

# Lesson Plans: Stage 6 Module One



*Music Completes the Child*™





# Module One

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# Stage 6

# Week One

## Module One

### **Song Focus**

Warm-up: Take One (Songs: Tracks 1 - 3)

In the introduction book, we discussed the importance of Warming-up the three areas of your body used in singing: the lungs / diaphragm, the face and finally, the vocal chords. We are going to explore these in a little more detail here, before explaining today's activity.

#### **Breathing: Warming up the lungs and diaphragm**

A major factor in achieving a good vocal sound stems from your ability to breathe effectively and to manage the flow of air from your lungs to your vocal chords. Most young children, and many adults too, do not breathe in the correct way. When you ask young children to take a deep breath, they lift their shoulders, 'puff out' the top section of their chest and throw their heads back. By doing this, they fail to get the maximum possible volume of air into their lungs and may also experience tension or strain in the throat, neck, shoulders and face, when trying to sing. This shallow breathing also causes problems with the quality of the sound they produce, limits the range of Pitches they can sing and prevents them from holding notes for the required duration. Therefore, any good vocal Warm-up must begin with the promotion of correct breathing that allows all the lungs to be filled with air. This avoids tension around the facial area and promotes the use of the diaphragm. Here is how we breathe to sing:

- Stand with feet shoulder width apart, arms down by the sides and with shoulders down and relaxed.
- When inhaling, the shoulders and upper chest should not move very much at all. Instead, air is inhaled through the nose and the top of the belly will 'pop out' as the lungs fill with air. You should be able to physically see the lungs filling and the children's tummies popping out.
- As the lungs fill, the diaphragm (the arc shaped muscle at the bottom of the lungs) becomes rigid, supporting the lungs and giving greater control over the flow of air as you exhale. Air should be exhaled through the mouth, in a controlled fashion, and not blasted out all at once.

### Face: Relaxing the muscles of the neck, mouth and jaw and developing good diction

- The muscles in the face and neck must remain relaxed while singing. You may see young children raising their heads and poking out their jaws, as they try to sing higher notes and then dropping their heads as the Pitch gets lower. This means that they are using their face and neck muscles to ‘force out’ notes, rather than using the lungs and diaphragm to control air flow. This causes strain and poor vocal sound. To avoid this, it is essential to promote good breathing, as good breathing eliminates many of these problems, without you having to say anything further. Also, encourage children to keep their shoulders down and their heads level, no matter how high or low (Pitch) they are singing.
- Diction in singing is concerned with the clarity of the words being sung. Diction can be developed, using Tongue Twisters and Rhymes which encourage good pronunciation and the opening wide of mouth and jaw. The development of good diction is vital for audience comprehension.

### Voice: Warming-up the vocal chords

Warming-up the vocal chords is very important. The vocal chords are muscles and must be stretched just like any other muscle in the body, before they are exercised. In this part of the Warm-up, we will gently exercise the children’s ‘singing muscles’, through a series of singing games and scales that will extend their vocal range. When just starting out, young children have quite a narrow vocal range, covering notes that fall within the range of ‘Do’ to ‘So’. Through good vocal Warm-up exercises, this narrow range can be gradually increased, extending the height and depth of Pitch that the children can sing comfortably, without straining their voices.

### Other advice

- **Posture** is very important in singing. Encourage children to stand straight as described above, to relax their neck and to keep their heads level. Tension in the body can be easily released by:
  - ▶ ‘Shaking out’ the body. Start with the feet, then legs, the hips, up to the arms, then rolling the shoulders, gently shaking around and finally rolling the head (always opening mouth to avoid neck strain).
  - ▶ Lift your arms above your head while inhaling deeply and then drop your arms to the floor, bouncing at the waist, as you exhale. Do this 2 or 3 times.
- **Warm-ups**, while developing the physical parts of the body, also allow a child to open up and let go of their inhibitions about singing. In other words, we must allow a child to develop their self esteem and Performance confidence which are just as vital as the physical elements of a Performance.



## How to

Before beginning the Warm-up activities, ask the children to relax their bodies and to stand, using the posture outlined above.

### **Breathing Warm-up: Balloon Bellies**

1. Say, 'We are going to pretend that our bellies are big balloons. We are going to inflate the balloon as big as we can and then let the air out slowly. We tried this last year, but I want to make sure you haven't forgotten how to do it.'
2. Continue, 'Put your hands on your balloon belly like this.' Demonstrate as you explain, placing your two hands, palms down, on your belly, with thumbs at the top and fingers facing towards each other. Hands should be placed roughly, so that middle fingers fall either side of your belly button, with about half an inch of space between your two middle fingers.
3. Say, 'We are going to fill up our balloons with air. We will breathe in through our noses and keep our shoulders very still. While we breathe in, we are going to let our balloon bellies fill up with air.'
4. Continue, 'When our balloon is full, we are going to let the air out slowly. We will open our mouths just wide enough to let the air hiss out little by little.' Demonstrate once you have explained, so that the children feel confident about their bodies as they do this activity. You may use a real balloon to show the children it works.
5. Now you're ready to go. Encourage the children to fill their balloon bellies and let the air out slowly. Do this several times, making sure their balloons grow bigger and that they let the air out more slowly each time.

### **Facial Warm-up: The Big Black Bug**

1. Say, 'We are going to learn a Tongue Twister to Warm-up our faces.' Put on Track 1 and lead the children in repeating each line of the Tongue Twister, as directed. You will need to open your mouth wide and pronounce the words clearly, to make full use of this activity.
2. Once the children have repeated each line, pause Track 1 and say, 'Let's say the Tongue Twister altogether.' Play the remainder of Track 1, saying the Tongue Twister altogether. The words for the Tongue Twister can be found on your Resource Key.
3. Repeat the Tongue Twister, going a little faster.



## How to (continued)

**NB** When teaching Tongue Twisters, it is important to encourage the children:

- **Not** to look at the floor, as the sound of the words gets lost.
- To open their mouths big and wide for every word.
- To pronounce 't', 'p', 's' and 'd' sounds and not to let these consonants be missed off the ends of words.

### Vocal Warm-up: Ten Tall Tailors

1. Say, 'We are going to sing a very silly song that sounds like this.' Play Songs Track 2 and lead the children in listening to and then singing each line. Use your hands as you sing along with the Track (See Introduction Book for hand positions).
2. Say, 'We are going to sing this line a few times. Each time we sing the line, we are going to start on a higher note. In between each time we sing, we will have time to fill up our balloon bellies and hear a 'Rea-dy' on the new note.'
3. Play Track 3 to the children, listening only to begin with, and then singing along with it.
4. Repeat this activity and then applaud the children.



Ten tall	tail-ors	tell-ing	tales
Do Re	Mi Re	Do Do	Do
X	X	X	X
			



# Literacy Focus

## The Stave: Part One



### How to

1. Say, 'Last year, we learned how to read and write notes on the real musical Stave. We also learned the names of all the different parts of the Stave.'
2. Bring out the Stave Worksheet, on your Resource Key, and say, 'First, can you name the five lines and four spaces on which we write notes? The Stave. That's right.'
3. Then point to the Treble Clef and say, 'At the beginning of the Stave there is a funny looking symbol. Do you remember the name for this symbol? The Treble Clef. That's right. The Treble Clef is very important, as it tells us where each note lives on the Stave.'
4. Next, point to the Time Signature. Say, 'What's this part called? The Time Signature. You're right. That tells us how many spaces there are in each bar, or each train carriage and how big those seats are. In this train we have two, Crotchet sized seats or spaces in each bar.'
5. Finally say, 'Here is a single bar line. This shows the end of a carriage or bar. What about the double line? What does that mean? It shows the end of the piece. That's right.'
6. Bring out the second Worksheet and say, 'Let's remind ourselves where the notes live on the Stave. Last year we learned that the Treble Clef is also called the G Clef. There is a dot in the middle of the Treble Clef. That tells us that any note sitting on that line is the note G. Anytime I see a note sitting on the G line, I have to play that note G.'
7. Work your way up the Stave, pointing to each of the notes shown. Ask the children to tell you the letter name that best describes that note. You will also need to recap the stalks rule. The stalks rule says that any notes that live on or below the B line on the Stave, have their legs drawn on the right side of the note and pointing upwards. Any notes that live above the B line have their legs drawn on the left side of the note and pointing downwards. This keeps the Stave tidy.
8. Finally, print a copy of the Quiz for each child. This Quiz is a simple test that will enable you, as the teacher, to establish that each child is comfortable with these music literacy basics before we move on to more complex concepts. You may also use this opportunity to go over any areas that seem to be causing difficulty.
9. Applaud the children



# Subjective Listening

‘The Storm’ from The Seville Suite, by Bill Whelan

(Listening & Responding: Track 1)



## How to

1. Say, ‘Music is often written to tell a story or to create a picture in the imaginations of its listeners. We are going to listen to a piece of music and see what we see in our imaginations, while the music is playing. We will close our eyes and listen for a few minutes and at the end of the piece, you can draw what you saw while the music was playing.’
2. Ask the children to close their eyes, with heads buried in their hands at their desks. Play the music for a minute or so and then pause the music. Ask the children to wiggle and remind them of what you are asking them to do, before playing the music for another minute. During this time, place paper and crayons in front of each child.
3. At the end of the listening time, ask each child to draw what they saw while the music was playing.
4. Engage the children in talking about the music they heard, allowing them to give initial reactions, express preferences and talk about the images that the music generated in their imaginations.
5. Finally, engage the children in discussing the features of the music and how the musical elements were used to create the mood, character or story that the music portrays. Discuss the instruments the children heard, the Dynamic level, the Tempo, the Texture of the music, the Structure and the Style, etc.

**NB** It is important to remember that there are no right or wrong answers here, as music can affect our minds, emotions and imaginations in very different ways. Adults are often preconditioned to associate certain images with certain pieces of music because they have been used for specific advertisements or in films. It is vital that during the sharing time, you allow the children to speak openly and honestly about their own personal responses. Do not impose your own ideas on the children. Instead, give them a safe place to talk about feelings and experiences and to show preferences, without hindrance.

# Stage 6

## Week Two

### Module One



## Song Focus

The Kookaburra Song<sup>1</sup> (Songs: Track 4 - 6)



<sup>1</sup> Written by  
Marion Sinclair

### How to

1. Begin this activity by recapping the Warm-up activities introduced in last week's lesson plan. These Warm-up activities will be used throughout Module One to prepare the children for singing. Always take five minutes to Warm-up, before you learn and sing this new song.
2. Having Warmed-up, say, 'We are going to learn a new song today. On this Track, we will hear one line of the song at a time. When the person on the Track has sung a line, we will sing that line together. Let's try!' Put on Track 4 and lead the children in singing each line of the song, using your hand movements as you sing.
3. Then sing the song together. Put on Track 5 and lead the children in singing the song through together.
4. Having sung the song together, split your class into two groups and say, 'We are going to sing this song in Canon. That means that both groups are going to sing the Kookaburra song, but not at the same time. Group One will start singing first and when they have finished the first line of the song, Group Two will start singing the song from the beginning. We'll be just like a choir. Let's have a go!'
5. Continue, 'Group One, the first 'Rea-dy' on the Track is for you. When you hear it, sing the whole song by yourselves. You will have to keep going all the way to the end of the song, even when Group Two comes in. Group Two, you'll have to wait until Group One has started singing. Listen for the second 'Rea-dy'. This will help you to start singing the whole song, all the way to the end, as well.'



## How to (continued)

6. Put on Track 6, so the children can hear how the Canon will sound.
7. Then have a go at singing in Canon, using the Track to help you.
8. Repeat this activity and applaud the children.



<b>Kookaburra</b>	<b>sits in the</b>	<b>old gum</b>	<b>tree-ee</b>
So So So So	La La La	So Mi	So Mi
X	X	X	X
<b>Merry, merry</b>	<b>King of the</b>	<b>bush is</b>	<b>he-ee</b>
Mi Mi Mi Mi	Fa Fa Fa	Mi Do	Mi Do
X	X	X	X
<b>Laugh</b>	<b>Kookaburra,</b>	<b>laugh for</b>	<b>me-ee</b>
Do'	La Ti Do' La	So Mi	So Mi
X	X	X	X
<b>Hap-py your</b>	<b>life must</b>	<b>be</b>	<b>shhh</b>
Mi Mi Do	Do Do	Do	
X	X	X	X

**NB.** The Do' note found in this song signals the high version of the Do note, an octave higher than the usual Do note.

# activity Literacy Focus

## The Stave: Part Two



### How to

1. Say, 'The Echoman has some new notes to show us today. The first note lives in the space just below the note G. This new note is called F.'
2. Continue this process, introducing the notes E and D, below the new F note.
3. Finally, introduce the note Middle C. Say, 'There's something a bit different about this new note. Can you spot the difference? There is a small line running through this new note. You're right. When we want to play notes below the new D note, we have a little problem. The problem is that we have run out of lines and spaces on the Stave. So, we have to use a special line called a Ledger Line. Say that please. A Ledger Line is an extension of the Stave. The line that runs through this new note is called a Ledger Line. This note, below the D note and sitting on a Ledger Line, is the note Middle C.'
4. Bring out the melodies Worksheet and say, 'The Echoman has written us a melody, using these new notes. We'll check out the Rhythm first.' Lead the children in identifying each Rhythmic note. Once they have identified each note, say a 'Rea-dy' and lead them in saying and clapping the Rhythmic patterns together.
5. Then say, 'Now we'll look at the notes.' Ask the children to identify each of the notes in the melody and then play the melody to them, using the Chime Bars or other Tuned Percussion.
6. Finally, give out the Tuned Percussion instruments and lead the children in reading and playing the new melody.
7. Applaud the children.



# activity Composition

## Autumn Leaves



### How to

For this activity, bring out the picture of the autumn scene, found on your Resource Key. We will use this picture as the basis for the Composition today. On this Composition, we are going to ask the children to create a musical snapshot of the picture they are shown, selecting sounds and instruments that recreate the atmosphere depicted.

1. Bring out the picture and ask the children to describe what they see. Encourage them to pick out four images, actions or feelings that they are drawn to when looking at the picture.
2. Once the children have selected the four images from the picture, ask them to suggest vocal / body percussion sounds that represent each of the images.
3. Once the sounds have been selected, group the children into four groups. Say, 'Group One, you are going to be the *leaves scrunching under feet*. When I point to you, start to make your sounds. If I put my hands on my head, stop making your sounds. Let's practise!'
4. Continue this process until each group has practised starting and stopping their sounds, as directed.
5. Then ask the children to create a sequence for the entry of each sound. Ask them which sound they think they would hear first, second, etc. As they choose the entry sequence, make sure you let the children know that when you point to their group, they can start making their sounds and keep going while the other groups join in, as directed. They only have to stop if they see you point to their group and touch your head.
6. Once the children have selected the entry order of the sounds, ask them to suggest possible endings.

**NB** Please note that you will need to tell the children how you are going to conduct their chosen ending for the Composition.

7. Now you're ready to perform the Composition. Ask the children to be quiet until you point to their group.



## How to (continued)

8. Ask the children to watch you carefully, so that you can lead them through the Composition and through the ending they have selected. Away you go!
9. Then split your class into groups of five and say, 'We are going to perform the Composition one more time. This time, we are going to use some instruments instead of our voices and body percussion. You will have to choose one member of the group to represent each of the sounds and choose the instruments you think best suit each sound. You will also have to choose one member of the group to be the conductor.'
10. Continue, 'I will give you some time to practise your version of the autumn scene and then you can perform to the rest of the class.'
11. Allow the children time to assign roles, select instruments and practise their Composition. Then, bring the class together and have each group perform their version of the musical scene.
12. Record the Compositions and applaud the children.



# Stage 6

## Week Three

### Module One



## Song Focus

The Kookaburra Song (Songs: Track 4 - 6)

For 'How to' section, see Module One, Week Two



## Literacy Focus

Mr Tone and Mr Semitone



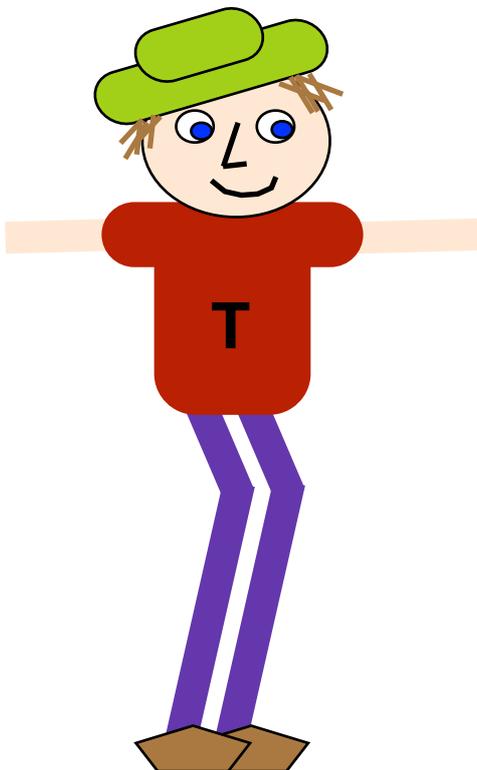
### How to

1. Bring out the Piano Worksheet and say, 'Last year, you learned all about the notes on the Piano. Here is a picture of the keys on the Piano. There are some white keys and some black keys. You will remember that the keys of the Piano are just like a staircase, the higher you climb to the right, the higher the Pitch. The lower you climb down to the left, the lower the Pitch.'
2. Continue, 'Last year, you also met several friends who like to spend their time running up and down the Piano staircase. We will remind ourselves of two of those friends today, and the special way that both friends move.'
3. Bring out the Mr Tone and Mr Semitone Worksheet and say, 'Here are our friends Mr Tone and Mr Semitone. Let's begin with Mr Tone. Mr Tone is very tall and has very long legs. His legs are so long that when he takes a step up or down on the Piano staircase, what happens? He climbs two steps at a time. You're right.'
4. Point to the note G on the Piano staircase and say, 'If Mr Tone starts on the note G and tries to take a step up the Piano staircase, where will Mr Tone end up? On the note A. You're right.'

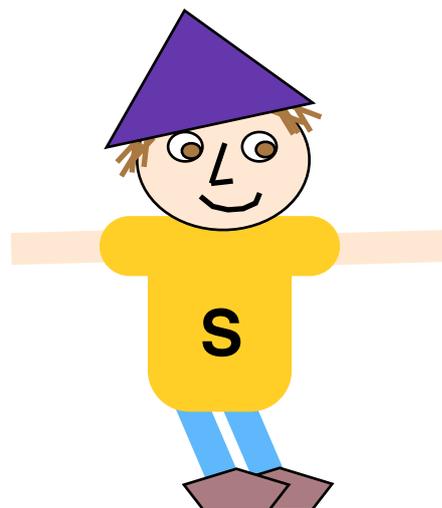


## How to (continued)

5. Continue, 'Now let's look at Mr Semitone. Mr Semitone is much smaller than Mr Tone and has very short legs. His legs are so short that when he takes a step up or down the Piano staircase, what happens? He can only climb one step at a time. You're right. So, if he starts off standing on the note E and takes a step up, where will he end up? On the note F. That's right.'
6. Having recapped Mr Tone and Mr Semitone, print out a copy of the Worksheet for each child. Lead the children through the Worksheet, using the given instructions.
7. Applaud the children.



**Mr Tone**



**Mr Semitone**



## Objective Listening: The Music of Handel

‘The Arrival of the Queen of Sheba’, from Solomon (HWV. 67)  
by George Frideric Handel (Listening & Responding: Track 2)

In the Stage Six Programme, we will introduce children to five major composers. Each module will feature one objective listening project, covering one composer. In each project, we will focus on a major work by that composer, exploring musical features, Instrumentation, Style, Structure and historical context. As we progress through the year, children will gain an understanding of how Classical music has developed and changed over the last 500 years. We will begin, in Module One, with the music of George Frideric Handel, who was composing in the Baroque Period.

### George Frideric Handel

Handel was born in Halle, Germany, in 1685. From a young age, he became a skillful performer on the Organ and Harpsichord. He also played the Violin. Despite his father’s wishes for him to study law at college, Handel quit after a year to join the orchestra of the Hamburg Opera House, as a violinist and harpsichordist. He then moved to Florence, Italy, where his Operas proved to be very successful. In 1710, Handel was appointed as Kapellmeister to King George I, in London. Handel was writing music towards the middle / end of the Baroque Period and, along with Bach and Monteverdi, is one of the most famous Baroque composers. He is also famous for introducing new, more exotic instruments to the standard Baroque Orchestra. Handel generated a huge body of work, including 42 Operas, 29 Oratorios, more than 120 Cantatas, duets and trios, as well as numerous Chamber pieces and 16 Organ Concertos. The piece we will listen to today is ‘The arrival of the Queen of Sheba’, from the Oratorio, ‘Solomon’. It was written in 1748 and first performed in London, in 1749.



## How to

1. Say, 'This year I am going to play you some different pieces of Classical music, written by very famous composers. A composer is someone who writes their own music for other people to read and play. We are going to learn all about the composer and the piece itself.'
2. Continue, 'I am going to play you the first piece of music. Listen carefully to the instruments playing, the Tempo, the Dynamics and anything else that jumps out at you.'
3. Ask the children to close their eyes, with heads buried in their hands at their desks. During this time, place the first Worksheet in front of each child.
4. After a couple of minutes, pause the music and say, 'In front of you are some questions about the piece of music. I will play the music again and while it is playing you can answer the questions.' Read through the questions with the children and then play the music again.
5. Pause the music again, after a minute or so, and remind the children of the questions. Play the music, one final time, and allow the children time to finish the questions.
6. Then engage the children in talking about their answers to the questions. An answer sheet is on your Resource Key.
7. Bring out the second Worksheet and engage the children in learning about Handel and the Baroque Period. A student version of the Worksheet is on your Resource Key. Print out a copy for each child and lead the children in filling in the Word Puzzle.
8. Applaud the children.

