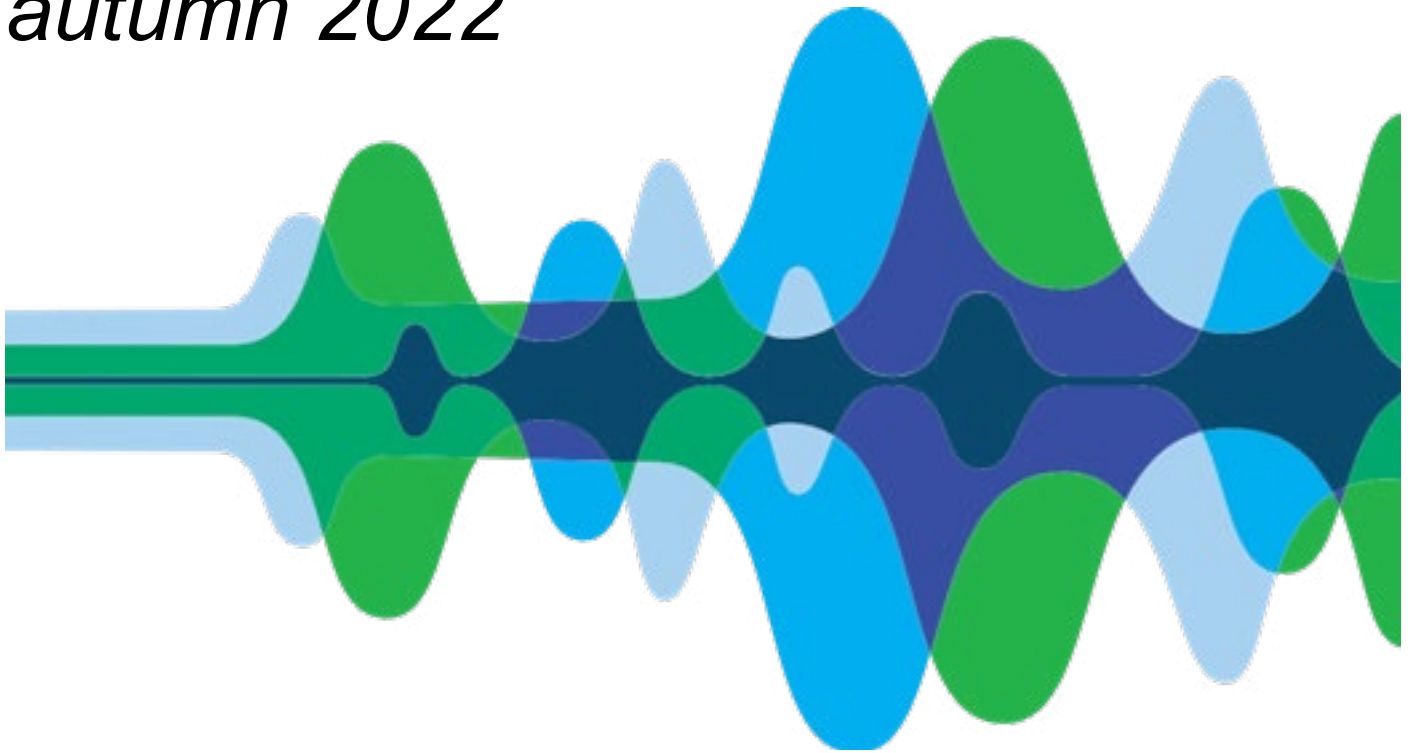


KS1
thingstosing
autumn 2022



KS1

thingstosing

autumn 2022

introduction

The Model Music Curriculum (March 2021) puts singing firmly at the heart of music making in Key Stage 1.

The songs and activities described here will help children develop their singing voice, introduce them to key musical concepts and to aspects of musical literacy. The activities are designed to help children internalise a sense of pulse and find their “thinking voices” - vital aspects of musicianship for singing or playing with other people. We aim to introduce approaches which can be used as a way into using other repertoire with your children.

Use these activities as part of a timetabled music session or throughout the day as opportunities arise - at register time, just before lunch, as part of circle time.

The songs are intended to be sung unaccompanied, anywhere. Many can be used as the basis of developing a performance, but they are not particularly performance pieces - they are designed as a way of introducing and re-inforcing musical concepts in a practical, musical way. You should use, change and adapt them to suit your purpose and situation.

MP3s of demonstrations of the songs and downloadable rhythm cards can be found at www.camdenmusic.org



Camden Music Service offers practical sessions to introduce the activities and approaches described. Please contact sheena.masson@camden.gov.uk



some definitions

The Model Music Curriculum Appendix 1 provides a comprehensive glossary of musical terms that might be encountered at KS1 & 2.

Here are some definitions of what we can call the elements or the inter-related dimensions of music.

Pulse - *is the regular beat of a piece of music. Beats are frequently grouped in 2s, 3s, 4s, more unusually in 5s, 7s, 11s.*

Pitch - *is determined by frequency of vibration i.e. higher notes and lower notes. Pitch can change by steps or jumps or slides or notes can stay the same. Melodies or tunes are created by changes in pitch.*

Rhythm - *should not be confused with pulse. Rhythm can be defined as patterns of long and short sounds (duration) combined with silence. Rhythms can exist without pulse (eg the rhythms of speech), although the two are often closely related.*

Timbre - *is the quality of a sound. Each instrument or voice has its own particular timbre.*

Texture - *is determined by the relationship and interplay between different layers within a piece of music.*

Tempo - *is the speed of a piece of music.*

Dynamics - *is to do with how loud or quiet a piece of music is i.e. its volume.*

Structure - *or form of a piece of music, is its design, i.e. how it is put together.*

Ostinato - *is a pattern, either a rhythm or a tune, that repeats over and over again.*

Silence - *is golden.*

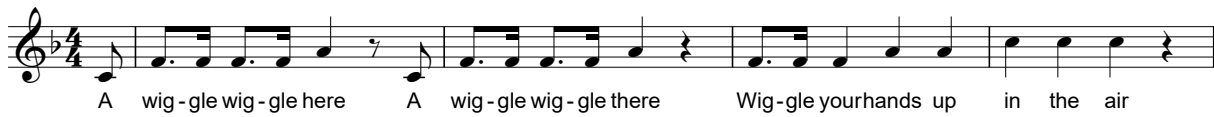
Many of the activities in this pack can be used and extended in lots of different ways as the dimensions of music are truly inter-related.

The songs and activities will help children to:-

- ♪ use their voices confidently and with increasing control
- ♪ develop an increasingly accurate and expressive singing voice
- ♪ develop an understanding of pulse / beat
- ♪ develop an understanding of rhythm - and how it relates to beat
- ♪ develop an understanding of pitch - higher and lower sounds
- ♪ start to control the expressive elements - tempo, dynamics, timbre
- ♪ start to think about structure and phrasing - how music is put together
- ♪ investigate ways in which sounds can be represented with written symbols

a wiggle-wiggle here, a wiggle wiggle there

trad/Masson



how it works

These chants are useful for settling a group at the beginning of a session or part way through when you want to re-establish focus.

With very young children it is very important to establish the relationship

- ♪ between sound and silence
- ♪ between movement and stillness.

listen here



when I say “one”, say “boo!”

An immediate and ever-extendable focus-finding activity, this works at KS1, KS2 and with younger and very much older groups.

how it works

♪ Here’s an example of how it can work - also listen to the audio track

♪ Explain the initial rule “When I say “one”, you say “Boo!””

Wait for an expectant hush.

“One”, “Boo”

Another pause

“One”, “Boo”, One”, “Boo”, “One”, Boo”

Another pause

“One”, “Boo”, “Two” _____

♪ Explain the second rule “When I say “two”, you clap your hands once”

“Two” - clap, “Two” - clap, “One” - “boo”, “One” - “boo”, “Two”- clap,

Pause

“Two” - clap, “Two” -clap

Pause

“ One” - “Boo”, “Two” - clap, “One” - “boo”, “Two” - clap, “Two” - clap, “Three” _____

♪ Explain the third rule “When I say “three”, you stamp your foot once”

♪ Extend as appropriate - get children to lead / make up the actions.

listen here



copy cats

how it works

♪ Encouraging children to use their voices in a 'my turn / your turn' game as part of a large group will give them the confidence to use their voices on their own.

♪ Use your own voice to make nonsense sounds for the children to copy. Your sounds need to be bold and extreme. Use movements to emphasise the sounds.

♪ Encourage children to listen really carefully and copy as precisely as they can.

♪ Use children as leaders as they become more confident.

listen here



have you brought your ... voice?

how it works

♪ The leader asks the question
“Have you brought your *whispering* voice?”

♪ The children reply, using their whispering voices,
“Yes we have. Yes we have.”

♪ “Have you brought your *low down* voice?”
“Yes we have. Yes we have.”

♪ “Have you brought your *loud* voice?”
“Yes we have. Yes we have.”

♪ The game continues, using different leaders coming up with ideas
for different sorts of voices.

listen here



clap your hands / tap your knees

Clap your hands Tap your knees Now get rea-dy to co - py me.

how it works

This chant is really just a framework for “Copy Cats” and gives individual children the chance to be leaders.

♪ Everyone joins in with the words and the actions, clapping their hands three times, tapping their knees three times and then folding their arms ready to listen for the sound they are to copy. During the gap the leader makes a sound which is then copied by the whole group.

♪ Model leading yourself and then choose individual children on the fly as you’re chanting the words.

♪ Keep the pace going - try not to give children enough time to become self-conscious or opt out!

listen here



Michael Turner's waltz over the hills and far away

how it works

These pieces have been included as examples of music with a constant and steady beat throughout. Many pieces of commercially available music will be equally if not more useful, but these are copyright-free.

A child's ability to feel the pulse of a piece of music, and develop the ability to internalise that feeling, is vital if the child is to be able to sing, play or perform music with others, in a coherent way.

Use these two pieces to encourage children to create simple patterns of movement linked to the pulse of the music. Patterns should be simple and repeatable rather than over-complex and impossible to follow!

♪ The waltz has a very strong pulse of 3. Play "Copy me" games with the group. Make up a pattern to fit with the "threeness" of the music *eg clap, clap, shoulders*. Repeat this pattern several times, making sure everyone has it before changing to a different one.

♪ Choose different children to be the leader.

♪ Let everyone make up their own patterns.

♪ Working in pairs, let the children teach their pattern to their partner.

♪ Pairs create a sequence of the two patterns e.g.

Pattern A ||: knees click head :||

Pattern B ||: stamp clap clap :||

The sequence might be **A A B B A A**

(knees click head | knees click head | stamp clap clap | stamp clap clap | knees click head | knees click head)

♪ As children get good at maintaining the pulse, the complexity of the patterns and the sequences can increase.

♪ You may like to extend the patterns to use untuned percussion instruments.

♪ Can the children find ways of writing the patterns down using symbols?

Over the Hills has a pulse of 4 - or arguably 2 - the feel of the patterns will be very different. Which do the children find easier?

listen here - Michael Turner



listen here - over the hills



derry ding ding dason

1

F C F C F C F C

Der - ry ding ding da - son, I am John Ches - ton, We

2

wee - don, we wo - don, we wee - don, we wo - den, Bim

3

boom, bim boom, bim boom, bim boom.

how it works

A traditional weaving song. The three-ness of the rhythms reflect the rhythm of the looms.

- ♪ The pulse of three gives the song a different feel to many of the other songs in this pack.
- ♪ Encourage the children to feel the pulse of three -
“knees clap clap knees clap clap knees clap clap.”
- ♪ Say the words whilst tapping this pulse.
- ♪ Get half the class to clap the rhythm of the words, whilst the other half keeps a steady pulse.
- ♪ Swap over.
- ♪ Learn the song.
- ♪ Use Line 3 as an introduction and a melodic ostinato throughout the piece (a pattern that keeps looping over and over and over again).
- ♪ Sing it as a round, each part coming in after the previous part reaches the next line.
- ♪ Build up an accompaniment using ukuleles on chords F and C.
- ♪ Use tuned instruments - you can play any bar over and over as an ostinato, it will fit with any other bar.
- ♪ Use untuned percussion instruments to create the clattering of the loom.
- ♪ Make up some movements - individuals or in pairs or groups - based on the pulse of 3.
- ♪ Use these to create a class “weaving machine”.
- ♪ Incorporate movements into a performance of the song.

listen here



chop chop choppity chop

Chop chop chopp - i - ty chop

Chop off the bo - ttom and chop off the top

What there is left we will put in the pot

Chop chop chopp - i - ty chop

how it works

This is a useful chant for getting children to feel and recognise the 6/8 “diddle - ee diddle - ee” rhythm.

- ♪ Learn the chant. Speak the chant and march to the underlying pulse.
- ♪ Encourage the children to use their “thinking voices” using traffic lights, made from coloured card.
 - green - the children say the chant out loud. Part way through change to...
 - red - the children keep the chant going in their heads, internalising the pulse until you switch to...
 - green - the children join in again with the chant out loud (hopefully all in the same place).
- ♪ Take individual bars (*there are three different rhythms, print outs are downloadable from the website*) and use body percussion and untuned instruments to investigate different ways of putting these together.
 - one group maintain “Chop chop”
 - another group joins in playing “Chop off the top”
 - a third group joins in playing “What there is left we will”
- ♪ The key to doing this successfully is everyone feeling the same underlying pulse. Encourage the children to watch and listen to the group, but you may have to help with some loud claves or a cowbell.
- ♪ Try to keep to a steady tempo (speed).
- ♪ Try performing at a faster tempo / a slower tempo. (Children will find it harder to perform at a slower speed.)


listen here chop chop choppity chop




listen here chop chop rhythms

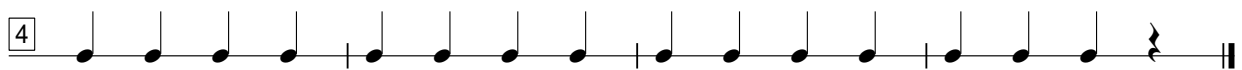


chicky chicky cha cha

1 
Chi-cky chi-cky cha cha chi-cky chi-cky cha cha chi-cky chi-cky cha cha cha cha cha

2 
Cha cha chi-cky chi-cky cha cha chi-cky chi-cky cha cha chi-cky chi-cky cha cha cha

3 
Cha cha cha cha cha cha cha cha cha

4 
Um cha um cha um cha um cha um cha um cha cha cha cha

how it works

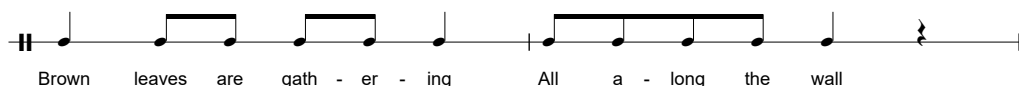
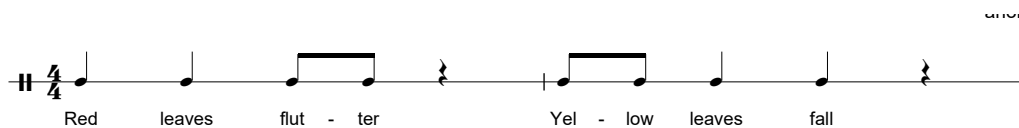
This is a great warmup / finding focus activity and helps develop an understanding of rhythm. It's also a chance to start to show children what rhythms look like when they're written down. But start off by teaching it by ear.

- ♪ There are actions for each line, which should be learned at the same time as the words/rhythms.
- ♪ When the children are familiar with all four lines, perform it in canon - this works either in two parts, three parts or four parts, with the next part coming in when the previous part reaches the next line.
- ♪ The actions!
 - “chicky chicky” - tap your thighs with hands (RLRL)
 - “cha cha”- clap hands together twice
 - “cha cha cha” - stamp three times
 - “cha - cha - cha - cha - ” - stamp stamp stamp stamp
 - “um cha um cha um cha um cha” - with arms out in front, bend knees for “um” and stand upright for “cha”.

listen here



red leaves flutter



how it works

♪ Use this as a way of introducing simple rhythm reading and for getting children to feel how a rhythm links with a pulse.

♪ Establish a pulse of 4 and chant the piece. When the children are familiar with it, ask half to chant the piece and clap the rhythm of the words, ask half to tap the pulse of 4. Swap.

♪ Divide the class into four groups. Share the chant between the groups.

Group 1 "Red leaves flutter"

Group 2 "Yellow leaves fall"

Group 3 "Brown leaves are gathering"

Group 4 "All along the wall"

♪ Can they keep the pulse going - to do this the children will have to have internalised the pulse and be able to anticipate their turn.

♪ Perform it as a round

♪ Perform with one group chanting one phrase over and over as a rhythmic ostinato

♪ Use sticks or hand held percussion instruments.

♪ The rhythms are downloadable from the website. Introduce the rhythm cards, one at a time. Can the children work out which is which?

♪ Can they play the rhythms from the cards?

♪ Can they find new words to fit the rhythms?

listen here red leaves flutter



listen here red leaves development



introducing mouse and spider

Using words is a really useful way to introduce rhythms. There are lots of approaches. To introduce simple rhythms, I use glove puppets - a spider and a mouse.

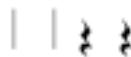
Feeling the rhythms linked to the underlying pulse is the most important thing, but I also use Spider and Mouse to start to show how rhythms are written using western classical notation.

Here's an example of how you might go about it - there's a video on the website and some downloadable rhythm cards. It takes a bit of practice, but it sounds more complex than it is.

- ♪ Establish a steady pulse by moving, swaying, tapping your feet. A pulse of 4 is perhaps easier to begin with..
- ♪ Count 1,2,3,4 a few times round.
- ♪ Ask children to clap on beat 1 - again a few times round.
- ♪ On beat one show them "mouse" - a few times round.
- ♪ Then introduce this rhythm written down in "stick notation", explaining that the "z" is a "shh" or a rest, or a gap, or a silence - but that it definitely exists as a thing, like a zero.



- ♪ Do the same exercise, but ask the children to clap on beat one and two.
- ♪ Show them mouse on beats one and two
- ♪ Show them this written down using stick notation



- ♪ Do the same exercise for beats 1,2 & 3 then for beats 1,2,3 & 4.



- ♪ Can the children clap you / show you how "mouse" on beats 1 and 3 only would sound / look?

- ♪ Start to introduce "spider". Try "mouse, spider, sh, sh"
- ♪ Can the children explain what is different about "spider"? (2 syllables in the space of one beat = two claps. In stick notation this would be shown like this.

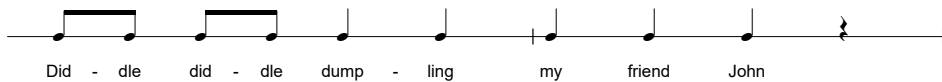
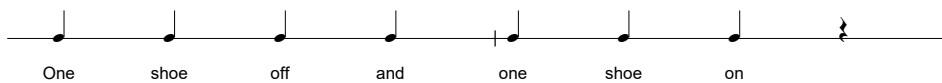
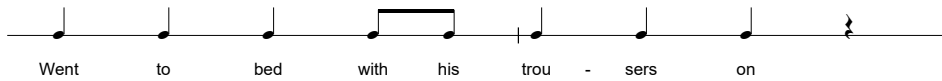
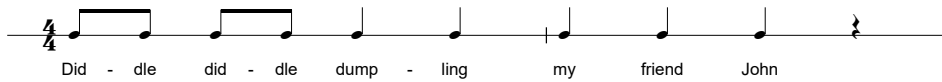


- ♪ Use "mouse, spider, sh" to create more four-beat patterns.
- ♪ Gradually take the puppets away and get the children to read the stick notation.
- ♪ Things aren't always in 4. Try patterns in a pulse of 3, a pulse of 5.

Being able to read and write simple rhythms is useful code-breaking, but the most important thing is the musical doing - the feeling of how the rhythms fit with an underlying pulse.

visit www.camdenmusic.org/ks1-thingstosing-autumn-2021/ for some rhythm cards and to see Spider and Mouse in action.

diddle diddle dumpling



how it works

Use this chant as a way of introducing simple notation. The rhythms downloadable from the website. Link these rhythms back to “spider” and “mouse” and “sh” - a rest.

♪ Investigate the structure of the piece with the children:-
(Line 1, Line 2, Line 3, Line 1 again = ABCA)

♪ Can the children hear which bars have the same rhythm? (“my friend John”, “trousers on”, “one shoe on”).

♪ Use this, or other word rhythms, as a repeated pattern (ostinato) throughout the piece. eg have one group chanting / clapping the whole piece and another group repeating “One shoe on - One shoe on - One shoe on -”

♪ This can be extended into a composing activity. Transfer the rhythm of this chant to tuned instruments - chime bars or xylophones. In the first instance, restrict the choice of notes - start with two and increase the choice as children become more experienced and confident. Can the children remember and repeat the pattern they make up? Can they find a way of writing it down so they remember it tomorrow, so that someone else could play it? Can they sing what they have made up? Can they teach their song to someone else? To you?

♪ Don't forget that new music needs to be valued - find opportunities to perform to a wider audience - another class? another member of staff? Make a recording to be shared on the website?

listen here diddle diddle dumpling



listen here diddle diddle dumpling rhythms



voice shapes

The key to this activity is the attachments of written symbols to audible sounds. Children should respond with voices, but also respond physically with fingers / arms / whole bodies. This activity also links with developing an understanding of pitch. There are cards available for download from the website - or make your own.

how it works

- ♪ Choose a continuous, vocalised sound "MMMMMM"
"OOOOOO"
"eeeeeeee"

- ♪ Demonstrate responses to the symbols and ask children to respond too.



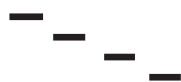
continuous sound, not getting higher or lower



continuous sound gradually getting higher or lower - depending which way it's pointing.



continuous sound gradually getting higher then lower



discrete sounds, getting lower. (Can the children describe how this is different to the continuous getting lower?)



the children will know.

- ♪ Make more than one copy of each and encourage children to make their own vocal compositions

- ♪ Use these symbols as the basis of a graphic score

♪ *NB beware of confusing higher / lower sounds with louder / quieter sounds. Young children in particular think that getting higher in pitch also involves getting louder in dynamic. Be really clear and try to avoid confusion from the start. Best to explain through demonstration - words often make it worse!*

listen here



voiceshape cards here



the bee on the end of my finger

A good activity to help children to link rising / falling pitch with the notion of higher / lower - linking the two physically.

NB it is better to talk in relative rather than absolute terms when referring to pitch ie “higher sounds” and “lower sounds” rather than “high sounds” and “low sounds”.

how it works

♪ Explain that there’s a friendly bee buzzing on the end of your finger. Buzz at a single pitch, move your finger from right to left (L - R for the children). Encourage the children to match your pitch and start / stop when your finger starts / stops.

♪ Try higher / lower single pitches.

♪ Take your finger on a walk, gently getting higher - really high, then gradually getting lower - really low.

♪ Take your finger on a roller-coaster up and down.

♪ Encourage children to use their voices on their own; children stand in a circle, the “bee” is passed from one child to the next, each child choosing a bee flight path before passing the sound onto the next person.

♪ Can the children keep the sound going continuously? Tricky!

listen here



chest chest knee toe



how it works

This is a very simple song, with lots of potential for development. It is a good song for getting children used to hearing the pentatonic (5 note) scale.

♪ Adding the actions (you can probably work these out!) will reinforce the higher / lower notes. Sing the song to the solfa names ie doh, re, mi, fah, soh, la, ti,doh

Soh soh me doh
Soh soh me doh
la la soh soh
me re doh

♪ Try missing out words - the children will need to use their “thinking voices” ie they will be internalising the underlying pulse and the melody of the song. How many words can the children miss out and still stay together for the whole song?

♪ Try setting up repeating patterns (ostinati) as an accompaniment to the song eg one group sings “Knee shin toe” whilst the rest of the children sing the tunes

♪ You may like to use tuned percussion instruments as an accompaniment - any repeating pattern using C D E G A should work. C=toe; D=shin; E=knee; G=chest; A=head)

♪ Ask the children to make up their own repeating patterns using the notes of the song. **WARNING - this is trickier than it sounds! It's very easy to muddle up the words / different notes of the scale.**

Keep it simple! Encourage the children to start with one or two notes

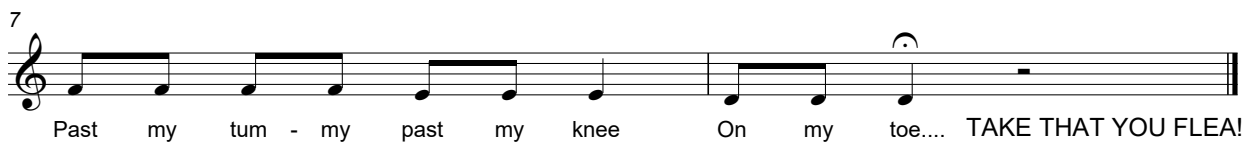
eg “Toe toe toe___” (C, C, C, -)
“Toe toe chest chest” (C, C, G, G)

listen here



on my toe there is a flea

trad
learned from Christina Hindmarsh



how it works

This song goes up and back down a major scale

♪ Physicalise the move up / down the scale with actions, as directed.

♪ Split the class in two - half start at "toe" and half start at "head".

♪ Can the children play this on tuned instruments? C - C' (white notes on the piano)

listen here



one, two, can you buckle my shoe?

trad/Masson



how it works

♪ This song can be used to introduce the idea that there are eight notes in an octave ie
from one C to the next C D E F G A B C
from one D to the next D E F G A B C D
from one E to the next E F G A B C D E and so on.

♪ Use a xylophone and start on C for one. The numbers go straight up the scale - one, two, three, four, five, six. seven, eight (C D E F G A B C)

♪ Work in two groups first group "One two"
second group "can you buckle my shoe?"

♪ Find other ways of splitting the song - and think about the rests - what sounds / actions could be added here?

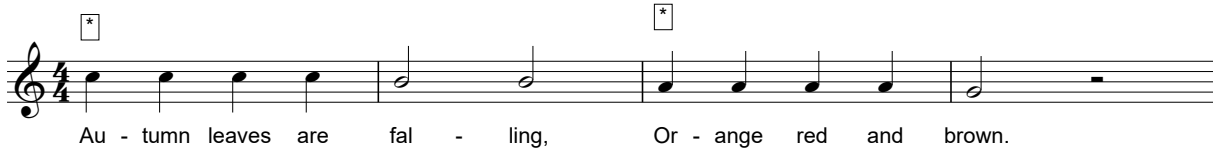
♪ The song works as a round, but it's quite tricky and the children need to be very confident singing the melody accurately.

listen here



autumn leaves are falling

trad



how it works

Another song using all the notes of the major scale - this time going down from top C to bottom C. Show the children the printed music so they can see how the notes are “climbing down the ladder”.

- ♪ Physicalise the descending pattern.
- ♪ Can the children describe what is happening to the tune?
- ♪ Can the children play it on tuned instruments?
- ♪ Learn the song really well before singing it as a round - encouraging the children to listen to how their part fits with the others.
- ♪ This round will work in 2, 3, or 4 parts. Best start with 2!

listen here autumn leaves are falling

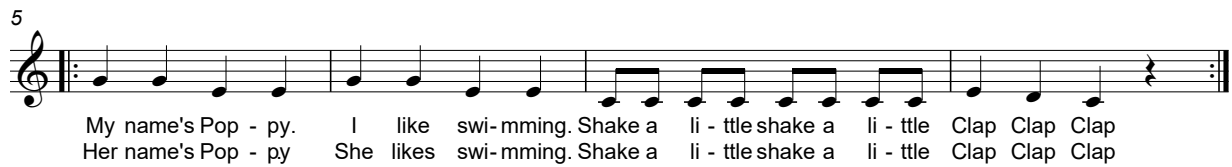
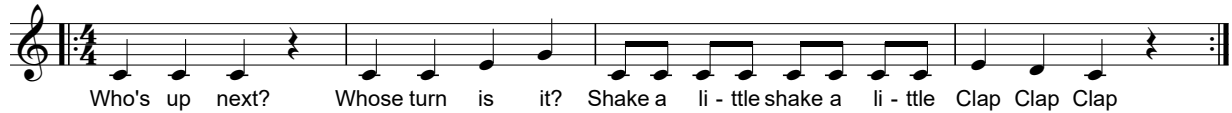


listen here autumn leaves development



who's up next, whose turn is it?

EJC



how it works

An anytime game-song to give children the chance to sing solo. Introducing solo singing as part of a game will give children the confidence to sing on their own. Encourage, but never force a solo.

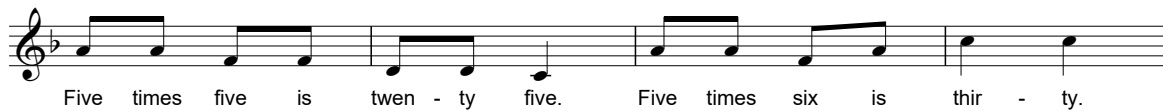
♪ The teacher / leader sings the first line and it is repeated - everyone joining in,

♪ Choose some soloists and give them a chance to think about what they're going to sing. The second line is sung by the soloist and then repeated by everyone.

listen here



don't want your weevily wheat



how it works

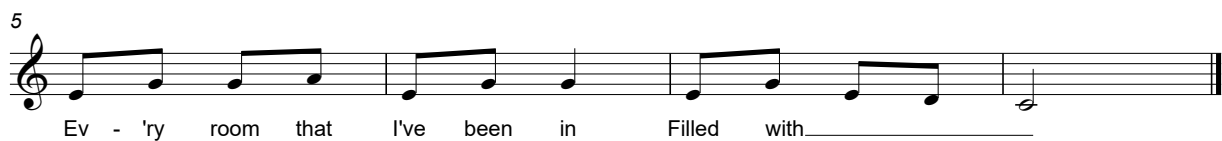
- ♪ Learn the song, encouraging the children to listen out for the bits that have the same tune (*lines 2 and 4 have the same tune; lines 1 and 3 have similar tunes but the words give us a different rhythm*)
- ♪ Break up the tune between two groups:-
 - One group starts, the other takes over after two bars.
 - One group starts, the other takes over after one bar.
 - The swapping takes place by following the conductor
- ♪ Stand up when it's your turn to sing, then sit down again.
- ♪ Use "traffic lights" and get children to sing out loud on green and sing in their heads using their "thinking voices" on red.

listen here



great big house in Camden Town

trad



how it works

This great big house is traditionally filled with a range of different pies.

♪ Start off by filling the gap yourself, then discuss what other sorts of pies we might use to fill the rooms of the house.

♪ Choose individuals to add their pie at the end.

♪ This song is an excellent way into solo singing. Children have to anticipate their slot and match the pitch of their voice to the pitch of the song.


♪ Not all children will manage precise pitch-matching. Encourage all efforts! The more practice children have of singing, the more confident and competent they become.

listen here



in a churchyard

trad



Wo - man in a church - yard sat _____ Oooh _____ Aaah _____
High a - bove she saw a bat _____ Oooh _____ Aaah _____

It was cold and very dark
Far away she heard a bark

In the tree top sat an owl
All around the wind did howl

Ghostly figure did appear
Woman filled with trembling fear

From the gate there came a creak
Then the ghost began to speak

AAAGHGHGHGH!!

how it works

The same three notes over and over and over again tell this spooky tale.

- ♪ Lead it yourself to begin with - children providing the “Ooo” “Aaaah” responses.
- ♪ Investigate different ways to set the scene / build suspense:
 - controlling tempo / dynamics
 - adding sound effects / instruments (the sound on the recording is from Garageband)
 - using tuned instrument to support the melody and add a drone on D, F & A.
- ♪ Have soloists or pairs singing each line and everyone joining in the response.
- ♪ Devise your own rhyming couplets to tell a different story.
- ♪ Record your performance - refine it.

listen here



green trees

trad
learned from Lynnette Leggett

Green trees, ro - cky_ road. Green trees, ro - cky_ road. Choose your part - ner,
Don't let 'em go. Don't give-'em time to say yes or no. *clap clap clap*

how it works

♪ Lead this activity yourself at first and then encourage individual children to come up with different ways of singing for the rest of the group to copy.

♪ As demonstrated on the CD, the leader can change the pitch, timbre, tempo and dynamic of the call and the rest of the group responds accordingly.

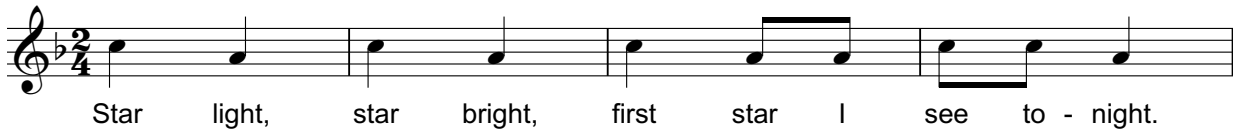
♪ The four claps at the end of the song give you the opportunity to choose the next leader without interrupting the flow of the piece.

♪ This is an excellent way into solo singing; it gives children the opportunity to influence the whole song whilst actually only having to sing a very short phrase on their own.

listen here



starlight starbright



how it works

This song has just two notes, but it can be used in lots of ways.

♪ Use percussion instruments and keyboards or Garageband sounds on i-pads to create a sound picture as an introduction.

♪ Ask children to investigate different ways of performing

- slower / faster
- quieter / louder
- smoother / spikier

♪ Speak the words as part of a performance - whispered? echoed?

♪ What is your wish?

♪ Can you create some music for it?

listen here star bright



listen here star bright soundscape

