NSW **Back to School Day** 2024 Ruth Friend - Primary

9.30-10.30am **Musicianship**
10.30-10.50am Morning Tea
10.50-12.50am **Primary/Secondary Music Session 1** – Strategies to embed listening, movement and singing as valued features of your school culture – Developing a Singing Culture

12.50-1.30pm Lunch
1.30-3.30pm **Primary/Secondary Music Session 2** – Strategies to embed listening, movement and singing as valued features of your school culture – Listening & Responding through Movement

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Overarching foci:

- Visible Learning - Developing a Feedback Culture and Formative Assessment
- Growth mindset - creating a safe environment to make mistakes
- Catering for Individual needs
- Musical Skills Framework – Take Note Music
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Developing a Singing Culture

1. Call and Response:

HOTARU KOI – see TNM PL – Transform Your Teaching for notation & links
Add : Patsch clap, patsch clap, patsch clap, hands out, clap.
= hands out (later to be used with a partner)

2. Finding your singing voice

- *This is my talking voice*……. This is my calling voice……, squeaky, whispering, singing.
- SHOW your learning – singing voice vs talking voice
- Glissandi
- Ghost sounds (Ghost Puppet TNM)

**Opportunity EVERY lesson via the warm up

Speech Rhymes:

- *Bee Hive* (Finger Play) Ref: *Musical Beginnings* QLD Kodaly

- *Bee Rhyme: talking voice*
  What do you suppose?
  A bee sat on my nose,
  What do you think,
  He gave me a wink.
  "I beg your pardon,
  I thought you were the garden!"

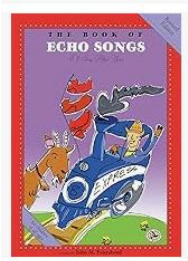
- *Engine Engine* (talking voice) Ref: CAS

- Picture story book: '*Good Night, Sleep Tight*' by Mem Fox – singing vs talking voice

Take Note Music Teaching Tips & Tea Ep#3 Finding your Singing Voice
https://studio.youtube.com/video/qmTR_BRiFTs/edit

3. Warm up - Body warm up & glissandi

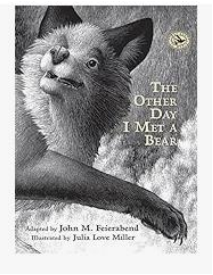
4. Echo songs



Ref: *Echo Songs* Feierabend
Tongo – movement (see notes provided on PL - Transform Your Teaching)

- Create some movements to each phrase eg *Tongo*
- Good performance pieces with one student chosen as leader.
- NB: The leading student **won't** be able to mirror the movements for the others though

Bear Book (JF) - eg of solo singing opportunities



Ref: *Catch a Song* Hoermann & Bridges (CAS)
Charlie over the Water - game

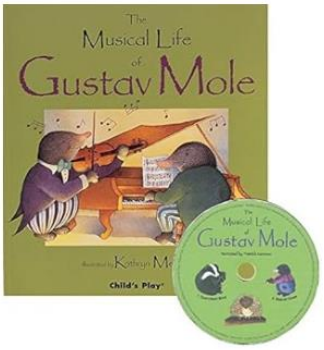
- *Teacher sings the song and class echo each phrase.*
- *the student leader walks with the teacher as they learn the song and*
- *echo with the class.*
- *(As the students learn the song they can become the solo leaders)*

5. Establish the culture of listening

Listening and responding – Listening is at the core of singing development.
"You sing for me and I'll sing for you" Feierabend

Establish the culture of **listening** from their very first year:

- Dance without talking, listen to music and tap the beat or mime the instruments without vocal sounds (eg Gustav Mole), listen to the teacher sing without singing along.
- Songs can be learnt by doing an activity while the teacher sings the song over and over. Students **then** sing WITHOUT the aid of the teacher.



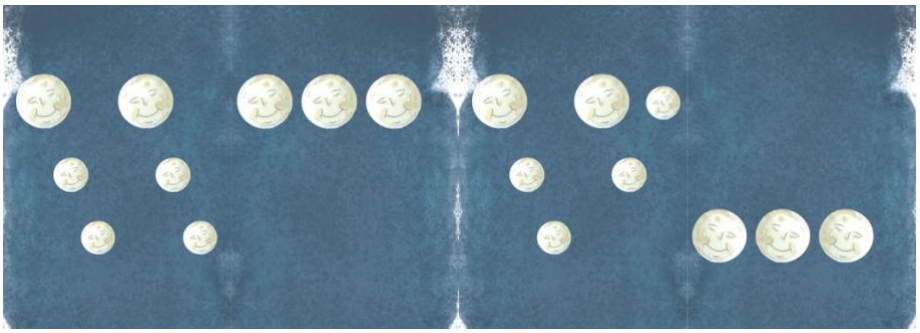
- Cuckoo Puppet (TNM) – *Cuckoo in the Clock* - traditional (sm)

- Triangle – Rickety Pickety Buttercup (smd) (sfmrddd)

Rickety Pickety Buttercup (smd song) (final phrase sfmrddd)
How many fingers do I hold up?
3 there are and 3 you say
Please play 3 for us today

6. Melodic Contour

Mrs Clef (TNM) Books 1 & 2 – include melodic contour at the end
Music Map series – Moon Moon, Twinkle Twinkle etc



Embedded Formative Assessment
Strategies for Classroom Assessment That Drive Student Engagement and Learning
Dylan William (2017)
The importance of formative assessment and feedback FOR learning
Students must "SHOW their learning!"

Growth Mindset
Award the process!
You don't have it yet! The power of YET
**The use of humour goes a long way to relaxing students and hopefully contributes to you r enjoyment in the classroom.

7. Understanding Pitch - High/Low

Visual, kineasthetic and aural experience

eg, Hi/Low Tower – musician and pointer of the day using a progression of songs.
Prep may spend a term or 2 on each one.
Alto Chime Bars placed on Colour Pitch Staircase (TNM)
Songs: Ref: Catch a Song (CAS):

1. *Up High Down Low – octave (standing)*
2. *Lickety Spry – 5th (seated)*
3. s-m songs – minor 3rd s-m unconscious

First Prep Assessment near end Term 1 – Take Note Music Writing Book 1 Page 3

- Can they hear whether the pitch goes up or down? Students point to the top or the bottom of the tower
- How well can they sing higher/lower/in tune?
  - T: 'Now I'm in the middle and I'm going '
  - Stu: …. 'up/down' - as pointed by the teacher.

8. Towards Literacy

Pitch Patterning
Echo hi/low patterns - (sm) Head & Shoulders
Lycra (fabric) group activity
Echo hi/mid/low patterns - (drm) for older beginners or (dms) (Thighs, shoulders, head)

9. Melodic cues for transitions – "less talk, more action!"

Transitioning to a different formation eg Picture story book to a standing circle etc…..great for if you've lost your voice.

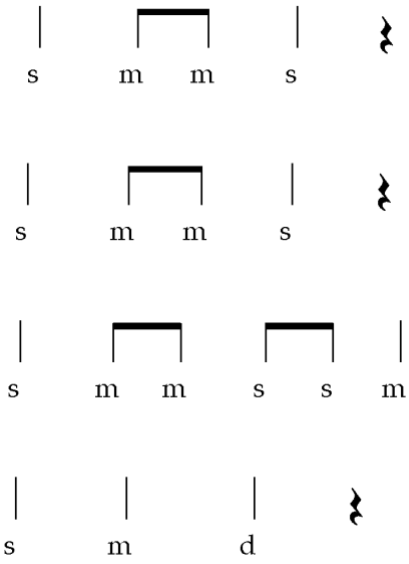
See TNM Teaching Tips & Tea Ep 11 https://www.takenotemusic.com.au/pl/
https://www.takenotemusic.com.au/episode-11-the-use-of-melodic-cues/

10. Singing Games

- Offer joyful singing experiences.
- Many children will have a turn in the game while the teacher sings the song.
- After 10 or so times through, the teacher can then give the job of singing to the students.
- ***Go In & Out*** – game Ref: CAS

- In some games eg, *Kangaroo*, pitch patterning is also an opportunity. In this case, the final phrase can be a focus initially for the rhythm, then the descending melody.

Peas Porridge Hot – solo singing



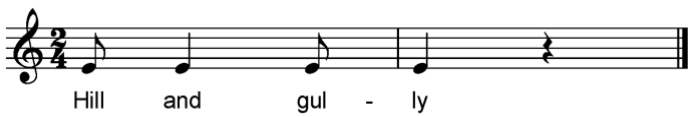
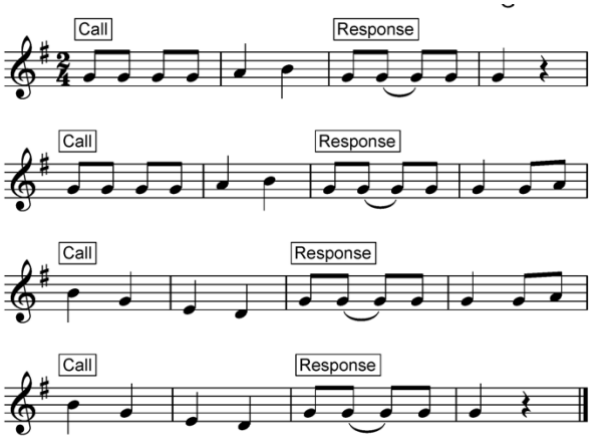
1.Peas porridge hot
Peas porridge cold
Peas porridge in the pot nine days old

2. (3 Soloists)
Some like it hot……
Some like it cold…….
Some like it in the pot nine days old

Fire in the Mountain – fun game – ti-tika and drm s
(see notes provided on PL - Transform Your Teaching)

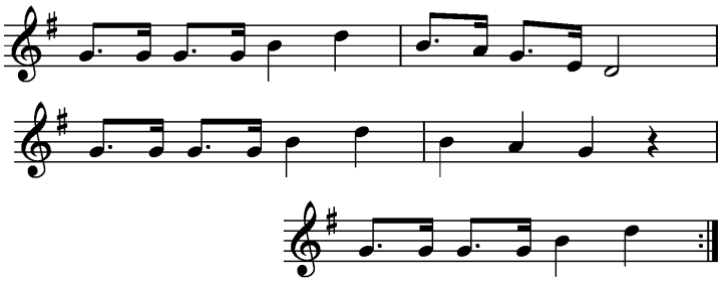
10. Call & Response

Ref: *Call & Response* Feierabend
1. HILL & GULLY RIDER – TNM singing eyes

Soloists
Create response
prepare drm l,s, syncopa,



2.CREATE

Ref: *Kids Can Listen, Kids Can Move* Lyn Kleiner

Create text – adapted from *Going on a Picnic*

Going on a picnic, leaving right away__
If it doesn't rain we'll stay all day
Soloist call: Did you bring the_____ (create)
Class response: Yes we brought the _____ (echo same text)

4. CHATTER WITH THE ANGELS

A

Chatter with the angels soon in the morning

Chatter with the angels in that land

Chatter with the angels soon in the morning

Chatter with the angels join that band

B

I want to join that band and

Chatter with the angels all night long

I want to join that band and
Chatter with the angels all night long

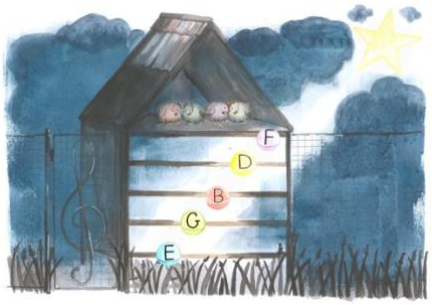
Green – patsch
Yellow – click.
Blue – stamp
Pink – thumbs to chest
Grey – knock your coconuts (clumpy hands)

- Inner hear and do actions only
- Derive rhythm then sing in rhythm names
- Inner Hear rhythms
- Sing in solfa

10. Picture Story Books

Call & Response books - Feierabend
eg *Risseldy Rosseldy, Over in the Meadow*

Mrs Clef (TNM) Books 1 & **Book 2 –** including melodic contour
Music Map series books eg Moon Moon, Twinkle Twinkle



11. Year Level Singing Strategies

- Bum bag microphone for vocal health
- Sitting on chairs Yrs 3 – 6
- Sitting in House groups
- All reading done on the screen
- Warm up – physically and vocally
- Fun activity/canon
- 4 step approach to learning longer songs phrase by phrase
- Prep – more listening than singing at start of year – using echo songs, call & response, picture story books and movement
- Formative Assessment – "show me your learning" fabulous in large groups

11. Choir

- Conversational solfege approach
- Performances each term
- Repertoire: begin unison and simple canonic 2-part songs at start of each year
- Focus on reading from printed score
  The Where Am I? game is is superb

13. Music Literacy

Reading and Writing

Stick then staff

***Giant Floor Stave activities (TNM)*

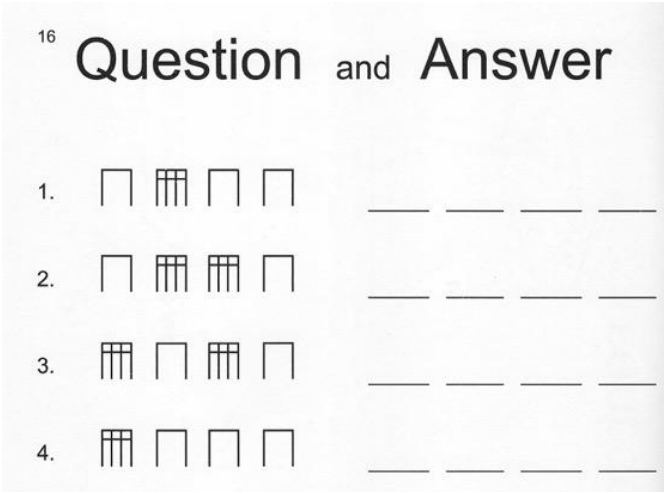
Analysing and Creating - Rhythm

Flashcards

- Echo
- Clever Echo
- Which One? Identify
- Read & Perform
- Splash game
- Create – Call & Response/ Question and Answer phrases

Question & Answer phrase performance
Use a column for Question phrases and a column for Answer phrases from which students chose.
Ref: Music Writing Student Bk 4 Pg 16

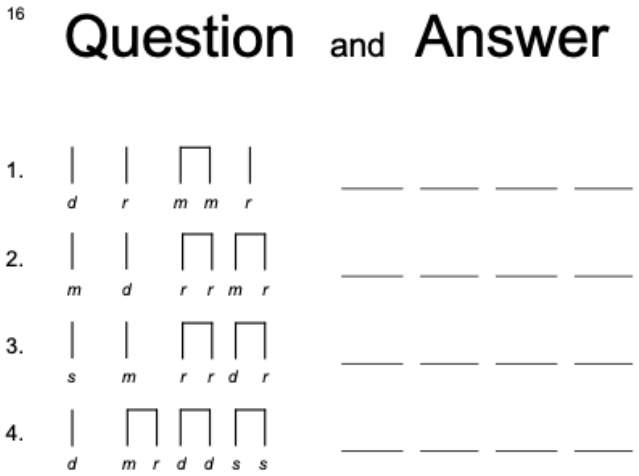
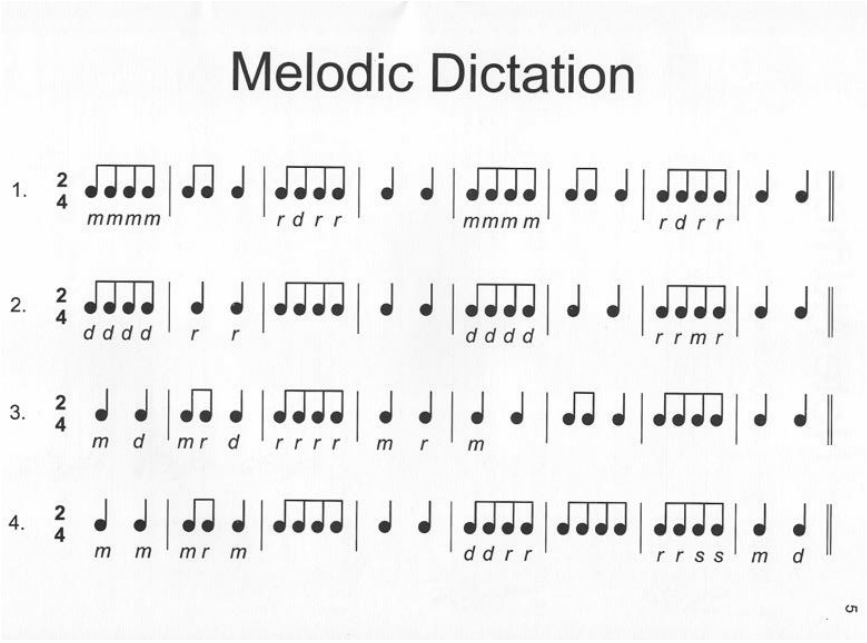
Create



Analysing and Creating - Melody

Melodic Dictation – Preparation is the key to success
Video: TT&T –Growth Mindset and which one?
Ep 7 Melodic Strategy

- Revise Melodic Content – sing a song with the note set
- Echo pattern
- Clever Echo
- Which one?
- Solfa Knockout - game
- Dictation
- Create – Question & Answer phrases



Immediate feedback
Summative assessment

- No erasers to be used by students. Cross out errors so Teacher can see original answers.
- Teacher repeats the dictation 3 times
- In between each repetition, the Teacher corrects each student's work giving a numbered circle if it's correct. If not "not yet!".
- At the end of the 3 repetitions, the Teacher individually corrects the students who are still working, giving immediate feedback and providing the Teacher with a summative assessment grade for reporting.

References:

Friend, R. and McClure, D. Take Note Music

- Teacher Books
- Peter and the Wolf - Digital Listening
- Peer Gynt – In the Hall of the Mountain King – Digital Listening
- www.takenotemusic.com.au – PL – Transform Your Teaching 'Musical Skills Framework'

Hoermann, D. and Bridges, D. (1985) 'Catch a Song'
Hattie, J. and Clarke, S. (2019). 'Visible Learning – Feedback'.
Wiliam, D. (2017). 'Strategies for Classroom Assessment that Drive Student Engagement and Learning'.
Richhart, R. (2015). 'Creating cultures of thinking'.
Feierabend, J. 'Call and Response Songs'
Feierabend, J. 'Echo Songs'
Feierabend, J. and Kahan, J. 'The Book of Movement Exploration'
Kleiner, L. (2003) 'Kids Can Listen, Kids Can Move'
Laban, R. (1975) 'Modern Educational Dance'
Beck, I. (1994) 'Prokofiev's Peter and the Wolf'

Teaching Tips & Tea videos – see PL on website drop down menu

Other Resources

Other Resources available from Take Note Music For Movement:	
Choreographed	*Move It 1 & 2 - John Feierabend* *Digital Listening & Responding – TNM* *Coming soon: Grieg Dances – Arabian and Anitra's Dances*
Folk Dance	*Shenanigans*
Creative	*Lyn Kleiner* *Kids Can Listen, Kids Can Move*
	Listening & Responding – Listen & Move videos in Peer Gynt: *In the Hall of the Mountain King*

Listening & Responding through Movement

Movement within a music program serves many functions. It encourages mindfulness, kinesthetic understanding of musical concepts, focus, ability to work with others, sensitivity to music, listening skills and of course music appreciation. Movement requires well-established parameters and classroom rules along with the development of a vocabulary/repertoire provided by the teacher.

Music and movement are inextricable linked.

Establishing a sequential plan for the introduction and development of movement skills ensures success, enjoyment and above all sensitive, creative young musicians.

Strategies:

1. Seated
2. Stationery
3. Travelling

****These strategies can be used to differentiate the curriculum for student needs*

Rules:

1. No talking, singing or noise - allows for focus on the music or musical cues
2. No touching – spatial awareness
3. Soft feet, soft hands – enables effective collaboration and development of social skills

Types of movement activities:

1. **Movement that accompanies singing**
   Mr Sun, Hotaru Koi, Go In and Out
2. **Folk Dance**
   Indo Eu – rhythms, creative movement
   Ref: Shenanigans, 'Dance Music for Children' Track 3
   Portugese - Circle formation
   To develop a movement 'kit bag' students copy T
   Teacher creates movements for the children to copy then students then lead

3. **Choreographed Movement**
   'Move It 1 & 2'(JF) 'Listen & Move' (TNM) 'Kids Can Listen, Kids Can Move'Lyn Kleiner

   Seated movement
   Saint Seans, 'Aquarium'
   Extend to using instruments - Ref: Lyn Kleiner 'Kids Can Listen, Kids Can Move'

   Standing Stationary movement
   Move It DVD & CD - Ref: John Feierabend – 'Move It 1' Tracks 3 & 4.
   Satie, 'Trois Gymnopedie #1'
   Respighi, 'Ancient Airs and Dances Suite' No. 3 'Siciliana'
   The main foci will be for students to:
   listen actively to art music
   feel the expression in the music and express this through dance
   use these experiences as a moving meditation to develop focus and concentration within the music lesson

4. **Creative Movement** (requires space)

Exploring Space and Time

Engine Engine – students form a line behind teacher initially who creates pathways through the room. Change leaders after a few repetitions/lessons

Well, you walk and you walk and you walk and Stop! …… Teacher led using voice then instruments

Travelling Movement Exploration

The Syncopated Clock

Ref: Lyn Kleiner 'Kids Can Listen, Kids Can Move'

- This is best done as a stationery activity first so if you don't have a large space to enjoy the full experience, it can still be added to your 'must do' list

NEW RELEASE: **Peer Gynt – In the Hall of the Mountain King**

In the Hall of the Mountain King - 'Listen and Move' activity

Ref: Take Note Music - Listening & Responding.

Use the warm up video 'Listen & Move' on the TNM resource to lead the students or to get ideas to lead your own warm up.

This digital resource includes a strategy to incorporate creative movement exploration into your lower primary classrooms. We invite you, as the teacher, to develop your creative movement kit-bag!

Worksheet 2: Listening Map

Having developed an understanding of the work and the fact that the melody or theme is repeated 18 times but with growing volume and tempo, the children connect this concept with movement.

Creative movement session

Children form a circle with Teacher.

Teacher demonstrates one action per melody while the children join in.

- soft and slow = gentle/small actions to the beat
- louder and faster = gradually bigger and faster movements

Ways We Move - Creative Movement prompt sheet

Upper Body.	Flick		**Levels**	High
	Peer			Middle
	Pray			Low
	Windscreen wiper arms			Hi/Low Swooping Climbing Sinking
	'Train wheel' arms		**Direction**	Forwards
	'Egyptian' arms			Backwards
	Swing			Sideways
	Shake			Across body
Lower Body	Spring		**Shapes & Body Parts**	Circles
	Bounce			Lines
	Jump			Curved
	Swing			Pointed
	Knees up		**Travelling**	Walk
	Twist			Tiptoe/sneak
	Reach			Stomp
	Run on spot			Skip
	Shake			Gallop
				Slide or leap