. ♩
Make conscious		<i>do–low so</i> bass part	
Practise	♩♩; <i>la</i> tonality	<i>do–low so</i> as perfect 4 th interval; ♩♩♩	<i>do–low so</i> bass part; <i>do</i> pentatonic scale
Rhythmic development	<i>Chairs to mend</i> — conduct in preparation for ♩. ♩ <i>What shall we do with the drunken sailor?</i> — practise ♩♩	<i>Chairs to mend</i> — prepare ♩. ♩; identify words matching ostinato <i>Hill and gully rider</i> — practise ♩♩♩	<i>Chairs to mend</i> — conduct; prepare ♩. ♩; derive number of beats in the ostinato
Instrumental work	<i>Skip to my Lou</i> — learn first part and hear second part	<i>Skip to my Lou</i> — play first part while hearing <i>do–low so</i> bass part	<i>Skip to my Lou</i> — practise <i>do–low so</i> bass part; play two parts
Melodic development	<i>What shall we do with the drunken sailor?</i> — sing <i>Skip to my Lou</i> — prepare <i>do–low so</i> bass part in instrumental work <i>Chairs to mend</i> — sing	<i>Skip to my Lou</i> — make conscious <i>do–low so</i> bass part	<i>Skip to my Lou</i> — practise <i>do–low so</i> bass part in instrumental work
Part work	<i>Chairs to mend</i> — sing in canon	<i>Skip to my Lou</i> — play first part as teacher plays second part <i>Chairs to mend</i> — perform ostinato	<i>Chairs to mend</i> — perform rhythmic ostinato <i>Skip to my Lou</i> — play two parts
Listening	Grainger, <i>Scotch Strathspey and Reel</i> — listen	Grainger, <i>Scotch Strathspey and Reel</i> — listen <i>Four white horses</i> (calypso-style folk song) — listen actively; discuss calypso style of syncopated rhythms and cultural origins	Mozart, <i>Horn Concerto No. 2</i> , 3 rd movement — listen Copland, <i>Fanfare for the Common Man</i> — listen and identify instrument families, title and composer
Games	Freeze game		<i>Four white horses</i> — game; learn the clapping actions
Repertoire	<i>Skip to my Lou</i> — play on instruments; prepare <i>do–low so</i> bass part <i>Chairs to mend</i> — prepare ♩. ♩; conduct; sing in canon <i>What shall we do with the drunken sailor?</i> — practise ♩♩ and <i>la</i> tonality Grainger, <i>Scotch Strathspey and Reel</i> — listen; recognise <i>What shall we do with the drunken sailor?</i> tune	<i>Four white horses</i> — listen; discuss <i>Skip to my Lou</i> — make conscious <i>do–low so</i> bass part <i>Hill and gully rider</i> — practise ♩♩♩ <i>Chairs to mend</i> — prepare ♩. ♩ Grainger, <i>Scotch Strathspey and Reel</i> — listen	<i>Skip to my Lou</i> — practise <i>do–low so</i> bass part; part work <i>Chairs to mend</i> — conduct; prepare ♩. ♩ <i>Four white horses</i> — learn actions Copland, <i>Fanfare for the Common Man</i> — listen and identify elements Mozart, <i>Horn Concerto No. 2</i> , 3 rd movement — listen

Sample Term Overview — Weeks 4 to 7

Term 2	Week 4	Week 5	Week 6	Week 7
Prepare				<i>la–low mi</i> bass part
Make conscious	♪ ♪			
Practise	<i>do–low so</i> bass part; compound time	♪ ♪, ♪ ♪ ♪; <i>do–low so</i> bass part; anacrusis	<i>do–low so</i> bass part; <i>la</i> pentatonic scale	<i>low mi–la</i> as perfect 4 th interval; ♪ ♪; ♪ ♪ ♪; <i>do–low so</i> bass part
Rhythmic development	<i>Chairs to mend</i> — name and written symbols of new rhythm <i>Skip to my Lou</i> — improvise rhythm <i>Down the river–Vive l’amour</i> — compound time	<i>Chairs to mend</i> — practise ♪ ♪ <i>Land of the silver birch</i> — practise ♪ ♪ ♪	<i>Ah, poor bird</i> — conduct <i>Skip to my Lou</i> — improvise rhythm	<i>Chairs to mend</i> — practise ♪ ♪ <i>Land of the silver birch</i> — practise ♪ ♪ ♪
Instrumental work	<i>Down the river–Vive l’amour</i> — play as partner songs <i>Skip to my Lou</i> — play two parts; practise <i>do–low so</i> bass part		<i>Skip to my Lou</i> — play two parts <i>Chairs to mend</i> — play <i>do–low so</i> ostinato	<i>Chairs to mend</i> — play rhythmic and melodic accompaniment
Melodic development	<i>Skip to my Lou</i> — practise <i>do–low so</i> bass part	<i>Chairs to mend</i> — practise <i>do–low so</i> bass part	<i>Ah, poor bird</i> — sing <i>Skip to my Lou</i> and <i>Chairs to mend</i> — practise <i>do–low so</i> ostinato <i>What shall we do with the drunken sailor?</i> — sing	<i>Ah, poor bird</i> — sing; prepare <i>la–low mi</i> bass part <i>Chairs to mend</i> — practise <i>do–low so</i> bass part
Part work	<i>Down the river–Vive l’amour</i> — play as partner songs <i>Skip to my Lou</i> — play in two parts	<i>Chairs to mend</i> — sing <i>do–low so</i> melodic ostinato <i>The canoe song</i> — melodic ostinato	<i>Skip to my Lou</i> — play parts <i>Chairs to mend</i> — play parts	<i>Ah, poor bird</i> — sing in canon, in two parts and then four parts <i>Chairs to mend</i> — perform in parts
Listening	Copland, <i>Fanfare for the Common Man</i> — identify title, composer and brass instruments	Beethoven, ‘Ode to Joy’ from <i>Symphony No. 9</i> , 4 th movement — listen	Beethoven, ‘Ode to Joy’ — listen; identify theme, sections and instruments	Sousa, <i>The Stars and Stripes Forever</i> — listen
Games	<i>Four white horses</i> — game; practise clapping actions	<i>Four white horses</i> — game; progress around group	<i>Four white horses</i> — game; progress around group	<i>Four white horses</i> — game; progress around the circle
Repertoire	<i>Skip to my Lou</i> — practise <i>do–low so</i> bass part; improvise rhythm <i>Chairs to mend</i> — make conscious ♪ ♪ <i>Four white horses</i> — game; practise actions Copland, <i>Fanfare for the Common Man</i> — listen; identify elements <i>Down the river and Vive l’amour</i> — play	<i>Chairs to mend</i> — practise ♪ ♪; practise <i>do–low so</i> bass part <i>Four white horses</i> — game <i>The canoe song</i> — part work; practise ♪ ♪ ♪ Beethoven, ‘Ode to Joy’ — listen	<i>Ah, poor bird</i> — sing new song <i>Four white horses</i> — game <i>Skip to my Lou</i> — practise <i>do–low so</i> bass part; improvise rhythm <i>Chairs to mend</i> — practise <i>do–low so</i> bass part Beethoven, ‘Ode to Joy’ — listen; identify tune	<i>Ah, poor bird</i> — canon; prepare <i>la–low mi</i> bass part; conduct <i>Land of the silver birch</i> — practise ♪ ♪ ♪ <i>Four white horses</i> — game <i>Chairs to mend</i> — ♪ ♪; practise <i>do–low so</i> bass part Sousa, <i>Stars and Stripes Forever</i> — listen

Sample Term Overview — Weeks 8 to 10

Term 2	Week 8	Week 9	Week 10
Prepare			
Make conscious	<i>la–low mi</i> bass part		
Practise	<i>la–mi, mi–la</i> intervals; ♪♪, ♪♪♪	<i>do–low so</i> and <i>do–low so</i> bass part; <i>la–low mi</i> ; <i>la–low mi</i> bass part; ♪♪, ♪♪♪, ♪♪♪	All elements performed in ensemble performance
Rhythmic development	<i>L'il Liza Jane</i> — practise ♪♪♪ and ♪♪ Beethoven, 'Ode to Joy' — practise ♪♪	<i>Chairs to mend</i> — conduct in a four-beat pattern and write rhythmic pattern <i>Sailing on the ocean</i> — practise ♪♪♪ ♪♪♪ ♪♪♪	Ensemble performance
Instrumental work	<i>Ah, poor bird</i> — play <i>la–low mi</i> bass part	<i>Chairs to mend</i> — play <i>do–low so</i> bass part <i>Skip to my Lou</i> — play <i>do–low so</i> bass part <i>Ah, poor bird</i> — play <i>la–low mi</i> bass part	
Melodic development	<i>Ah, poor bird</i> — make conscious <i>la–low mi</i> bass part <i>L'il Liza Jane</i> — sing; practise solfa	<i>Chairs to mend</i> — sing <i>so–low so</i> bass part <i>Skip to my Lou</i> — sing <i>do–low so</i> bass part <i>Ah, poor bird</i> — sing <i>la–low mi</i> bass part	
Part work	<i>Ah, poor bird</i> — play <i>la–low mi</i> bass part	<i>Chairs to mend</i> — sing or play bass part to accompany teacher's playing <i>Skip to my Lou</i> — sing or play bass part to accompany teacher's playing <i>Ah, poor bird</i> — sing or play bass part to accompany teacher's playing	
Listening	Beethoven, 'Ode to Joy' — listen Sousa, <i>The Stars and Stripes Forever</i> — listen; identify brass instruments	Beethoven, 'Ode to Joy' — listen and complete worksheet	
Games	<i>Four white horses</i> — game		
Repertoire	<i>Ah, poor bird</i> — make conscious <i>la–low mi</i> bass part <i>L'il Liza Jane</i> — sing; practise solfa and ♪♪♪ <i>Four white horses</i> — play complete game with recording Beethoven, 'Ode to Joy' — listen Sousa, <i>The Stars and Stripes Forever</i> — listen; identify brass instruments	<i>Skip to my Lou</i> — sing or play bass part <i>Chairs to mend</i> — sing or play bass part; practise ♪♪; conduct; write <i>Ah, poor bird</i> — sing or play bass part Beethoven, 'Ode to Joy' — listen; complete worksheet	Ensemble performances: <ul style="list-style-type: none"> • <i>Skip to my Lou</i> • <i>Chairs to mend</i> • <i>Ah, poor bird</i>

Activities: Sample lesson plans

Week 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Students listen to some of <i>Scotch Strathspey and Reel</i> as they enter the room. They silently observe the composer's name written on the board. Greeting. Teacher asks the students to name a familiar tune they heard in the recording (<i>What shall we do with the drunken sailor?</i>). Teacher claps the rhythmic pattern shown below. Students echo-clap and say rhythm $\frac{4}{4}$ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
Sing: <i>What shall we do with the drunken sailor?</i>	Rhythmic development: practise ♩ ♩ and <i>la</i> tonality	5	<ul style="list-style-type: none"> Students sing <i>What shall we do with the drunken sailor?</i> and keep the beat. Students sing some verses in known rhythm names and conduct in a two-beat pattern. Individuals or small groups sing the verses; the whole class sings the chorus.
Play freeze game	Fun; social skills	7	<ul style="list-style-type: none"> Freeze game — when the music stops, students make the shape of rhythms (ta, too-oo, ti-ti, tika-tika, za).
Play instruments: <i>Skip to my Lou</i>	Learn to play a familiar song on instrument; prepare <i>do-low</i> so bass part	12	<ul style="list-style-type: none"> Students analyse the <i>Skip to my Lou</i> score (two parts, <i>do</i> = G) for phrases (4); form (A B A C); key signature (G major); time signature ($\frac{2}{4}$); parts (2) and tone set in letter names. Students learn first part, paying attention to technique, phrasing, expressive elements and accuracy: mark phrases; clap the rhythm; sing in letter names; sing in letter names while practising the recorder fingerings silently on recorder, then play aloud. Teacher plays second part on keyboard as students play first part.
Sing in canon and conduct: <i>Chairs to mend</i>	Part work: sing in canon; rhythmic development: prepare ♩ ♩	5	<ul style="list-style-type: none"> Students sing <i>Chairs to mend</i> in unison and in three-part canon (<i>do</i> = F, starting on C'). In groups of three, students take turns singing in canon, paying attention to expressive elements as the rest of the students conduct in a four-beat pattern.

Teaching considerations

Resources needed for this lesson: CD or tape-recorder and recording of *Scotch Strathspey and Reel*. See 'Teacher resource 1' for the score of *Skip to my Lou*. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than seen as separate or isolated exercises.

Opportunities for gathering evidence

- Observation of students singing *Chairs to mend*.
- Observation of students' visual analysis of the score of *Skip to my Lou*.
- Observation of students conducting the beat.
- Focused analysis of selected students singing *What shall we do with the drunken sailor?* in rhythm names, while conducting.

Week 2

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Students listen to some of <i>Scotch Strathspey and Reel</i> as they enter the room. They silently observe the title and the composer's name written on the board. Greeting. Teacher and students sing intervals <i>do–low so</i> (perfect 4th) and <i>low so–do</i> (perfect 4th) as teacher points to tone ladder (<i>do</i> = G).
Analyse score: <i>Skip to my Lou</i>	Melodic development: make conscious <i>do–low so</i> bass part	8	<ul style="list-style-type: none"> Students hum <i>Skip to my Lou</i> as teacher plays <i>do–low so</i> bass part note accompaniment on keyboard. Without looking at the score, students identify how many different bass notes were played (2) and where the bass part note changes occurred. Students derive solfa of the two bass notes (<i>do</i> and <i>low so</i>). Students derive letter names of the two bass notes (G and D). Students look at the score and identify <i>do–low so</i> bass notes in the score (second part, G and D).
Play instruments: <i>Skip to my Lou</i>	Melodic development: hear <i>do–low so</i> bass part	4	<ul style="list-style-type: none"> Students play first part of <i>Skip to my Lou</i> while the teacher plays the second part. Individual students play first part of <i>Skip to my Lou</i> while the teacher plays the second part.
Clap ostinato: <i>Chairs to mend</i>	Rhythmic development: prepare ♩ ♪	7	<ul style="list-style-type: none"> Students identify <i>Chairs to mend</i> from teacher's playing or humming (<i>do</i> = F, starting on C'). Teacher sings <i>Chairs to mend</i> in words while clapping the following rhythmic ostinato: ♩ ♪ ♪ : Students identify the words matching the ostinato as 'chairs to mend' (second bar). Students clap ostinato, inner-hearing the words 'chairs to mend' as teacher sings the song.
Sing: <i>Hill and gully rider</i>	Rhythmic development: practise ♩ ♪ ♪	3	<ul style="list-style-type: none"> Students sing <i>Hill and gully rider</i>, clapping the rhythm. Students sing the song in rhythm names, clapping the rhythm.
Listen: <i>Four white horses</i>	Listen actively	7	<ul style="list-style-type: none"> Students listen to recording of <i>Four white horses</i>. Teacher and students discuss calypso style music and cultural origins of the music. They observe the lively rhythms.

Teaching considerations

Resources needed for this lesson: CD or tape-recorder and recording of *Scotch Strathspey and Reel*. See 'Teacher resource 5' for an illustration of a tone ladder. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as separate or isolated exercises.

Opportunities for gathering evidence

- Focused analysis of students' identification of the number, location, solfa and letter names of bass notes.
- Observation of individual students playing *Skip to my Lou*.

Week 3

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Students listen to some of <i>Horn Concerto No. 2</i>, 3rd movement as they enter the room. They silently observe the title and the composer's name written on the board. Greeting. Teacher and students sing descending extended <i>do</i> pentatonic scale, as indicated on the tone ladder, with hand signs: <i>do-la-so-mi-re-do-low la-low so-low la-do</i> (<i>do</i> = G).
Play instruments: <i>Skip to my Lou</i>	Melodic development: practise <i>do-low so</i> bass part	9	<ul style="list-style-type: none"> Students recall <i>do-low so</i> bass part in <i>Skip to my Lou</i>. Students learn <i>Skip to my Lou</i> second part: clap rhythm; sing in solfa; sing in letter names; play silently while singing letter names and then play aloud. Teacher plays first part while students play second part, and then teacher and students swap parts. One group of students plays first part, while another group plays the second part. Teacher chooses individuals to play first and second parts. Students play second part on a variety of instruments, both at written pitch and an octave below.
Sing, clap and play: <i>Chairs to mend</i>	Rhythmic development: prepare ♩ ♪	9	<ul style="list-style-type: none"> Teacher claps ♩ ♪ ♪ : and students identify the pattern as the rhythmic ostinato used in <i>Chairs to mend</i>. Students sing <i>Chairs to mend</i> in unison. Students recall the words of the ostinato — 'chairs to mend'. Students clap rhythmic pattern of ostinato repeatedly while inner-hearing the words of the ostinato. One group of students sings <i>Chairs to mend</i> while the other group claps the ostinato, and then the groups swap parts. One student plays the rhythm of the ostinato on the recorder using the note F, while the class sings and conducts in $\frac{4}{4}$ time. Students derive number of beats in the ostinato.
Play game: <i>Four white horses</i>	Learn clapping actions	7	<ul style="list-style-type: none"> Students form groups of four and learn the three clapping actions while singing <i>Four white horses</i>.
Listen: <i>Fanfare for the Common Man</i>	Listen actively	4	<ul style="list-style-type: none"> Students listen to Copland, <i>Fanfare for the Common Man</i> and discuss the title, the composer and the instrument families (brass and percussion).

Teaching considerations

Resources needed for this lesson: CD or tape-recorder and recording of Mozart's *Horn Concerto No. 2*, 3rd movement and *Fanfare for the Common Man*. See 'Teacher resource 1' for the score of *Skip to my Lou*, 'Teacher resource 2' for the score of *Chairs to mend*, 'Teacher resource 5' for an illustration of a tone ladder and 'Teacher resource 6' for the instructions for the game. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as separate or isolated exercises.

Opportunities for gathering evidence

- Focused analysis of some students playing *Skip to my Lou* on instruments.
- Observation of students' aural and visual analysis of the beat when conducting.
- Focused analysis of individual students playing ostinato on recorder.

Week 5

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Students listen to some of 'Ode to Joy' as they enter the room. They silently observe the title and the composer's name written on the board. Greeting. Teacher claps and says the rhythmic pattern: $\frac{4}{4}$ ♩. ♩ ♩ ♩ ♩. ♩ ♩ Students echo-clap and say the rhythm.
Write: <i>Chairs to mend</i>	Rhythmic development: practise ♩. ♩	8	<ul style="list-style-type: none"> Students clap the rhythmic ostinato for <i>Chairs to mend</i>. Students recall the new rhythm ♩. ♩ ('tum-ti'). Students write the rhythmic ostinato from <i>Chairs to mend</i> from memory: $\frac{4}{4}$ ♩. ♩ ♩ : Teacher checks the students' books for accuracy.
Sing: <i>Chairs to mend</i>	Melodic development: practise ostinato <i>low so-do-do</i>	7	<ul style="list-style-type: none"> Teacher sings melodic ostinato to <i>Chairs to mend</i>: $\frac{4}{4}$ ♩ ♩ ♩ : , while conducting in a four-beat pattern. <i>low so-do-do</i> Teacher explains that the ostinato begins with an anacrusis. Teacher emphasises the downbeat in the conducting pattern. Students sing and conduct the melodic ostinato. Teacher sings <i>Chairs to mend</i> while students continue to sing and conduct the melodic ostinato.
Play game: <i>Four white horses</i>	Learn progression	8	<ul style="list-style-type: none"> Groups of four students perform clapping actions and progress around group while singing <i>Four white horses</i>.
Sing melodic ostinato and conduct: <i>Land of the silver birch</i>	Part work: practise: ♩ ♩ ♩	6	<ul style="list-style-type: none"> Students sing <i>Land of the silver birch</i> while conducting in a four-beat pattern. Students sing the song in rhythm names while conducting. Students sing the song while a small group sings the last phrase as an ostinato. One student sings the song while another student sings the ostinato.

Teaching considerations

Resources needed for this lesson: CD or tape-recorder and a recording of 'Ode to Joy' theme from *Symphony No. 9*, 4th movement. See 'Teacher resource 4' for the score of *Land of the silver birch* and 'Teacher resource 6' for instructions for the game. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as separate or isolated exercises.

Opportunities for gathering evidence

- Focused analysis of students' written notation.
- Observation of students' aural and visual analysis of the beat when conducting.
- Observation of individuals and groups singing *Land of the silver birch* with the melodic ostinato.

Week 6

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Students listen to some of 'Ode to Joy' as they enter the room. They silently observe the title and the composer's name written on the board. Greeting. Teacher and students sing the ascending and descending <i>la</i> pentatonic scale with hand signs (<i>la</i> = D).
Sing: <i>Ah, poor bird</i>	Learn new song	5	<ul style="list-style-type: none"> Students listen to teacher singing <i>Ah, poor bird</i> (starting pitch = D) and identify the number of phrases (2). Students recognise the sound of <i>la</i> tonality. Students sing <i>Ah, poor bird</i>, attending to breathing, posture, diction, phrasing, and dynamics. Students sing the song in groups and pairs. Individuals sing the song. Individuals conduct in a four-beat pattern while other students sing.
Play game: <i>Four white horses</i>	Practise progression	7	<ul style="list-style-type: none"> Groups of four students in full circle perform clapping actions and progress around group while singing <i>Four white horses</i>.
Play instruments: <i>Skip to my Lou</i> and <i>Chairs to mend</i>	Practise <i>do–low so</i> bass part	8	<ul style="list-style-type: none"> Students play <i>Skip to my Lou</i> in two parts. Individuals improvise own rhythms for the bass notes. Students play <i>Chairs to mend</i> melodic ostinato at pitch on recorders, and an octave lower on other instruments (e.g. xylophone) while the teacher plays the song on keyboard: $\frac{4}{4} \quad \text{♩} \quad \quad \text{♩} \quad \quad \text{♩} \quad \quad \text{♩} \quad :$ <p style="text-align: center;">C F F</p>
Listen: 'Ode to Joy'	Listen actively	8	<ul style="list-style-type: none"> Students listen to Beethoven's 'Ode to Joy' and identify: <ul style="list-style-type: none"> the main theme sections (how many times the main theme is performed) the stringed instruments that play the first section the woodwind and stringed instruments that play the second section the stringed instruments that join in for the third section the sections of the orchestra that join in for the fourth section (fourth playing of the main theme) the percussion instruments that can be heard in the fourth section.

Teaching considerations

Resources needed for this lesson: CD or tape-recorder and recording of 'Ode to Joy'. See 'Teacher resource 6' for instructions for the game. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as separate or isolated exercises.

Opportunities for gathering evidence

- Focused analysis of individuals and groups singing *Ah, poor bird*.
- Observation of students playing *Skip to my Lou* and *Chairs to mend*.
- Observation of students' aural analysis of the beat when conducting.
- Observation of students' identification of the main theme, sections and instruments in 'Ode to Joy'.

Week 7

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Students listen to some of <i>The Stars and Stripes Forever</i> as they enter the room. They silently observe the title and the composer's name written on the board. Greeting. Teacher and students sing intervals <i>la–low mi</i> (perfect 4th) and <i>low mi–la</i> (perfect 4th) as teacher points to the tone ladder (<i>la = D</i>).
Sing: <i>Ah, poor bird</i>	Melodic development: prepare <i>la–low mi</i> bass part	2	<ul style="list-style-type: none"> Students sing <i>Ah, poor bird</i> as teacher plays <i>la–low mi</i> bass part note accompaniment on chime bars, glockenspiel, xylophone or keyboard (<i>la = D</i>).
Sing in canon: <i>Ah, poor bird</i>	Part work; sing musically; prepare for <i>la–low mi</i> bass part	5	<ul style="list-style-type: none"> Students sing <i>Ah, poor bird</i> in two-part and four-part canon with expressive elements. Teacher and students then sing in two-part canon. Students divide into four groups and sing <i>Ah, poor bird</i> in four-part canon. Four individual students then sing <i>Ah, poor bird</i> four-part canon as individuals conduct in a four-beat pattern.
Sing: <i>Land of the silver birch</i>	Rhythmic development: practise ♪ ♪ ♪	3	<ul style="list-style-type: none"> Students sing <i>Land of the silver birch</i>. Students sing the song in rhythm names. Students conduct in a four-beat pattern as they sing.
Play game: <i>Four white horses</i>	Learn complete game	10	<ul style="list-style-type: none"> Groups of four students in full circle perform clapping actions. They progress around the group and around the full circle.
Play instruments: <i>Skip to my Lou</i> and <i>Chairs to mend</i>	Practise songs on instrument; melodic development: practise ♪ ♪ and <i>do–low so</i> bass part	9	<ul style="list-style-type: none"> Students divide into three groups. Group 1 sings <i>Chairs to mend</i>, Group 2 plays rhythmic ostinato on instruments and Group 3 plays melodic ostinato on instruments. Teacher may add a fourth group that improvises its own rhythm for the melodic ostinato.

Teaching considerations

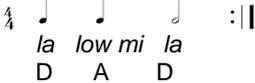
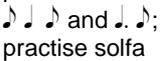
Resources needed for this lesson: CD or tape-recorder and recording of *The Stars and Stripes Forever*. See 'Teacher resource 4' for the score of *Land of the silver birch*, 'Teacher resource 5' for an illustration of a tone ladder and 'Teacher resource 6' for instructions for the game. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as separate or isolated exercises.

Opportunities for gathering evidence

- Focused analysis of individuals and groups singing *Ah, poor bird*.
- Focused analysis of individual and group ostinatos.
- Observation of individuals and groups improvising rhythms.
- Observation of students' aural and visual analysis of the beat when conducting.
- Observation of groups of students singing *Land of the silver birch*.

Week 8

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Students listen to some of <i>The Stars and Stripes Forever</i> as they enter the room. They silently observe the title and the composer's name written on the board. Greeting. Teacher and students sing intervals <i>la–low mi</i> (perfect 4th) and <i>low mi–la</i> (perfect 4th) as teacher points to the tone ladder (<i>la</i> = D).
Sing and analyse: <i>Ah, poor bird</i>	Melodic development: make conscious <i>la–low mi</i> bass part	10	<ul style="list-style-type: none"> Students hum <i>Ah, poor bird</i> (starting on D) as teacher plays <i>la–low mi</i> bass part accompaniment notes on keyboard or other instrument (D–A–D):  Students identify how many different bass notes were played (2) and where the note changes occurred. Students recognise that the pattern of the bass notes is an ostinato. Students derive solfa of the two bass notes, <i>la</i> and <i>low mi</i>. Students learn letter names of the bass notes (D and A). Students sing <i>Ah, poor bird</i> with expressive elements as teacher plays bass notes. Groups and individuals play bass notes by ear as the rest of the students sing <i>Ah, poor bird</i>. Students play bass notes an octave lower on some instruments.
Sing in solfa: <i>L'il Liza Jane</i>	Rhythmic and melodic development: practise  practise solfa	3	<ul style="list-style-type: none"> Students sing <i>L'il Liza Jane</i>. Students sing the song in rhythm names. Individual students sing the song in solfa with hand signs.
Play game: <i>Four white horses</i>	Play complete game	10	<ul style="list-style-type: none"> Students play <i>Four white horses</i> with CD or tape-recording. Groups of four students in full circle perform clapping action. They progress around the group and around the full circle.
Listen: 'Ode to Joy'	Listen actively	6	<ul style="list-style-type: none"> Students listen to Beethoven's 'Ode to Joy' theme and identify <ul style="list-style-type: none"> tempo (presto) dynamic pattern during the four sections of the main theme  rhythm of first eight bars.

Teaching considerations

Resources needed for this lesson: CD or tape-recorder and recordings of *The Stars and Stripes Forever* and *Four white horses* (if available). See 'Teacher resource 5' for an illustration of a tone ladder and 'Teacher resource 6' for instructions for the game. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as separate or isolated exercises.

Opportunities for gathering evidence

- Observation of students identifying number, location and solfa of bass notes in *Ah, poor bird*.
- Observation of individual students singing solfa in *The canoe song*.
- Observation of students identifying tempo, dynamic pattern and  rhythm in 'Ode to Joy'.

Week 9

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Warm-up	Revisit known elements	1	<ul style="list-style-type: none"> Greeting. Teacher and students sing intervals <i>do–low so</i> (perfect 4th) and <i>low so–do</i> (perfect 4th) as teacher points to the tone ladder (<i>do</i> = G). Teacher and students sing intervals <i>la–low mi</i> (perfect 4th) and <i>low mi–la</i> (perfect 4th) as teacher points to the tone ladder (<i>la</i> = D).
Sing: <i>Skip to my Lou, Chairs to mend</i> and <i>Ah, poor bird</i>	Practise bass notes with improvisation	9	<ul style="list-style-type: none"> Teacher plays <i>Skip to my Lou, Chairs to mend</i>, and then <i>Ah, poor bird</i>, as students sing the bass notes in solfa with hand signs or play bass notes for each song. Individuals take turns at singing the bass notes.
Sing: <i>Sailing on the ocean</i>	Rhythmic development: practise 	3	<ul style="list-style-type: none"> Students sing the first verse of <i>Sailing on the ocean</i> with the text, starting on G, then in rhythm names while clapping the rhythm. Individual students sing in rhythm names.
Sing and conduct: <i>Chairs to mend</i>	Rhythmic development: practise 	8	<ul style="list-style-type: none"> Students sing <i>Chairs to mend</i> while conducting in a four-beat pattern. Students derive the rhythm, and sing in rhythm names while conducting. Students write down rhythmic patterns of <i>Chairs to mend</i> in their workbooks:  Teacher checks the students' books for accuracy.
Listen: 'Ode to Joy'	Listen and complete worksheet	10	<ul style="list-style-type: none"> Students listen to a recording of Beethoven's 'Ode to Joy' and complete the worksheet.

Teaching considerations

Resources needed for this lesson: CD or tape-recorder and recording of 'Ode to Joy'. See 'Teacher resource 5' for an illustration of a tone ladder. Dynamics, tempo, intonation and musicality are intrinsic to music and should be incorporated into all class activities, rather than being seen as separate or isolated exercises.

Opportunities for gathering evidence

- Focused analysis of students' written work.
- Focused analysis of individuals and groups singing bass notes in solfa with hand signs.
- Focused analysis of some students singing *Sailing on the ocean* in rhythm names.

Week 10

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Perform	Presentation of term's work to demonstrate: <ul style="list-style-type: none"> • skills • knowledge • understanding • progress this term 	30	<ul style="list-style-type: none"> • Teacher divides the class into two or more groups. • Each group chooses one of <i>Skip to my Lou</i>, <i>Chairs to mend</i> or <i>Ah, poor bird</i>, creates ensemble parts and performs ensemble. • Each ensemble should integrate and use: <ul style="list-style-type: none"> – singing – playing – a variety of instruments – rhythmic or melodic ostinato – two-note bass part accompaniment – improvised rhythms in bass notes – expressive elements. • Audience responds appropriately to each performance.

Teaching considerations

Students need to negotiate the order of presentation, and other performance details, with each other and with the teacher.

Opportunities for gathering evidence

- Focused analysis of students' singing, alone and with others, in up to four parts.
- Focused analysis of students' playing instruments, alone and with others.
- Focused analysis of students' incorporation of expressive elements and a sense of style into their performances.

Skip to my Lou

Teacher resource 1

Skip to my Lou

Traditional

1. 

Lou, Lou, skip to my Lou. Lou, Lou, skip to my Lou.

2. 

Lou, Lou, skip to my Lou. Skip to my Lou my dar - ling.

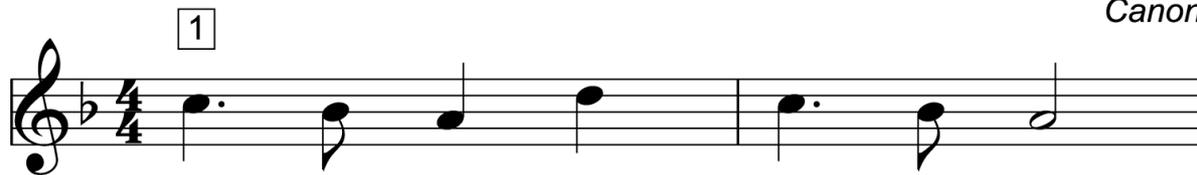


Chairs to mend

Teacher resource 2

Chairs to Mend

Canon



Chairs to mend, old chairs to mend!



Mack - er - el, fresh mack - er - el! An - y



old rags, an - y old rags!



Partner songs: *Down the river* and *Vive l'amour* **Teacher resource 3**

Down the River-Vive L'amour

Unison

Canon

Down the ri - ver, oh, down the ri - ver, oh, down the ri - ver we go, we go.

Down the ri - ver, oh, down the ri - ver, oh, down the O - hi - o.

Vi - ve la, vi - ve la, vi - ve l'a - mour! Vi - ve la, vi - ve la, vi - ve l'a - mour!

A Vi - ve l'a - mour, vi - ve l'a - mour, Vi - ve la com - pa - gnie!

Down the ri - ver, oh, down the ri - ver, oh, down the ri - ver we go, we go.

Vi - ve la, vi - ve la, vi - ve l'a - mour! Vi - ve la, vi - ve la, vi - ve l'a - mour!

Down the ri - ver, oh, down the ri - ver, oh, down the O - hi - o. The

B Vi - ve l'a - mour, vi - ve l'a - mour, Vi - ve la com - pa - gnie! The

ri - ver is up and the chan - nel is deep, The wind is stead - y and strong. Oh,

C won't we have a jol - ly good time, as we go sail - ing a - long.

Down the ri - ver, oh, down the ri - ver, oh, down the ri - ver we go, we go.

Vi - ve la, vi - ve la, vi - ve l'a - mour! Vi - ve la, vi - ve la, vi - ve l'a - mour!

Down the ri - ver, oh, down the ri - ver, oh, down the O - hi - o.

Vi - ve l'a - mour, vi - ve l'a - mour, Vi - ve la com - pa - gnie!

Land of the silver birch

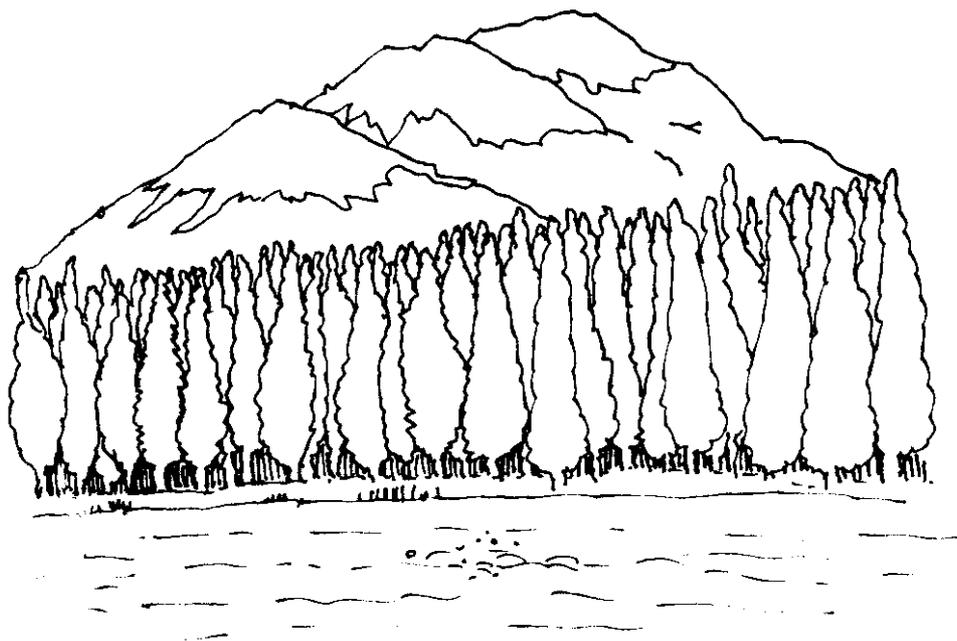
Teacher resource 4

Land of the Silver Birch

Canadian

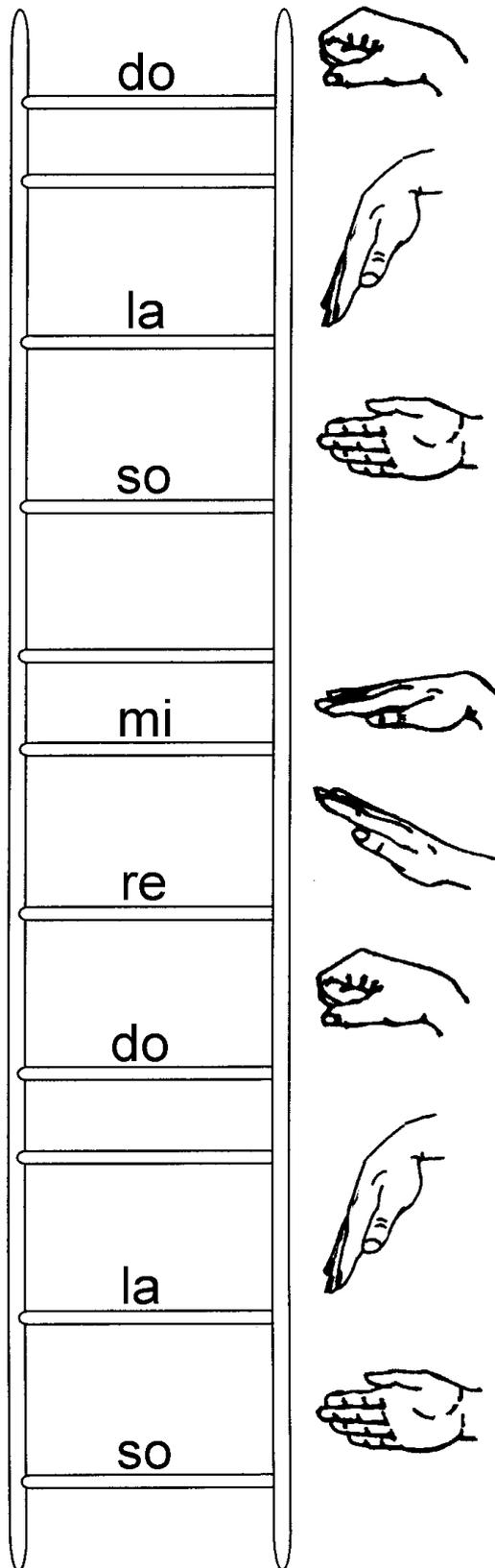


Land of the sil - ver birch, home of the bea - ver,
 Where still the migh - ty moose wan - ders at will,
 Blue lake and ro - cky shore, I will re - turn once more,
 Hy - a - yah, hy - ah, Hy - a - yah, hy - ah, Hy - a - yah, hy - ah, Ah!



Tone ladder

Teacher resource 5



Four white horses

Teacher resource 6

Four White Horses

Caribbean



Four white hor - ses on the ri - ver, Hey, hey, hey, up to - mor - row,
up to - mor - row is a rain - y day. Come on and join our sha - dow play.
Sha - dow play is a ripe ba - na - na. Hey, hey, hey,
up to - mor - row, up to - mor - row is a rain - y day.

Students assemble into two sets of facing partners — in set 1, student A faces student C, and in set 2, student B faces student D. The game involves clapping one's own hands, clapping the hands of the partner opposite and clapping the hands of the student beside.

First four bars: clap hands of the students on either side, hands raised to shoulder height (left hand claps right hand of student standing on the right, and right hand of the student standing on the right).

Second four bars: alternate between clapping partner's hands and own hands. Set 1 begins clapping above and set 2 begins clapping below. Each set then alternates above and below.

Third four bars: clap the hands of the student on the left, then own hands then the hands of the student on the right and then own hands again.

This game may also be played as a progressive game.



'Ode to Joy' Worksheet

Student resource 1

Beethoven: 'Ode to Joy'

Theme from 4th movement Symphony No. 9



1. What stringed instrument is the first to play the theme?

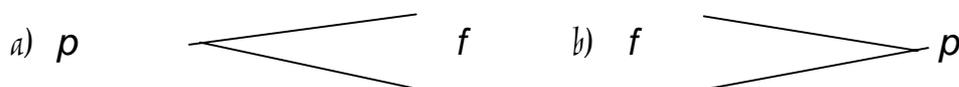
2. Which woodwind and stringed instruments are featured in the next section of the theme?

3. These instruments are now joined by which stringed instrument for the third section?

4. The orchestra is now joined by the _____ and _____ sections for the fourth section of the theme.

5. Which percussion instrument can you hear in the fourth section?

6. During the four sections of the main theme, which pattern given below matches the dynamics you can hear?



7. Complete the rhythm of the main theme by placing the 'tum-ti' in the correct position (change ♩ ♩ to ♩ . ♩)



8. What does the Italian term 'presto' mean?

Acknowledgments

This module was developed collaboratively with Judy Creen, Primary Music Teacher.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

ISBN 0 7345 2234 7

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