

Section Five

Appendices

Appendix A

Teaching and Learning Strategies

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(Includes adaptations and reproductions of pp. 69-75 from Intermediate Music Curriculum and Teaching Guide, 1993, Department of Education, Division of Program Development, Gov't of Newfoundland and Labrador)

Nine Ways To Introduce New Songs

Teaching new songs in a variety of ways maintains interest and strengthens musical skills. Skills that can be incorporated include:

- reading notation - both shorthand and staff
- reading hand signs
- writing in various keys
- developing tonal memory
- improvising
- form analysis
- interval singing
- rhythmic dictation
- recognition of scale forms

1. *Hand Signs*

- If the song has an unusual skip in it, practice that skip in a warm-up hand sign exercise.
- Gradually change the sequence of hand signs so that the final series of five or six is the first line of the melody of the song to be taught.
- Write the syllables for each line on the blackboard as it is learned. Write in the rhythms above the notes.
- Analyze the form as to where similarities and differences occur.
- Sing up to tempo and memorize the song.
- Sing with text.

2. Fill in the blanks (either shorthand or staff notation).

Write parts of the song on the blackboard. Measures are left blank if a certain rhythm or interval is to be reviewed. It would be a good idea if blank measures contain similar (or even same) notation as ones which appear on the board. If the tasks are simple, success is rapid and confidence is built up.

- Have the students fill in the missing measures to complete. The teacher sings the notated part to syllables and hums the blank measures. It would be best to work on one line only at first until the class is able to do this quickly, then do half a song this way, and finally the full song.
- Analyze the form.
- Memorize and then sing from the text in the music books.

3. Improvisation

- Sing part of the song by rote; then improvise several last lines to a song and then check to see what the authentic one is.
- The class improvise a 'B' line in an AABA song.

4. Interval training

- The teacher sings the first syllables and writes the interval and direction of the notes to follow.
- The class figures out the syllables and rhythm and then sings the melody slowly at first, then faster.
- Time signatures and bar lines are added.
- Form analysis and memorize.
- Sing the text.

5. Rhythm dictation

- Write out the rhythm of the song, after reading the words rhythmically.
- Add syllables and sing. Sing with text

6. Reading Practice

- Teacher sings aloud the first note of each measure while the class sings the whole song silently.
- The class sings aloud only the first note of each measure.
- The class sings the whole song aloud, slowly at first, then faster.

Variations

- The teacher sings aloud a particularly difficult passage.
- The second time through the class sings aloud when the teacher says "now".
- Individual students sing each line aloud (third or fourth reading).

7. *Reading practice*

- Teacher writes a simplified version of the rhythm of a song on a blackboard. The class reads it and the teacher gradually makes the rhythm more difficult until it is the rhythm of the song to be learned.
- Do the same with melody. Be sure the task is not too long. If necessary, do this with only one line at first.

8. *Ear training*

- The teacher sings the first line to words or to “la”. The class sings to “la” and then to syllables.
- Add the phrase (or line) in the same manner as the above and then sing both phrases together.

9. *Writing Practice*

The class reads the first two lines from the blackboard. The last two lines are done with the teacher signing to “la”, the class repeating to syllables, and a student writing the notation on the blackboard.

Thirty Ways To Practice A Song

Firstly, teach the song well. The class should be able to sing it artistically, in tune, with correct rhythm, proper articulation, expressive words and with real enjoyment. Then proceed with meaningful review and practice by utilizing the following:

- Clap the rhythm
- Sing silently + tap beat
- Sing very slowly + tap beat
- Sing faster + beat
- Sing faster, starting to memorize. Look up from the music.
- Analyze the form—smaller parts, similarities, differences, specialities, relationship of the details, inner progression, etc.
- Memorize consciously! After taking it apart, now put it together
- Make it alive! Bring out the musical secrets from the dead paper, such as phrasing, dynamics, accents, expressions, etc.
- Fix breathing places. Write them into the music.
- Group interchange
 - class - teacher
 - left row - right row
 - boys - girls
 - alternate by: phrase, half phrase, bar, unexpectedly

- Silent - Aloud alternation
- Melody - Rhythm alternation
- Melody - One ostinato alternation
- All of 11, 12, 13 but in two groups at the same time
- Song + its own rhythm in canon
- Walk to the song or “dance” simple patterns to it
- Song + 1 bar ostinato
- Song + 2 bar ostinati
- Song + 3 or more ostinati, switching theme
- Rhythmic instruments present simultaneously 3-4 ostinati to the song. Not more!
- Inner hearing
- “Living Piano/Xylophone”
- Select only one rhythmic pattern and, when it occurs, clap it
- Name all intervals of the song by singing
- Sing with absolute note names and write down from memory; in the original key as well as in transposition
- “Interval Hunting”—how many M6 are in the song?
- Compose a text to the melody—poem or prose
- Sing and conduct yourself. This should be a regular habit.
- Song + its own rhythm from the back

Part Singing

Children who experience the joy of singing beautiful music in two or three voices will surely develop a love of music which will endure throughout their lives.

(Choksy, The Kodály Method)

To sing in tune and in parts is a major goal of a music program based on singing. It is well within the capabilities of all music classes—general, instrumental or choral—achieve this goal. Part singing is a developmental skill. It is best achieved by following a learning hierarchy and solidifying certain skills before attempting more challenging work. Many students entering the intermediate grades will have participated in part-singing in elementary school. The intermediate music teacher must assess the level of competence, reinforce those abilities, and challenge the class with new experiences. The following sequence of part-singing experiences is arranged from easiest to most difficult.

Ostinati - first, rhythmic; then, melodic.

Descants

Two-hand singing of known intervals

Canons

- first, rhythmic; then, melodic at the unison; later, melodic at other intervals or with rhythmic variation (augmentation, diminution).
- See collection of Canons and Rounds in this guide

Root singing

- Sing the root of the I, IV, and V chords as second part. Use this technique with any folk song or composed song.

Two-part singing

- Two-part singing in which the voices are in contrary motion or are imitative of each other. Each part has a “tune”.

Three-part singing

- Three-part singing of music in which there are canonic or descant like parts.

Two-Part singing

- Two-part singing based on thirds and sixths harmony.

Vocal chording

- Vocal chords used as accompaniments to songs and through hand signing.

Three-part singing

- Three-part singing with the upper voices in thirds and sixths harmony and the lower voice singing the root of the chord.

Part songs

- Part songs (two or three parts) in which the parts create unusual or dissonant harmonies.

Guided Listening

Listening is closely interwoven with performing, improvising, and creating. Students are called upon to listen to phrases, clap rhythms, sing melodies, derive syllables and handsigns; identify motifs and themes; apply creative techniques of improvisation and composition; and identify those compositional techniques used by recognized composers. The patterns of rhythm and melody must become part of each student's personal experience. They are experienced aurally and physically as various activities are performed. Only then may the teachers expect to observe a growth in aesthetic sensitivity. If students are intimate with a few pieces, they will develop an emotional attachment to art music and a framework for intellectual comparison - a sound base for a future discriminating audience

Suggestions for Repeated Listenings

- How many themes does the work have?
- How many times is the theme presented complete, incomplete?
- What is happening in the middle voice, upper voice, lower voice?
- What is happening in the other accompanying parts?
- What is happening in terms of dynamics, tempi, articulation?
- Play transcriptions for other instrumentations and compare versions, timbre, texture, etc.
- Compare performances of the same work by two different orchestras.

Choral Warmups *(Adapted from Voice Building for Choirs)*

Breathing Exercises

- Have students call “piff, puff, poof” to practice the expulsion of air. These sounds can be sung to different pitches, in scale passages or as melodic fragments.
- Have students vocalize the percussive sounds of ‘t’ and ‘k’ in alternating order.
- Have students vocalize the sound of a horse snort (prh) to develop a feeling for air compression.
- Have students yawn, sigh, and laugh to encourage deep breathing.
- Have students smell an imaginary flower.
- Have students puff on an imaginary frosted window to clear a space to see out.
- Have students cool an imaginary bowl of soup.
- Have students gently blow the fuzz off of an imaginary dandelion.
- Have students open the mouth suddenly and let the air fall into the body with a quick gasp.
- Have students take a deep breath and let the air out slowly while vocalizing a ‘ssssss’ sound in imitation of air escaping from a balloon.

Range Extenders

- Use vocal warm-ups for male singers consisting of a five note pattern starting on the E above middle C and moving downward in a sol – doh pattern. Start the pattern a semi-tone lower each time until it becomes too low for the singers.

Silent Dictations

Concept: Rhythm Dictation

Equipment: Rhythm cards at an appropriate level (4 beats in length, stem and beam notation). Whiteboards and markers or craft sticks and the floor for the dictation.

1. Divide the class into groups of three to four students. Each group stands in a row facing the whiteboard (or a specified space with the craft sticks).
2. The person close to the whiteboard is the “writer,” the person in the end of the line is the “reader”.
3. All “readers” come to the teacher and read the first rhythm. Without talking, they go back to the lines and when the teacher counts off, they tap the rhythm on the shoulder of the person in front of them.
4. When the teacher counts off again, the “reader” and the person who received the rhythm both tap the rhythm. This continues until all have the rhythm and the “writer” writes the rhythm on the board or with craft sticks.
5. Students raise their hands when they have created a rhythm. A “not correct” from the teacher means that the group must erase the rhythm and continue to try. A “correct” from the teacher means that the writer can run to the horn in the middle of the room and honk it. There could be a race to the finish!

Make sure there is no talking and not loud tapping so that the rhythm is passed only by feel. Once the student receives the rhythm they must always tap it after the count off. If there are not equal amounts for groups have a student be the judge and someone to be a steady beat keeper on a percussion instrument.