

## Dinah

**Tone Set:**  
*d r m s*

**Reference:**  
Dinah  
(Catch a Song)

### Focus:

Represent pictorially 1, 2 & 4 sounds on a beat.

Practise identifying the rhythm patterns of known 16 beat songs using **I** **□** **Z** **▮**

### Foundation Work:

This written activity assumes that **▮** has been aurally and visually prepared and then made conscious using a song such as Tideo. Rhythm Flashcards 4.1 - 4.3 and 4.6 – 4.10 are a useful tool in the practice of sight reading **▮**.

The song Dinah must be performed confidently and accurately by the children in words and time names, independently of the teacher.

The following activities are examples of segments from previous lessons:

- Perform the song with a 4 beat body percussion pattern.
- Perform the song with time names.
- Perform the song with the beat and rhythm simultaneously in order to reinforce the rhythm which has 4 even sounds on the beat.
- Determine the form – ABAC
- Derive the rhythm of the song by randomly placing Rhythm Flashcards 4.1a&b - 4.3 on the board and determining the correct order of the cards.

### Directions:

Divide this activity into 2 segments.

#### 1. Dinah's House

- Each window represents a beat. Divide the windows into smaller panes according to how many sounds there are on each beat.

#### 2. Rhythm

- Write the rhythm of Dinah on individual beat lines.
- Check by singing the words and pointing to the rhythm.
- The teacher confirms the rhythm with flashcards 4.1a & b – 4.3.

### Extension:

1. Perform the beat and the rhythm of the song simultaneously eg. beat in feet and rhythm in hands or left hand vs right hand on thighs.

### Materials:

Level 4 Take Note Music Resource Kit

Rhythm Flashcards 4.1a&b - 4.3, 4.6 – 4.10

6 Melodic Dictation

1.  $\overset{2}{\text{m}} \text{ s} \text{ m m s}$

2.  $\overset{2}{\text{s}} \text{ l} \text{ s s m}$

3.  $\overset{2}{\text{l}} \text{ s} \text{ m s}$

4.  $\overset{2}{\text{s}} \text{ l} \text{ m m}$

5.  $\overset{2}{\text{d}} \text{ m s} \text{ d m s}$

6.  $\overset{2}{\text{s}} \text{ s m} \text{ s s d}$

7.  $\overset{2}{\text{d}} \text{ s} \text{ m s m}$

8.  $\overset{2}{\text{s}} \text{ d} \text{ s m d}$

### Focus:

Dictation of an 8 beat melody using limited combinations of *do*, *mi*, *so* and *la*.

### Foundation Work:

The following activities are examples of segments from previous lessons:

- Which One? – Solfa Flashcards are chosen according to the solfa being used for each particular exercise. They are placed in a column on the board and numbered 1 – 4. The class sings each melodic pattern with solfa and hand signs. The teacher chooses one pattern and sings it using the syllable 'loo' and asks the children to show with their fingers in the air the number identifying the matching Solfa Flashcard. When more than one answer is given, the class can 'check' by singing a pattern in solfa while the teacher simultaneously sings the pattern using the syllable 'loo'. Try the next answer and so on until the correct pattern is found.
- Inner Hearing – After giving a starting pitch, the teacher performs a song by only using hand signs and asks the students, "What song is hiding in my head/hands?" The students are asked to identify the song.
- Echo - the teacher sings and hand signs the melodic pattern, students echo.
- Clever Echo – (i) Indicating the starting solfa pitch, the teacher sings the melodic pattern using the syllable 'loo'. The students sing back the pattern in solfa with hand signs.  
(ii) A starting pitch is hummed. The teacher hand signs the melodic pattern. The students sing back the pattern in solfa with hand signs.
- Solfa Knockout - Refer to Appendix v - page 34.

### Directions:

For each exercise:

- Determine the tone set on the Solfa Ladder for the students. Refer to Appendix iv.
- Perform the rhythm with time names.
- While performing the rhythm a second time, sight-sing the given melodic pitches, being sure to continue the rhythm to the end.
- Teacher sings an 8 beat melodic pattern using the solfa syllables, then 'loo' for the unknown pitches while the students echo sing (inner hearing the solfa).
- Teacher repeats the melody a number of times, indicating the number of repeats to the students. The number of repeats will be at the teacher's discretion.
- Students write what they hear.
- Teacher checks the solfa with the students and they perform the melody together.

### Extension:

Students play the melodies on Chime Bars (Resonator Bells)

### Materials:

Level 4 Take Note Music Resource Kit

selected Solfa Flashcards

Chime Bars (Resonator Bells)

### Note:

Written segments of a lesson should be short and succinct. It is suggested that the melodic dictations that appear on pages 6 and 23 are scattered evenly throughout the year.

## Rhythm Pizza

The diagram shows a circular 'Rhythm Pizza' divided into 10 slices, numbered 1 to 10. Each slice contains a 4-beat rhythm pattern. Surrounding the pizza are 10 boxes, each containing a different 4-beat rhythm pattern. To the right of the pizza is a 10x4 grid for recording the numbers of the rhythms identified.

1	3	6	4	9
2				
3				
4				
5				
6				
7				
8				
9				
10				

### Focus:

Sight-read, perform and identify 4 beat rhythm patterns that include **I n z d m**

### Foundation Work:

This page may be used in many ways to read, practise and perform unknown 4 beat rhythm patterns.

The teacher may engage the students in the following activities:

- Maintaining a steady beat, teacher claps No. 1, students echo, teacher claps No. 2, students echo etc.
- Maintaining a steady beat, perform rhythms 1 – 12 around the pizza as a class.
- Teacher claps a rhythm and students show with their fingers in the air the number identifying the matching rhythm.
- Teacher says, “two, six, *rea-dy go*,” and the class perform the 8 beat rhythm represented in rhythms 2 and 6.
- Working systematically around the pizza, each student is asked to individually perform one rhythm pattern ensuring that a steady beat is maintained.

Depending on the activity, the teacher will determine when it is appropriate for the students to say the time names aloud or inner-hear them.

### Directions:

Game – ‘Which One?’

Using Game No. 1 as an example, follow these directions:

- Teacher chooses rhythm Nos. 3, 6, 4 & 9 and claps each one twice, allowing time between each rhythm for the students to identify and write the number of the rhythm in the box.
- Teacher asks individual students to name the numbers of the rhythms identified for the class to check.
- The class claps the 16 beat rhythm pattern represented in Nos. 3, 6, 4 & 9.

Rhythm Pizza Game – ‘Bingo!’

Using Game No. 1 as an example, follow these directions:

- Individual students select 4 rhythms from the pizza and write the numbers chosen into the boxes for Game No. 1 (eg. 3, 6, 4 & 9).
- Teacher begins to randomly perform rhythms from the pizza (keeping a record of rhythms performed).
- If a rhythm is one which the student has chosen, the student strikes the number off their page.
- The first student to hear all 4 of their chosen rhythms calls ‘*Bingo!*’ The teacher checks that the numbers chosen correspond to the rhythms already clapped. If so, this student is the winner!

### Extension:

In pairs, a student claps a 4 or 8 beat rhythm from the rhythm pizza and the partner indicates the number/s identifying the matching rhythm/s.

**Tone Set:**

*d r m*

**Reference:**

Rain is Falling Down  
(Catch a Song)

### Focus:

Learn the pitch, name and place of the notes G, A and B in the treble staff.

Learn the musical alphabet.

Use the recorder or chime bars as a tool in reading and performing music with Letter Names.

### Foundation Work:

Once the students are established in the knowledge of the pitch, name and place of the note A in the treble staff, the note above A (sounds one step up) and below A (sounds one step down) are introduced through song material containing a limited *do re mi* range.

The song Rain is Falling Down must be performed confidently and accurately by the students in words, timenames and solfa.

When the students can read the song Rain is Falling Down fluently in solfa using Solfa Flashcards 4.7 and 4.8, they are then ready to associate the notes *do re mi* with the Letter Names G A B in G *do*.

Before expecting students to relate Letter Names with pitches on the staff, they should be aurally and visually familiar with the Letter Name Bar Chart and the musical alphabet. The following activities are examples of segments from previous lessons:

- With the A-440 Staff Card, the teacher introduces the musical alphabet by following the steps below:
  - The teacher strikes the tuning fork and its end is placed in the second space of the A-440 Staff Card. The students sing the note as 'A'.
  - The teacher informs the students that, "Musicians use a musical alphabet that only has 7 letters. It goes as high as G and then repeats again. Musicians always use capital letters to label notes with letter names. Lower case letters are used for solfa." The teacher demonstrates this on a xylophone/glockenspiel by playing and singing the Letter Names moving in a step-wise progression.
- With the A3 Letter Name Chart and *d r m* Solfa Syllables:
  - The teacher points to the bars on the Letter Name Bar Chart while singing with the students in Letter Names from C – C'.
  - The teacher places the *re* Solfa Syllable on Letter Name Bar A and strikes the tuning fork, once again placing its end on the Letter Name Bar Chart 'A'. The students sing the note as 'A' and then 're'.
  - The teacher asks, "If *re* has the Letter Name A, using the alphabet, one step up, which Letter Name will *mi* have?" Students answer 'B'. The teacher places the Solfa Syllable *mi* on the Letter Name Bar Chart 'B'.
  - The teacher asks, "If *re* has the Letter Name A, using the musical alphabet, one step down, which Letter Name will 'do' have?" Students answer "G". The teacher places Solfa Syllable *do* on the Letter Name Bar Chart 'G'.
  - The teacher again refers to the A-440 Staff Card and places magnetic counters into the G and B lines in the staff, labelling them with Letter Names below.
  - The students revisit page 10 and draw both G and B into the staff, labelling them with Letter Names below.

### Directions:

- Write the Letter Names of Rain is Falling Down in the empty heart beats, remembering to draw an arrow after the *ta-a* to indicate that the sound travels through 2 beats.
- Sing Rain is Falling Down in absolute pitch with Letter Names.
- Perform Rain is Falling Down on a recorder or chime bars.

### Materials:

Level 4 Take Note Music Resource Kit

Solfa Flashcards 4.7 and 4.8

A-440 Staff Card


A3 Letter Name Bar Chart with *d r m* Solfa Syllables (available from Take Note Music)

Xylophone or Glockenspiel

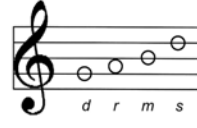
Magnetic Counters

Class set of Recorders or Chime Bar Sets (Resonator Bells)

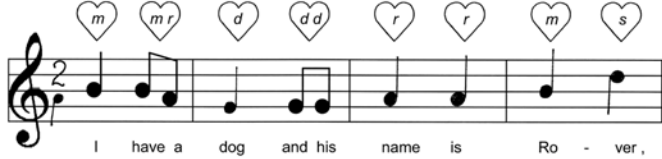
# Rover



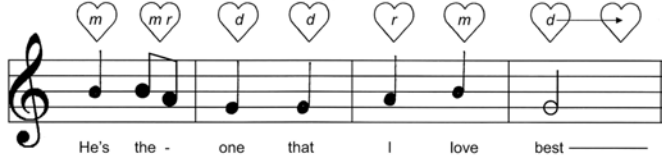
Tone Set



Add: • 2 metre time signature  
• missing notes



I have a dog and his name is Ro - ver,



He's the - one that I love best \_\_\_\_\_

21

**Tone Set:***d r m s***Reference:**Rover  
(Catch a Song)**Focus:**

Complete the staff notation of a well known 16 beat song containing *do re mi* and *so in G do*.

**Foundation Work:**

The song Rover must be performed confidently and accurately by the children in words, solfa and timenames, independently of the teacher.

The following activities are examples of segments from previous lessons:

- In order to revise *do re* and *mi* and their relationship to each other in terms of 'steps' and 'skips', the teacher plays Rover on chime bars placed on a wooden solfa ladder. The students sing the song in solfa and individuals may be invited to play the song on the chime bars.
- With the use of a Solfa Ladder, the teacher derives with the students the tone set of Rover on the board. Once the tone set is established, it is written on the staff using *G do*. The activity will focus on the placement of note heads and stems while reinforcing 'steps' and 'skips'.
- On the board, the teacher writes the solfa of bars 1 & 2 and 5 & 6 of Rover into two rows of 4 heart beats above a staff. The teacher derives the notation with the students, in *G do*, by discussing the placement of note heads and stems while reinforcing that all notes move in 'steps'.
- Using an individual Laminated Music Staff, each student reproduces the tone set of Rover with plastic counters in *G do*.

**Directions:**

On the board, the teacher places the Tone Set Card 4.3, to confirm the tone set of Rover in *G do* as a visual aid to the activity.

Divide this activity into 2 segments.

- Firstly, write the missing note heads and rests to Rover in the staff. Be careful to keep each note directly under its heart beat.
- Secondly, show the rhythm by adding stems correctly and then add the 2 metre sign.

**Extension:**

1. In pairs, one student sings Rover in solfa while the other sings a melodic ostinato *s ss*, checking the unison pitch on beat 8.
2. Perform the song on Chime Bars.

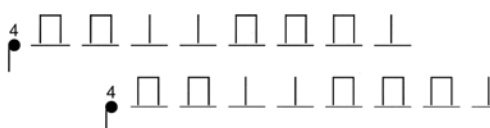
**Materials:**

Level 4 Take Note Music Resource Kit  
Level 4 Take Note Music Teacher Book  
Circular Plastic Counters  
Wooden Solfa Ladder  
Chime Bars (Resonator Bells)

Tone Set Card 4.3  
Music Staff (Appendix vi)

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1. Perform a Canon

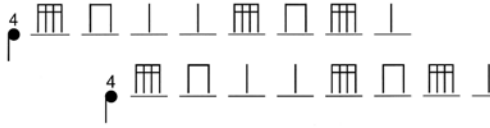
4 

2. Compose a Canon using □ |

4 \_\_\_\_\_

4 \_\_\_\_\_

3. Perform a Canon

4 

4. Compose a Canon using ≡ □ |

4 \_\_\_\_\_

4 \_\_\_\_\_

### Focus:

Perform and compose a canon using | □ ≡

### Foundation Work:

The four canon activities that appear on this page are intended to be scattered throughout the year. (NB. The authors suggest that an appropriate stage for the performance of Canon No. 1 and the composition of Canon No. 2 would be at the completion of page 15.)

The following activities are examples of segments from previous lessons:

- Performing a canon:
  - The teacher writes a single line of the 8 beat Rhythm Canon No. 1 on the board.
  - The class perform the rhythm.
  - The teacher asks the students to perform the rhythm again stating, *“I will do something different from you”*.
  - The teacher asks *“What did I do?”* Answer – Started 2 beats later, performed the rhythm in canon.
  - The students turn to page 27 and perform the canon in 2 groups while visually tracking the rhythms.
- Composing a canon:
  - The teacher composes a canon on the board while discussing with the students the compositional techniques involved. The students become aware of ensuring that the rhythm must compliment itself 2 beats further on.

### Directions:

On two separate occasions:

- Compose an 8 beat rhythm canon.
- Perform with a partner.

### Extension:

Perform Rhythm Canon No. 1 and Rhythm Canon No. 3 individually, one hand per part, by tapping on thighs or tapping rhythm sticks on the floor.