

Minor seconds in time



Strand
Music

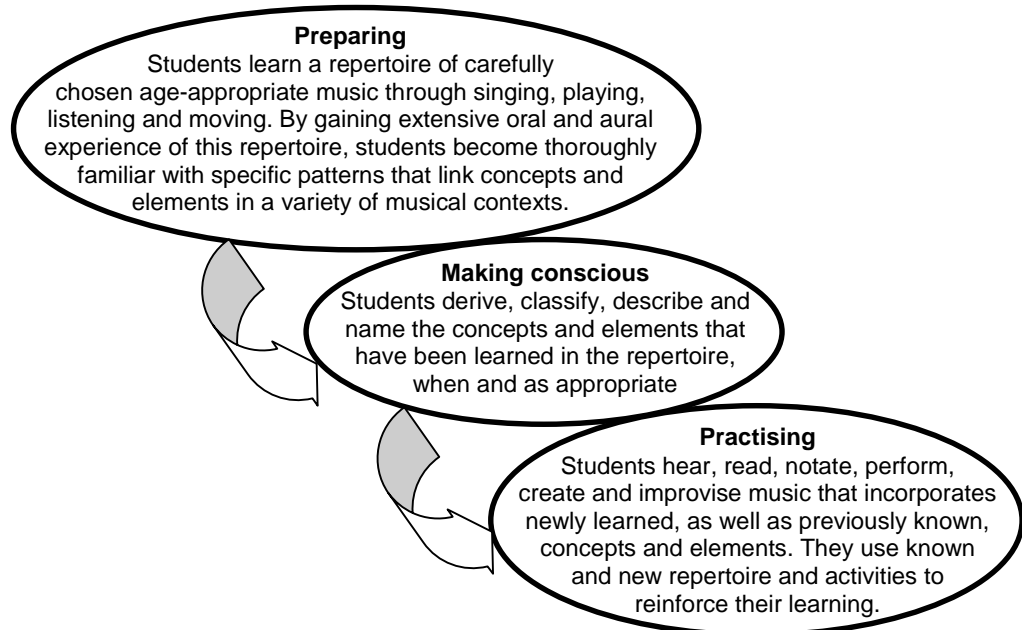
Possible Link
Studies of Society and Environment

Purpose

Students consolidate their understanding of pentatonic music and begin to develop an understanding of diatonic tonalities through singing, playing instruments, listening, reading and writing music, and playing musical games. They aurally and visually analyse musical characteristics in the repertoire they hear and perform, and have opportunities to discuss the historical and cultural backgrounds.

Overview

Activities in this module are based on a learner-centred approach for students who are beginning to work with the musical concepts and elements of Level 5. The repertoire and activities in this module also provide opportunities for students to demonstrate Level 4 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 examples of planning that illustrate how core content can be sequenced so that learning is cumulative and sequential. The time allocations reflect timetabling arrangements in many Queensland schools.

- A **sample level overview** shows one way of organising the core content for Level 5 in a time frame of 90 hours.
- A **sample semester overview** shows how cumulative and sequential learning may be planned within the first semester based on that level overview.
- A **sample ten-week term overview** shows how cumulative and sequential learning may be planned across ten weeks (15 hours), or one school term, based on the outline for semester 1 given in the level overview. This overview provides a summary for planning, showing teaching focuses and links to core content.
- **Two sample lesson plans** are included to demonstrate one way of implementing the semester overview within a classroom context, using a time frame of approximately 90 minutes per lesson.

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 the interest of students in the lower secondary school. When using the lesson plans, adjust the time allocations and activities to suit the needs, interests and abilities of students. Planning needs to provide sufficient time for students to practise known concepts and elements in various musical contexts in order to cater for individual learning styles.

Links to other key learning areas and to the cross-curricular priorities

This module identifies possible links to the 'Time, Continuity and Change' strand of the *Studies of Society and Environment* (SOSE) key learning area. Allow additional time to include activities from this key learning area to enable students to demonstrate the outcomes that have been identified.

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; 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
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.


Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Music strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 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 components 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.

Level statement: Level 5

Students know a varied repertoire of music from a range of historical and cultural contexts that they can aurally analyse, sing and play, in tune and in appropriate style, individually and with others. Students apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary and express themselves through performing, improvising and composing.

Students aurally and visually analyse, sing, play, read and write simple musical patterns containing the triplet in simple time and syncopation, using diatonic tonalities and primary chords in treble and bass clef.

- MU 5.1 Students aurally and visually analyse and respond to Level 5 core content in music they hear and perform.
- MU 5.2 Students sing and play a varied repertoire, individually and with others, in up to four parts, including some repertoire from memory.
- MU 5.3 Students read and write music containing Level 5 core content.

Other key learning areas

Studies of Society and Environment core learning outcomes

Time, Continuity and Change

- TCC 5.2 Students represent situations before and after a period of rapid change.
- TCC 5.3 Students collaborate to locate and systematically record information about the contributions of people in diverse past settings.
- TCC 5.5 Students identify values inherent in historical sources to reveal who benefits or is disadvantaged by particular heritages.

Culture and Identity

- CI 5.1 Students investigate aspects of diverse cultural groups, including Aboriginal or Torres Strait Islander groups, and how others perceive these aspects.
- CI 5.4 Students describe how governments have caused changes to particular groups.
- CI 5.5 Students express how dominant and marginalised identities are constructed by media and other influences.

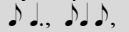


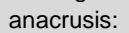
Cross key learning area planning

Refer to elaborations of the stated core learning outcomes in the *Studies of Society and Environment Years 1 to 10 Sourcebook Guidelines* to plan learning experiences relevant to this module.

Sample Level 5 Overview (3 semesters or 90 hours)

Once elements and concepts have been introduced, practice is ongoing and should be incorporated into planning across this level.

	Semester 1 (or 30 hours) Term 1 <i>Minor seconds in time</i>	Semester 2 (or 30 hours)	Semester 3 (or 30 hours)
Rhythm and metre	<ul style="list-style-type: none"> • triplet (♩♩♩) • patterns in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C $\frac{6}{8}$ • syncopation: ♩. ♩ ♩ ♩, ♩ ♩ ♩ • anacrusis: ♩ ♩ • polyrhythm 	<ul style="list-style-type: none"> • patterns as encountered in the repertoire, targeting practice with $\frac{6}{8}$ and various forms of syncopation 	<ul style="list-style-type: none"> • patterns as encountered in the repertoire
Pitch and melody	<ul style="list-style-type: none"> • C, G, F major keys and scales • minor 2nd intervals 	<ul style="list-style-type: none"> • a, e and d natural and harmonic minor keys and scales • major 6th intervals 	<ul style="list-style-type: none"> • D major key and scale • b natural and harmonic minor key and scales • major 7th, minor 6th, 7th intervals
Part work	<ul style="list-style-type: none"> • two- and three-part canons • two- and three-part class ensembles • I, IV, V chords and progressions in C, G, F major • chords and progressions using i and v in a natural and harmonic minor • accompaniment patterns • ostinatos 	<ul style="list-style-type: none"> • two-, three- and four-part canons • three-part class ensembles • i, iv and V chords and progressions in a, e and d natural and harmonic minor • accompaniment patterns 	<ul style="list-style-type: none"> • two-, three- and four-part canons • three- and four-part class ensembles • I, IV and V chords and progressions in D major • i, iv and v chords and progressions in b minor
Form and structure	<ul style="list-style-type: none"> • binary, ternary, rondo, verse and chorus, call and response • 12-bar blues 	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • as encountered in repertoire
Tone colour	<ul style="list-style-type: none"> • African timbres and instruments • Caribbean and Latin American timbres and instruments • cross-over ensembles • orchestral timbres and instruments 	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • indigenous instruments • bush band ensembles • others as encountered in repertoire and in classroom ensemble groups
Expressive elements	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • as encountered in repertoire

Sample Semester 1 Overview (30 hours)		
	Term 1 or 15 hours <i>Minor seconds in time</i>	Term 2 or 15 hours
Rhythm and metre	<ul style="list-style-type: none"> • $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ • syncopation in simple time using  in various combinations • $\frac{6}{8}$ with rhythmic patterns including  and  in various combinations • two- against three-beat polyrhythms • anacrusis:  • tied notes • rhythmic improvisation and composition 	<ul style="list-style-type: none"> • ϕ in addition to previous time signatures • rhythmic patterns in simple and compound metre as encountered in repertoire, including $\frac{9}{8}$ • triplet in simple metre
Pitch and melody	<ul style="list-style-type: none"> • <i>do</i> and <i>la</i> pentatonic scales • pentachords: add <i>ti</i> to the <i>la</i> and <i>do</i> pentatonic scales; add <i>fa</i> to the <i>do</i> and <i>la</i> pentatonic scales • minor 2nd intervals • improvisation and composition 	<ul style="list-style-type: none"> • major scale: C, F, G • natural minor scale (also known as the Aeolian mode): a, e, d • major, minor and perfect intervals up to and including octave • improvisation and composition
Part work	<ul style="list-style-type: none"> • bass notes: I and V in major tonalities (<i>do–so</i>) and i and v in minor tonalities (<i>la–mi</i>) • major, minor, diminished and augmented triads 	<ul style="list-style-type: none"> • major, minor, diminished and augmented triads • bass notes: I, IV, V in major tonalities (<i>do–fa–so</i>) and i, iv, v in minor tonalities (<i>la–re–mi</i>) • primary chords (I, IV, V) in major keys: C, F, G • primary chords (i, iv, v and V) in minor keys: a, d, e • simple improvisation over short harmonic progressions using primary chords in major and minor tonalities
Form and structure	<ul style="list-style-type: none"> • call-and-response • da capo al fine • first- and second-time endings • rondo • verse and chorus 	<ul style="list-style-type: none"> • as encountered in repertoire
Tone colour	<ul style="list-style-type: none"> • cross-cultural timbres • orchestral timbres • electronic timbres 	<ul style="list-style-type: none"> • cross-cultural timbres • orchestral timbres • electronic timbres • computer-generated timbres
Expressive elements	<ul style="list-style-type: none"> • commonly occurring signs and terms as encountered in repertoire 	<ul style="list-style-type: none"> • commonly occurring signs and terms as encountered in repertoire

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 4.1 Students aurally and visually analyse and respond to Level 4 core components in music they hear and perform.</p>	<p>Students may:</p> <ul style="list-style-type: none"> improvise a pentatonic melody, vocally or instrumentally, over a given tonic–dominant accompaniment pattern 	<p>Do students:</p> <ul style="list-style-type: none"> keep the beat steady throughout? perform the improvisations accurately and without hesitation? incorporate notes of the pentatonic scale in a melody that has shape and direction? improvise a melody that fits the tonic–dominant accompaniment pattern?
<p>MU 5.1 Students aurally and visually analyse and respond to Level 5 core content in music they hear and perform.</p>	<ul style="list-style-type: none"> improvise a diatonic melody, vocally or instrumentally, over a given harmonic progression that uses chords I, IV and V. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> criteria sheets observation notes profiles. 	<ul style="list-style-type: none"> keep the beat steady throughout? perform the improvisations accurately and without hesitation? improvise a melody that fits the harmonic progression?
<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>	<p>Students may:</p> <ul style="list-style-type: none"> sing <i>Calypso canon</i> in three parts from memory. The song incorporates ♪ ♪ ♪ in simple time 	<p>Do students:</p> <ul style="list-style-type: none"> sing the music accurately? sing confidently and maintain individual parts? pay attention to others in the group, in terms of balance of dynamics, maintaining a unified mood and keeping a steady beat?
<p>MU 5.2 Students sing and play a varied repertoire, individually and with others, in up to four parts, including some repertoire from memory.</p>	<ul style="list-style-type: none"> prepare and present a student-devised performance of a rhythmic rondo (see 'Teacher resource 5') discuss the performance and make suggestions for improvement or variation. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation consultation focused analysis peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> audio and visual recordings criteria sheets profiles. 	<ul style="list-style-type: none"> play the music accurately and fluently, maintaining individual parts? 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? listen attentively to fellow players/singers?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<p>MU 4.3 Students read and write short pieces of music containing Level 4 core content.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • compose an 8-bar pentatonic piece of music with a melodic ostinato that uses first- and second-time endings and incorporates ♪ ♪ ♪ and ♪ ♪ • write short rhythmic patterns from dictation, using ♪ ♪ ♪ in simple time • write short melodic patterns from dictation, using notes from the <i>la</i> pentatonic scale 	<p>Do students:</p> <ul style="list-style-type: none"> • notate the music accurately and legibly? • compose a melodic line that has a sense of shape and direction? • compose a melody that is appropriate to the range and characteristics of the chosen voice or instrument? • compose ostinato that complements and supports the melodic line? • incorporate expressive elements to communicate the musical intent of the composition?
<p>MU 5.3 Students read and write music containing Level 5 core content.</p>	<ul style="list-style-type: none"> • compose a 16-bar melody in a known major key with a rhythmic accompaniment that incorporates syncopation • write short rhythmic patterns from dictation, using rhythms from the rhythmic rondo that has been studied • write short melodic patterns from dictation, using the tone set <i>low so, low la, ti, do, re, mi</i>. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • annotated work samples. 	<ul style="list-style-type: none"> • notate the music accurately and legibly? • compose a melodic line that has a sense of shape and direction? • compose a melody that is appropriate to the range and characteristics of the chosen voice or instrument? • compose a rhythmic accompaniment that complements and supports the melodic line? • incorporate expressive elements to communicate the musical intent of the composition?

Background information

Focus

The transition from pentatonic to diatonic tonalities requires the ability to identify the interval of a minor second accurately, in different melodic contexts. Prior experience with a wide range of pentatonic music will provide a strong foundation for this, enabling students to clearly identify when the fourth degree of a major scale (*fa*) has been added to a *do* pentatonic melody, and when the second degree of a minor scale (*ti*) has been added to a *la* pentatonic melody. The note *fa* as it appears in a minor tonal context (becoming the sixth degree of the minor scale), and the note *ti* as it appears in a major tonal context (the leading note of the major scale) also need to be recognised, understood and memorised.

By introducing the new sounds gradually, in musical contexts that have a limited pitch range and tone set, students will become thoroughly familiar with the patterns and be able to recognise and use them in new and unfamiliar musical contexts. Give students multiple opportunities to practise these patterns in as many different musical contexts as possible so that they will develop an understanding of the functions of the two new notes, in both major and minor tonalities.

Links

Several songs in this module come from an African or African-American musical background. While the songs have been chosen for their musical content, they provide opportunities for students to discuss and research some of the historical, cultural and social issues in both the words and the music. These activities deepen student understandings of the music and will enhance their interpretations in performance, and their appreciation when listening. Various learning experiences related to these historical and social contexts could also be developed to enable students to demonstrate the SOSE learning outcomes identified earlier.

You can make links with the traditional music of the black peoples of Africa. If students are to understand why this music sounds the way that it does, how the characteristic sounds are produced and the purposes that music serves within those societies, the music needs to be understood within the context of everyday life as well as in rituals and special events. Then the significance of the game songs, story songs, call-and-response structures, movement and various percussion instruments may be more fully understood.

Opportunities are also available to make links with other musical cultures associated with Africa. Through the global impact of slavery and colonialism, African music has spread throughout the world and has been absorbed into the folk, popular and art musical expressions of many countries. This cultural fusion is not a recent phenomenon; however, its influence is becoming increasingly subtle and sophisticated as the layers of cultural complexity within various musical cultures become mixed and added to. The black African influence in Caribbean music, for example, can be heard in Arthur Benjamin's *Jamaican Rumba*, a piece of Western art music that also has strong links to jazz, which has its own strong connections to African music through African-American and African-French musical traditions. Similarly, contemporary African music also shows the strong influence of European traditions, especially popular music in South Africa.

The musical material in this module has been chosen to offer opportunities to discuss and study these issues and topics, while at the same time introducing and practising pentatonic and diatonic melodic patterns, harmonic structures and some complex rhythmic patterns drawn from historical and cultural contexts that may relate to the music of Africa and the African diaspora.

African musicians, traditionally, are taught through oral/aural transmission rather than by reading from music notation, and this translates well into the classroom. In this approach, vocal lines, harmony parts and instrumental parts are learned by rote, which requires concentration and active participation in learning. The significance of participation and improvisation in African music should be discussed with students and encouraged in them as they engage with the repertoire and activities in this module.

Teachers will need to scaffold student learning if they are to work confidently with some of the complex rhythmic structures that characterise much African music.

Repertoire

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 an 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. Refer to websites listed in 'Support materials and references' for further information about the 'Underground Railroad'. Be aware that some students might not be able to sing these songs because of religious beliefs.

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 student checklist in 'Teacher resource 6' and a sample 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:

anacrusis	diaspora	polyrhythm
calypso	diatonic	spiritual
cantata	obbligato	tonality
chorale	ostinato	tutti

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 <http://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
- value diversity of religious and spiritual 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

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

Brocklehurst, B. ed. & arr. 1968, *Pentatonic Song Book*, piano edition, Schott & Co., London.

Dorriccott, I. & Allan, B. 1992, *In Tune with Music*, Book 1, 2nd edn, Teacher's manual, student's book, score reading and performance book and compact disks, McGraw-Hill, Sydney.

Kersey, R. 1975, *Just Five Plus Two*, Belwin-Mills Publishing Corp., Miami, Florida.

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

*Nyberg, A. 1984, *Freedom is Coming: Songs of Protest and Praise from South Africa*, for mixed choir, Walton Music, Fort Lauderdale, Florida.

Orff, C. & Keetman, G. 1958, *Orff-Schulwerk Music for Children 1: Pentatonic*, adapted by Margaret Murray, Schott & Co., London.

Page, N. 1995, *Sing and Shine On! The Teacher's Guide to Multicultural Song Leading*, Heinemann, Portsmouth, New Hampshire.

Easily accessible sources for the repertoire in this module

Title	Source
<i>Asikhatali</i>	<i>Freedom is coming, Songs of Protest and Praise from South Africa</i> ,
<i>Calyпсо canon</i>	See 'Teacher resource 1'
<i>Debka Hora</i>	See 'Teacher resource 1'
<i>Four white horses</i>	<i>Sail Away</i> , p. 95 See 'Teacher resource 3'
<i>Goodbye brother</i>	See 'Teacher resource 1'
<i>I'm gonna sing</i>	<i>Just Five Plus Two</i> , p. 33 See 'Teacher resource 1'
J.S. Bach, Chorale melody 'Werde munter, mein Gemuthe' and obligato from Cantata no. 147 ('Jesu, Joy of Man's Desiring')	See 'Teacher resource 1'
<i>Mexican woodpecker</i>	See 'Teacher resource 4'
<i>Obwisana</i>	See 'Teacher resource 2'
<i>Poor wayfaring stranger</i>	Score reading and performance book to accompany <i>In Tune with Music</i> , Book 1, p. 2. For a version of this song with piano accompaniment, see <i>Pentatonic song book</i> .
Rhythmic rondo	See 'Teacher resource 5'
<i>The little bell at Westminster</i>	See 'Teacher resource 1'

Electronic

Audio recordings

Freedom is Coming, Songs of Protest and Praise from South Africa, Walton Music Corporation, Fort Lauderdale, Florida.

Santana, C. *Oye como va* from *Santana's Greatest Hits*. CDCBS 69081

Websites

(All websites were accessed in February 2002.)

History Happens 'On an underground railroad':

www.ushistory.com/railr.htm

K-12 Resources for Music Educators.

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

Kentucky's Underground Railroad — Passage to freedom:

www.ket.org/underground/

Music manuscript paper:

www.musicaviva.com/manuscript/index.tpl

Music Teacher's Resource Site:

www.mtrs.co.uk/

National Geographic, *The Underground Railroad:*

www.nationalgeographic.com/features/99/railroad/

Pentatonic music collection:

www.pentatonika.com/

The Choral Public Domain Library:


















www.cpd.org/

The Story of Jamaican Music: www.islandlife.com/tough/1.html

Sample Term Overview — Weeks 1 to 3

Term 1	Week 1 or 90 mins	Week 2 or 90 mins	Week 3 or 90 mins
Prepare	<i>fa</i> in major tonality; ♪♪ anacrusis; polyrhythm	<i>fa</i> in major tonality; ♪♪ anacrusis	<i>ti</i> in major and minor tonalities; polyrhythm; ♪♪ anacrusis; ♪♪ and ♪♪
Make conscious			<i>fa</i> in major tonality: <i>low so-low la-do-re-mi-fa</i>
Practise	♪♪ ♪, ♪♪ ♪, $\frac{3}{4}$ <i>do</i> and <i>la</i> pentatonic scales	♪♪ ♪, ♪♪ ♪, $\frac{3}{4}$ $\frac{6}{8}$ <i>do</i> and <i>la</i> pentatonic scales	$\frac{6}{8}$, ♪♪ ♪, ♪♪ ♪; anacrusis; major 2 nd , minor 3 rd and perfect 5 th intervals
Rhythmic development	<i>I'm gonna sing</i> — conduct while singing; prepare ♪♪ anacrusis <i>Goodbye brother</i> — read rhythmic pattern; practise ♪♪ ♪ and ♪♪. <i>Poor wayfaring stranger</i> — prepare ♪♪ anacrusis; $\frac{3}{4}$ rhythmic dictations using known patterns	<i>I'm gonna sing</i> — conduct while singing; clap rhythmic pattern; identify ♪♪ anacrusis rhythmic improvisations using known patterns	<i>Poor wayfaring stranger</i> — practise ♪♪ anacrusis; conduct while singing rhythmic rondo — prepare 'A' section; ♪♪ and ♪♪ patterns in $\frac{6}{8}$ <i>I'm gonna sing</i> — write the rhythmic pattern; prepare ♪♪ anacrusis
Instrumental work	<i>Goodbye brother</i> — play on instruments	<i>Goodbye brother</i> — play on instruments; sight-reading exercises using the tone set	<i>Goodbye brother</i> — in pairs, one plays on selected instrument while the other performs ostinato
Melodic development	<i>Goodbye brother</i> — sight read from staff notation; sing; revise <i>do</i> pentatonic scale <i>I'm gonna sing</i> — sing; prepare <i>fa</i> <i>Poor wayfaring stranger</i> — sing; revise <i>la</i> pentatonic scale	<i>I'm gonna sing</i> — sing <i>Goodbye brother</i> — sing; read and write using staff notation; revise <i>do</i> pentatonic scale; transpose to tone set using <i>do</i> = F <i>Poor wayfaring stranger</i> — sing	<i>I'm gonna sing</i> — sing; identify <i>fa</i> <i>Poor wayfaring stranger</i> — sing; revise <i>la</i> pentatonic scale <i>Calypso canon</i> — sing practise intervals
Part work		<i>Goodbye brother</i> — melody with rhythmic ostinato	<i>Goodbye brother</i> — sing while performing rhythmic ostinato
Listening		<i>Asikhatali</i> — listen; discuss text, historical and cultural background	<i>Asikhatali</i> — listen; aurally analyse anacrusis, time signature and form (binary)
Games	<i>Obwisana</i> — with a two-beat ostinato	<i>Obwisana</i> — with a three-beat ostinato	<i>Debka Hora</i> — dance; prepare <i>ti</i> in minor tonality
Repertoire	<i>Goodbye brother</i> — <i>do</i> pentatonic scale; practise ♪♪ ♪ and ♪♪. <i>I'm gonna sing</i> — ♪♪ anacrusis; prepare <i>fa</i> <i>Obwisana</i> — game; beat and rhythm; polyrhythm <i>Poor wayfaring stranger</i> — <i>la</i> pentatonic scale; ♪♪ anacrusis	<i>Goodbye brother</i> — <i>do</i> pentatonic scale; practise ♪♪ ♪; major and minor 3 rd intervals <i>I'm gonna sing</i> — ♪♪ anacrusis; prepare <i>fa</i> <i>Obwisana</i> — game; beat and rhythm; polyrhythm <i>Poor wayfaring stranger</i> — ♪♪ anacrusis 'A' section of rhythmic rondo — ♪♪ and ♪♪ patterns in $\frac{6}{8}$ <i>Asikhatali</i> — listen, discuss	<i>Poor wayfaring stranger</i> — ♪♪ anacrusis; <i>la</i> pentatonic scale <i>The little bell at Westminster</i> — prepare <i>ti</i> <i>I'm gonna sing</i> — <i>fa</i> <i>Goodbye brother</i> — part work; ♪♪ ♪ and ♪♪. <i>Calypso canon</i> — sing <i>Debka Hora</i> — dance; prepare <i>ti</i> in minor tonality <i>Asikhatali</i> — listen; aurally analyse

Sample Term Overview — Weeks 4 to 7

Term 1	Week 4 or 90 mins	Week 5 or 90 mins	Week 6 or 90 mins	Week 7 or 90 mins
Prepare	<i>ti</i> in major and minor tonalities	<i>ti</i> in major tonality; I–V bass notes in major tonality; 	I–V bass notes in major tonality; major scale; 	<i>ti</i> in minor tonality
Make conscious	polyrhythm;  and 	da capo al fine;  anacrusis	<i>ti</i> in major tonality; minor 2 nd interval	I–V bass notes in major tonality
Practise	<i>fa</i> in major tonality; $\frac{6}{8}$; intervals	<i>fa</i> in major tonality; intervals; $\frac{6}{8}$  ,  , 	<i>fa</i> in major tonality; $\frac{6}{8}$  ,  ;  anacrusis	<i>fa</i> and <i>ti</i> in major tonality; $\frac{6}{8}$  ,  ,  anacrusis; minor 2 nd intervals
Rhythmic development	Rhythmic rondo — identify  and  patterns in 'A' section; prepare 'B' section	Rhythmic rondo — read notation; practise 'A' and 'B' sections; prepare 'B1' section rhythmic improvisations using known patterns	Rhythmic rondo — read notation; practise 'A', 'B' and 'B1' sections rhythmic dictations using known patterns	Rhythmic rondo — read notation; practise 'A', 'B' and 'B1' sections; prepare 'B2' section
Instrumental work	J.S. Bach, Chorale melody — play; read from staff notation	<i>I'm gonna sing</i> — play, read from staff notation <i>do</i> = G J.S. Bach, Chorale melody — play; read from staff notation; sight-read patterns using the same notes	<i>I'm gonna sing</i> — play, read from staff notation <i>do</i> = C	J.S. Bach, Chorale melody — play, read staff notation <i>The little bell</i> — play melody; sight-reading exercises using the same notes
Melodic development	<i>Obwisana</i> — sing; identify tone set (<i>do, re, mi, fa, so, la</i>) <i>I'm gonna sing</i> — sing; read from staff notation <i>do</i> = G <i>Calypso canon</i> — sing <i>The little bell</i> — sing; revise perfect 4 th	<i>The little bell</i> — sing <i>Calypso canon</i> — sing melodic dictations using known patterns practise intervals	<i>I'm gonna sing</i> — sing; read from staff notation <i>do</i> = G; sight-sing patterns using same tone set <i>The little bell</i> — sing; identify <i>ti</i> ; identify minor 2 nd interval practise intervals	<i>The little bell</i> — sing; identify <i>do</i> – <i>low so</i> bass notes (I–V bass notes) melodic dictations using known patterns <i>Debka Hora</i> — sing melody on a neutral syllable
Part work	<i>The little bell</i> — sing in two-part canon	<i>The little bell</i> — sing, teacher adds <i>do</i> – <i>low so</i> bass notes; sing in canon	<i>The little bell</i> — one group sings melody while the other sings <i>do</i> – <i>low so</i> bass part; sing in canon <i>Calypso canon</i> — sing in two-part canon	<i>The little bell</i> — sing two-part canon with bass part accompaniment <i>Calypso canon</i> — sing in two-part canon
Listening		Santana, <i>Oye como va</i> — listen; discuss Latin-American influence on rock music	Santana, <i>Oye como va</i> — identify instruments; aurally analyse rhythms and textures	J.S. Bach, Chorale melody — identify theme
Games	<i>Obwisana</i> — with a three-beat ostinato <i>Debka Hora</i> — dance	<i>Four white horses</i>	<i>Four white horses</i> <i>Debka Hora</i> — dance	
Repertoire	<i>Obwisana</i> — game; two- against three-beat polyrhythm; practise <i>fa</i> <i>The little bell</i> — <i>ti</i> ; canon J.S. Bach, Chorale melody — read staff notation <i>Calypso canon</i> — sing <i>Debka Hora</i> — dance; prepare <i>ti</i> in minor tonality <i>I'm gonna sing</i> — read staff notation; <i>fa</i>	<i>Four white horses</i> — game <i>Poor wayfaring stranger</i> —  anacrusis; conduct <i>The little bell</i> — <i>ti</i> ; canon J.S. Bach, Chorale melody — read staff notation Santana, <i>Oye como va</i> — listen Rhythmic rondo — read staff notation <i>Calypso canon</i> — sing Santana, <i>Oye como va</i> — listen; discuss	<i>Four white horses</i> — game <i>The little bell</i> — canon; minor 2 nd interval; <i>ti</i> ; <i>do</i> – <i>low so</i> bass part Rhythmic rondo — read staff notation; practise composition Santana, <i>Oye como va</i> — aurally analyse <i>Calypso canon</i> — sing	J.S. Bach, Chorale melody — practise <i>fa</i> ; listen <i>The little bell</i> — <i>ti</i> ; canon; I–V bass notes; minor 2 nd interval Rhythmic rondo — read staff notation <i>Debka Hora</i> — prepare <i>ti</i> in minor tonality

Sample Term Overview — Weeks 8 to 10

Term 1	Week 8 or 90 mins	Week 9 or 90 mins	Week 10 or 90 mins
Prepare	<i>ti</i> in minor tonality; major scale; $\frac{9}{8}$; polyrhythm (three-against four-beat)	major scale	
Make conscious		<i>ti</i> in minor tonality; $\frac{9}{8}$	
Practise	anacrusis; <i>ti</i> in major tonality	anacrusis; $\frac{6}{8}$ $\frac{3}{4}$	
Rhythmic development	Rhythmic rondo — practise in groups rhythmic improvisations using known patterns <i>Four white horses</i> — clap rhythmic pattern while keeping beat; identify	Rhythmic rondo — practise in groups J.S. Bach, Chorale melody — identify time signatures; clap rhythmic patterns and conduct <i>Four white horses</i> — sing in rhythm names; clap rhythmic pattern to practise	Individual and ensemble performance — student-devised performances
Instrumental work	<i>The little bell</i> — play melody and bass notes separately on keyboards or tuned percussion; read from staff notation	<i>The little bell</i> — play melody and bass notes on keyboards or tuned percussion; read from staff notation; individual students play as a two-part piece	
Melodic development	<i>Four white horses</i> — sing; identify tone set (<i>low so–low la–low ti–do–re–mi</i>) melodic dictations using known patterns	<i>Asikhatali</i> — sing the melody line only melodic dictations using known patterns <i>Debka Hora</i> — identify <i>ti</i> in minor tonality	
Part work	<i>Calypso canon</i> — sing in three-part canon	<i>Calypso canon</i> — sing in three-part canon in groups	
Listening	J.S. Bach, Chorale melody and obbligato — listen and conduct with three-beat pattern	Arthur Benjamin, <i>Jamaican Rumba</i> — listen; discuss style; historical and cultural background	
Games	<i>Mexican woodpecker</i> <i>Debka Hora</i> — dance; prepare <i>ti</i> in minor tonality	<i>Mexican woodpecker</i> <i>Debka Hora</i> — dance; prepare <i>ti</i> in minor tonality	
Repertoire	<i>Asikhatali</i> — listen; practise anacrusis; prepare major scale J.S. Bach, Chorale melody and obbligato — listen and conduct with three-beat pattern; prepare $\frac{9}{8}$ <i>Mexican woodpecker</i> — game; prepare three- against four-beat polyrhythm <i>Calypso canon</i> — canon; prepare major scale <i>Four white horses</i> — <i>ti</i> in major tonality; <i>Debka Hora</i> — dance; prepare <i>ti</i> in minor tonality	Rhythmic rondo — practise <i>Calypso canon</i> — canon; prepare major scale J.S. Bach, Chorale melody and obbligato — $\frac{9}{8}$ time signature and rhythmic patterns <i>Debka Hora</i> — dance; <i>ti</i> in minor tonality Arthur Benjamin, <i>Jamaican Rumba</i> — listen; discuss <i>Asikhatali</i> — sing; prepare major tonality	<i>Calypso canon</i> <i>Goodbye brother</i> J.S. Bach, Chorale melody and obbligato <i>Poor wayfaring stranger</i> Rhythmic rondo <i>The little bell at Westminster</i>

Activities: Sample lesson plans

Week 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Listen and sing: <i>I'm gonna sing</i>	Learn new song; aural analysis; memorisation	10	<ul style="list-style-type: none"> • Greeting. • Teacher sings <i>I'm gonna sing</i> and asks students to identify time signature and phrase structure of the song. • Teacher repeats song 2–3 times to give class time to analyse the song. Check responses. • Teacher sings each phrase separately and class echoes. Check for accuracy. • Students sing entire song 2–3 times to memorise.
Game: <i>Obwisana</i>	Enjoyment; prepare polyrhythms and reinforce beat; singing	10	<ul style="list-style-type: none"> • Class sits/kneels in circle on floor. Each student is given a pair of sticks. • Class learns the song while passing the sticks on the beat (two-beat ostinato). The direction changes on signal. • When fluency is established, change to a three-beat ostinato. • Return to seats.
Sing and write: <i>Obwisana</i>	Rhythmic development; revision	10	<ul style="list-style-type: none"> • Class claps rhythm of <i>Obwisana</i>. • Class conducts with a two-beat pattern while singing the song in rhythm names. Check for accuracy and repeat. • Class writes the rhythmic pattern, with correct time signature in exercise books. Check for accuracy. • Teacher claps another rhythmic pattern, using rhythms from <i>Obwisana</i>. Each pattern is eight bars long, in $\frac{2}{4}$. Clap the pattern as many times as needed for students to be able to clap it back from memory accurately. • Class writes the pattern into exercise books. Check for accuracy. • Repeat the process with another rhythmic pattern based on <i>Obwisana</i>.
Read and sing: <i>Goodbye brother</i>	Learn new song; sight-singing	10	<ul style="list-style-type: none"> • <i>Goodbye brother</i> is written on board/OHT. Students are asked to identify time signature, number of bars, number of phrases and tone set (pitch range) from the notation. • Beat is established, and class claps the rhythmic pattern. Check for accuracy and repeat. • Beat and starting pitch is given and class hears the song 'inside their heads', singing out loud only the first and last notes. The teacher could sing some of the pitches softly, e.g. last note of the first phrase and highest note in the song. • Class repeats the exercise, using hand signs if known, singing out loud the starting pitch whenever it occurs. • Class sings the tone set of the song on a neutral syllable, in solfa and letter names, using hand signs. • Class sings the song from notation on a neutral syllable. Check for accuracy then sing the song in solfa and letter names.

This sample lesson plan is continued on the next page...

Week 1 (continued)

Activity	Purpose	Mins	Materials and procedure
Playing keyboards: <i>Goodbye brother</i>	Reading notation; instrumental practice	20	<ul style="list-style-type: none"> Distribute or move to class set of keyboards/glockenspiels. Students identify and play the tone set of <i>Goodbye brother</i> on the keyboard — C, D, E, G. Class sings song in letter names while pointing to the correct notes on the keyboard. Repeat 2–3 times. Check for accuracy. Individual practice time given to the class. Individual students are given the opportunity to play the song to the class.
Sing: <i>Poor wayfaring stranger</i>	Melodic development: <i>la</i> pentatonic scale	10	<ul style="list-style-type: none"> Class sings the song <i>Poor wayfaring stranger</i> that has been learned previously. Teacher or student plays the piano accompaniment.
Homework	Rhythmic development	5	<ul style="list-style-type: none"> Distribute sheet of rhythmic patterns to practise. Students are to prepare the first five patterns for performance at next lesson.
Sing: <i>I'm gonna sing and Goodbye brother</i>	Revision	10	<ul style="list-style-type: none"> Class sings each song at least twice to revise and consolidate memory.
Quiz	Revision	5	<ul style="list-style-type: none"> Class writes out the rhythm to <i>Obwisana</i> from beginning of the lesson. Check spelling taken from music vocabulary used in the lesson (verbal or written as appropriate).

Teaching considerations

See 'Teacher resource 1' for the music and text of the songs and 'Teacher resource 2' for the music and the instructions for the singing game.

Opportunities for gathering evidence

- Focused analysis of students writing rhythmic patterns.
- Observation of students playing keyboards or other instruments.

Week 2

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing: <i>I'm gonna sing</i>	Revision; melodic development	5	<ul style="list-style-type: none"> Greeting. Teacher sings the song once as a reminder to the class. Teacher establishes the beat and gives introduction for students to sing the song twice. Students show contour of the melody as they sing.
Check homework	Rhythmic development	5	<ul style="list-style-type: none"> Individual students around the class perform rhythmic patterns that had been set for homework.
Improvise	Rhythmic development	15	<ul style="list-style-type: none"> Teacher chooses rhythms at random from homework exercises and claps the first two bars. Class identifies the rhythm and performs the remainder of the exercise in correct tempo. Using one of these rhythms, students are to improvise an 'answer' to the first two bars of the rhythm. Repeat a few times. Individual students improvise a two-bar rhythmic 'question' while others improvise a two-bar rhythmic 'answer'. Individual students perform one of the written rhythmic exercises as an ostinato, while students improvise four-bar patterns around the class.
Play: <i>Goodbye brother</i>	Melodic development; reading notation	20	<ul style="list-style-type: none"> Teacher puts <i>Goodbye brother</i> notation on board/OHT for class. Class identifies tone set (C, D, E, G) and sings the song in letter names and rhythm names while conducting a four-beat pattern. Class sings the song in letter names while pointing to the correct notes on the keyboard. Class plays the song. Teacher identifies individual students to play alone. Teacher asks the class to identify the tone set if the starting note is F. New tone set is written on board and the pattern is compared with the known tone set. Students are given time to work out the correct notes for the song in the new key and to practise the song in the new key. Individual students are given the opportunity to perform the song in either tone set.
Write	Music literacy	10	<ul style="list-style-type: none"> Given the new tone set, class writes out the song using staff notation.
Sing: <i>Poor wayfaring stranger</i>	Rhythmic development; historical background	10	<ul style="list-style-type: none"> Students sing <i>Poor wayfaring stranger</i> unaccompanied. Students sing the song again with piano accompaniment, keeping the beat while singing. Discuss the meaning of the text and the references to slavery and the Underground Railroad. Discuss the form and structure of the song.
Game: <i>Obwisana</i>	Enjoyment; singing; rhythmic development	7	<ul style="list-style-type: none"> Students play <i>Obwisana</i> using both a two-beat and a three-beat ostinato.
Homework	Rhythmic development	3	<ul style="list-style-type: none"> Students are to prepare exercises 6–9 (inclusive) from given sheet. Class should read the rhythms in class to check for understanding.
Listen <i>Asikhatali</i>	Preparation for cultural study	10	<ul style="list-style-type: none"> Class listens to the song. Discuss the words of the song and historical and cultural background.

Teaching considerations

See 'Teacher resource 1' for the music and text of the songs and 'Teacher resource 2' for the music and instructions for the singing game. Information about the Underground Railroad can be found on websites listed under 'Support materials and references'.

Opportunities for gathering evidence

- Observation of students improvising rhythmic patterns.
- Observation of students playing *Goodbye brother*, which involves transposition

Songs

Teacher resource 1

I'm Gonna Sing*Spiritual*

I'm gon - na sing when the Spi - rit says 'Sing', ___

I'm gon - na sing when the Spi - rit says 'Sing', ___

I'm gon - na sing when the Spi - rit says 'Sing', ___

And o - bey the Spi - rit of the Lord. ___

Goodbye Brother*Spiritual*

Good - bye broth - er, Good - bye sis - ter, if I don't see you more.

Good - bye broth - er, Good - bye sis - ter, if I don't see you more.

Ostinato

||: 4/4 G A B C | G A B C :||

Songs (continued)

Teacher resource 1

Calypso Canon

Jan Holdstock

1



A - ny time you need a cal - yp - so, Here is what you must do.

2



First of all you need a rhy - thm so shake a lit - tle, shake a lit - tle,

3



shake a lit - tle shak - er and you bang a drum and you



sing and strum and then there's a cal - yp - so for you.



Songs (continued)

Teacher resource 1

Werde Munter, Mein Gemüthe

Arranged by J.S. Bach in *Cantata No. 147*
(Jesu, Joy of Man's Desiring)

Schop

Musical score for 'Werde Munter, Mein Gemüthe' in G major, 3/4 time. The score consists of six staves of music. The first two staves end with repeat signs. The key signature has one sharp (F#) and the time signature is 3/4.

Obbligato

J. S. Bach

Musical score for 'Obbligato' in G major, 3/8 time. The score consists of four staves of music. The key signature has one sharp (F#) and the time signature is 3/8.

Songs (continued)

Teacher resource 1

Debka Hora

Israeli



La - la - la - la - la - la - la - la - la, La - la - la - la - la - la - la - la,



La - la - la - la - la, La - la - la - la - la, La - la - la - la - la - la - la - la.



The Little Bell at Westminster

Canon



The lit - tle bell at West - min - ster goes ding, dong, ding, dong, dong.

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

An African singing game

Teacher resource 2

Obwisana

African



Ob - wi - sa - na sa na - na, Ob - wi - sa - na - sa.

Ob - wi - sa - na sa na - na, Ob - wi - sa - na sa.

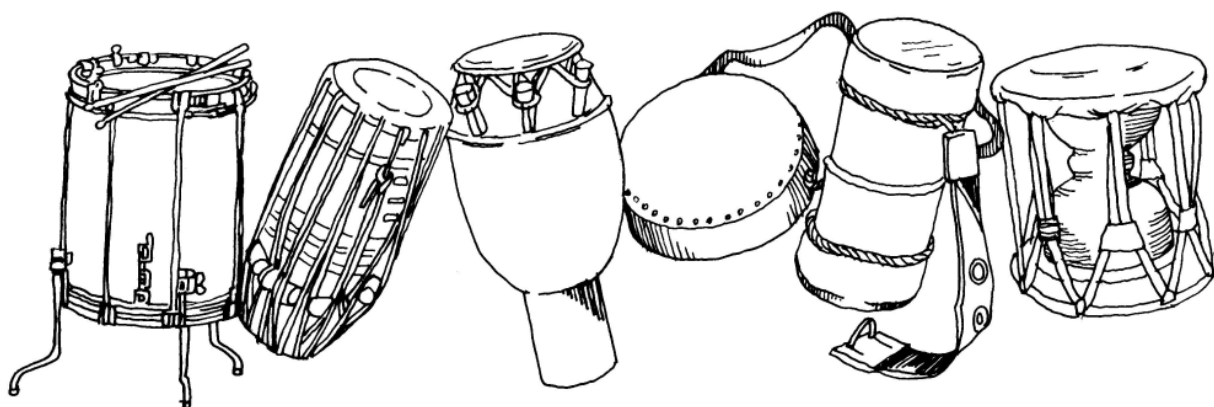
Background to the song

African game songs often incorporate cultural, historical and social traditions and provide opportunities to develop the concentration, flexibility and coordination needed for the complex rhythms in their music. Games are also a way of introducing children to the participatory songs and dances that are part of festivals and rituals. By the age of about 5 years, children in Ghana participate in games that are based on traditional rhythmic patterns that are used in adult ensembles. They provide opportunities for practising polyrhythms.

Actions to accompany the song

1. Class sits on the floor in a circle with two sticks in front of each student.
2. The sticks are picked up, one in each hand, on the first beat. On the second beat, both sticks are put onto the floor in front of the student on the right-hand side.
3. Repeat Step 2 to pass the sticks around the circle.
4. At random, the teacher or designated student may signal a change of direction.

Variation: pick up sticks on the first beat, click the sticks together on the second beat and pass the sticks on the third beat. This creates a three-beat pattern against the two-beat vocal line. Direction can alter at any time. Further variation: change both two- and three-beat patterns and direction simultaneously. Frequent changes are more difficult, and the beat must be kept steady!

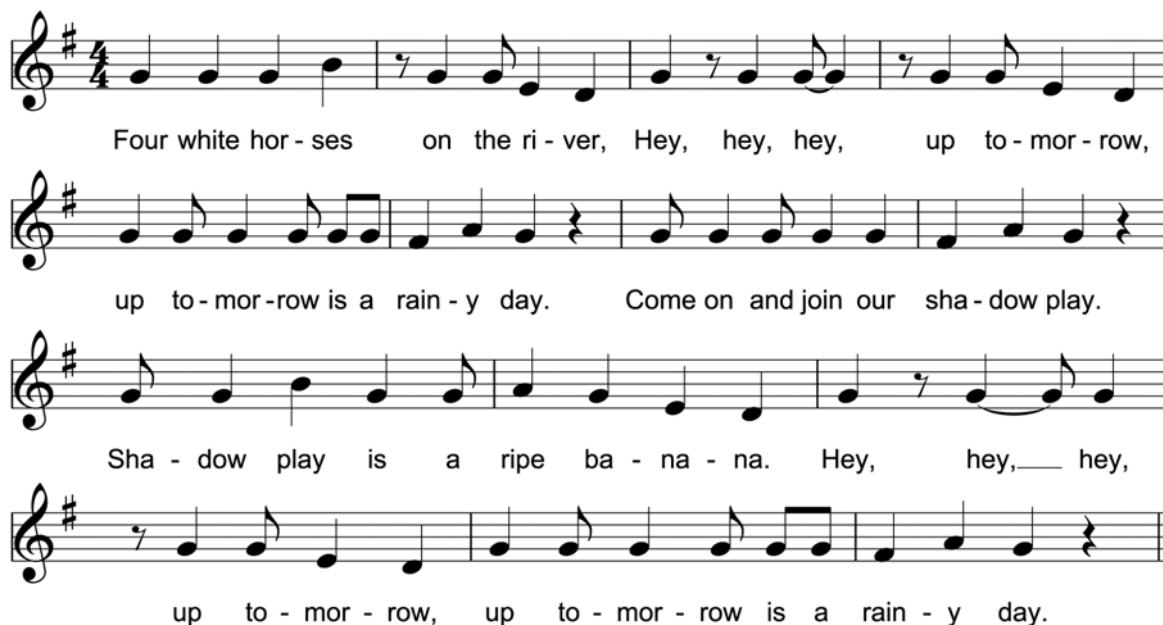


A Caribbean singing game

Teacher resource 3

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 to form a square. In set 1, student A faces student C, and in set 2, student B faces student D. The game involves clapping 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 claps the left hand of the student standing on the left).

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 student on the right and then own hands again.

This game may also be played as a progressive game.



A singing game

Teacher resource 4

The Mexican Woodpecker

Folksong

A Mex i - can wood - peck - er high in a tree went
 chip chip - pa - chip - pa chip all the day. He
 got so am - bit - ious he wore off his beak. Now
 you can hear him say.... Oh my
 beak! Oh my beak! What a
 sad day when I lost it. Hear him
 cry, hear him sigh. What a
 sor - ry sight to see, poor thing!



**Eight-beat ostinato to accompany
 The Mexican Woodpecker**

Students stand facing a partner. Each student:

- Beat 1** claps their own hands
- Beat 2** taps the right hand of their partner
- Beat 3** taps the left hand of their partner
- Beat 4** taps the both hands of their partner
- Beat 5** claps their own hands again
- Beat 6** crosses arms to tap their own shoulder — right hand to left shoulder and left hand to right shoulder
- Beat 7** taps their own thighs
- Beat 8** clicks their fingers.

Rhythmic rondo

Teacher resource 5

Tutti
Clapping
Clapping

2 Soloists
Clapping
Knee slapping

Tutti
Clapping
Knee slapping

2 Soloists
Clapping
Knee slapping
Stamping

Tutti
Clapping
Clapping

2 Soloists
Clapping
Knee slapping

Fin

d.c.

Source: C. Orff, *Music for Children 1 Pentatonic*, English version adapted by M. Murray, Schott & Co Ltd, London.

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

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

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