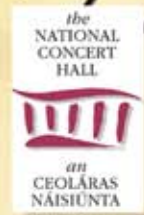


the WhistleBlast Quartet

A Whistle and a Blast for your Class!

A Teacher's guide to introducing Music into the Classroom





the WhistleBlast Quartet

Acknowledgements:
Mayo Education Centre
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Foreword

The WhistleBlast Quartet is aptly named. It is a quartet of some of Ireland's finest musicians, who have a passion for the role of the creative imagination in music education and are themselves inspirational teachers and facilitators.

They whistle a blast of inspirational fresh musical ideas to all who are lucky enough to come within hearing range.

Through their workshops and performances, their commitment and enthusiasm has already had a profound effect on thousands of children and adults alike. Anyone who has attended their presentations leaves with a sense of excitement and understanding of the vital importance of music as a means of self expression and communication.

The WhistleBlast Teachers' Summer School and this associated booklet are completely in keeping with the spirit and structure of the Revised Primary Music Curriculum. The three strands of Listening and Responding, Performing and Composing are introduced through a series of exciting and imaginative activities, which can easily be undertaken by the class teacher.

The beautifully presented and illustrated booklet provides a wealth of musical ideas and materials suitable for all levels of the primary school and will be an invaluable aid in the classroom long after the Summer School is over.

John Buckley,
Composer and Lecturer,
Music Department, St. Patrick's College,
Drumcondra, Dublin 9

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For specific examples of workshops and performances please refer to our website:
www.whistleblastquartet.com

An Introduction to Music in the Classroom

Welcome to the WhistleBlast Quartet's Teacher's Music in the Classroom Booklet.

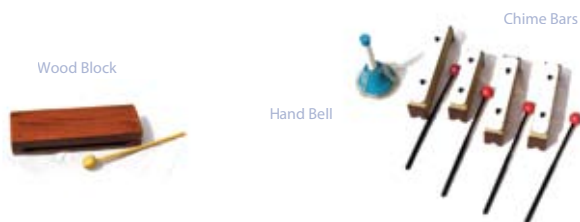
The first thing we should say is **Don't be afraid!**

This Booklet does not presume any musical literacy on the part of the teacher, but instead lays out in a very clear and practical manner a number of classroom activities which will be of great benefit to the primary school teacher and great fun for the pupils.

The examples and exercises contained in this booklet have been used by the WhistleBlast Quartet in their school workshop schemes and are tried and trusted in their effectiveness.

There is no need to work through the booklet chronologically. Pick and choose from our ideas and feel free to modify these guides to suit your own needs and those of your pupils.

Most importantly, Enjoy!



A Brief History of The WhistleBlast Quartet

The WhistleBlast Quartet – Ken Edge (Saxophones & Clarinets), Sile Daly (Oboe & Cor Anglais), Mary Curran (French Horn) and Andrew Synnott (Piano) - is a group of professional musicians who work for the RTE orchestras, Opera Theatre Co. shows, recordings etc.

Mary Curran and Sile Daly have also been part of the National Concert Hall Learn and Explore Programme for ten years. This programme has trained professional musicians to facilitate outreach work in schools all over Ireland. Ken Edge and Andrew Synnott who are acclaimed composers have also been involved in outreach training programmes since the formation of this Quartet four years ago.

Mary Curran, a resident of Co Mayo and former "Musician in Residence" of the county, founded the Quartet in response to the introduction of a wide music curriculum in Primary Schools and a need for more music education and live performance in all communities, urban and rural.

The Quartet is funded by Mayo County Council, The National Concert Hall "Learn and Explore Programme", The Arts Council, and a contribution from participating schools and Mayo Education Centre.

"What struck me most of all was the way in which the members of the quartet engaged with the children, had such a working knowledge of the revised music curriculum and organised the whole performance....just fantastic and a huge amount of work in just three days. It was so obvious that as well as being professional musicians the members of the quartet were passionate about music education and had great experience in working in this field."

Redmond Connelly, Arts Advisor with the Primary Professional Development Service.

The Value of Music in the Classroom

The aim of the Quartet is to provide music education and performance in a stimulating, energetic, educational and entertaining way- thus removing perceived barriers in relation to the term "classical music" and providing children and adults of all ages with a real sense of fun and communication through its workshops and performances.

The Quartet believes that any teacher can facilitate music workshops in their classroom in a simple or more advanced way, depending on their confidence and knowledge.

The Booklet covers just a few structures and ideas to help teachers get started with music in their classroom.

We hope that this Booklet will be a practical hands-on help for teachers.

Why Music?

The idea of teaching music can often cause a real sense of panic among primary school teachers. "How can the children take me seriously as I cannot play an instrument?" The answer to this is simple. You do not have to be a musician to teach some of the fundamentals, as the basics of music are within us all. We listen to music every day and just like languages, we instinctively understand how it communicates. Rhythm in particular is something we are all aware of and as rhythm is the basis of all music, there is no reason why you cannot teach music to your class.

Music is also often seen in isolation from other subjects by teachers and they are not sure where it fits in with the rest of their curriculum. However, Music Education crosses over into many other subjects. For example we have included a worksheet on "Pictures at an Exhibition", a piece by Modest Mussorgsky which is based on a visit to a friend's art exhibition in a gallery. Music crosses over into art, drama, geography (where different styles of music come from). English (song lyrics), history, maths (rhythm is maths!) and so on. Therefore it is important to look at music as a subject that can reinforce other parts of the curriculum. Also, every child listens to music and has an opinion on it, so you will have no problem keeping their attention if your sessions are fun and interesting, so instead of asking why teach music? Ask yourself **why not** teach music?



Music & Introduction to Classical Music

This booklet is designed to explore all the strands within the Primary School Music Curriculum:

Listening & Responding

(exploring the sounds of different musical works & percussion instruments)

Performing

(singing & playing tuned & non-tuned percussion instruments)

Composing

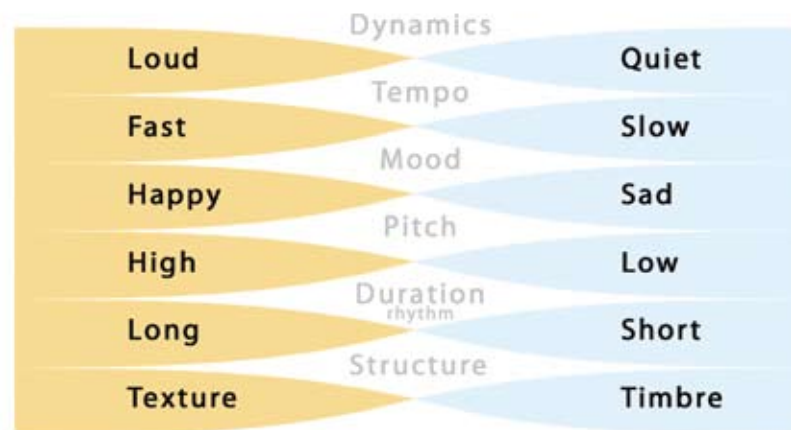
(rap song & percussion piece)

This work is very active and requires inventiveness. It encompasses music, movement and imagination as well as providing an introduction to music through voice and percussion. No previous musical experience is required, by either the teacher or the child. These ideas are designed to be educational and great fun!

The Benefits of Music

- C onfidence Building
- E nergy
- C oncentration
- F un
- W orking as a Team
- D eveloping a Sense of Rhythm and Imagination
- E ntertainment
- C reativity
- G reat for Establishing Balance and Order
- C onfidence in Singing and Dancing
- C ross Curriculum-History, Geography, English, Language, Art
- C ommunications

Elements to be introduced



Suggested Instruments

(This good sized selection if available)

- | | | |
|-----------------------|------------------|-----------------------------------|
| 1 Tom-Tom Drum | 4 Triangles | Kazoos |
| 2 Djembe Drums | 1 Set of Cymbals | Rain-Stick |
| 1 Bongo Drum | 1 Cow Bell | Ocean Drum |
| | 2 Metal Agogos | Chime Bars
(36 in a large set) |
| 3 Egg Shakers | 1 Indian Bells | 8 Hand Bells
(octave) |
| 4 Tambourines | | |
| 2 Sets of Maracas | 2 Wood Blocks | |
| 1 Set of Sleigh Bells | 2 Wooden Agogos | Boom Whackers |

Rhythm Games

(Including How to "Count In" and Count Out")

Before you start any of these games ensure that the children are not sitting beside their friends or in a way that they choose. Mix them all up! This will help you to achieve control.

Volume Game

- 1/ Seat children in a circle or semi-circle.
 - 2/ Each child must say their names one after the other-only when you point to them.
 - 3/ Start the circle with a whispered name, getting louder and louder as you go around the circle until the last child shouts his/her name.
 - 4/ Reverse the exercise.
- The first child shouts his/her name and then it gets quieter and quieter until the final child is barely heard.
- 5/ You can also use one percussion instrument to demonstrate volume.



This exercise demonstrates Crescendo (getting gradually louder) and Decrescendo (getting gradually quieter).

Body Percussion - in Silence

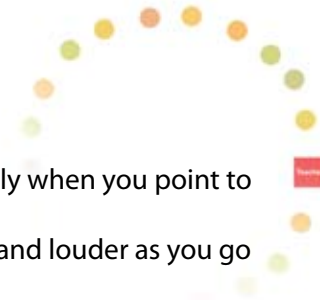
- Start by tapping 8 beats:
- On your head
 - On your cheeks
 - On your chest
 - On your knees
 - On your feet

Then seven beats

Then 6, 5, 4, 3, 2, 1

You are "The Conductor"- make sure that the children are always watching you.

You change the speed throughout and they must follow you exactly.



Clap & Name Game

Position: in a circle.

Make sure it's a really good and wide circle, so that everyone can see everyone else and that each child has a front row seat.

Purpose of exercise: listening, co-ordination, establishing a rhythm.

Start by establishing a 4-beat pattern "clap, clap, rest, rest" rhythm. Then say your name in the 2 rests and go around the circle e.g.

"clap clap, Ma-ry"

Repeat Clapping Rhythms with Children

You clap a rhythm in 4-time and then they echo each group of claps.

Rhythm in a Circle

- 1/ All children sit in a circle.
- 2/ Ensure silence.
- 3/ Pass a simple rhythm to the first child to one side of you. They must pass it to the next child who will join in the rhythm. Each child must continue clapping the rhythm as the next child joins in and so on. Eventually the entire group is clapping the same rhythm.
- 4/ Add to this by "sending" a different rhythm "through" the first child again. This child sends it on to the next child and so on. There are now two rhythms happening in the circle.
- 5/ This new rhythm can either take over the whole group or you can continue to add more rhythms.

This exercise encourages good communication skills, as children have to be very clear with the rhythm and also in passing it on through eye contact. You can further develop this exercise by introducing "wooden instruments": Wood Blocks, Wooden Agogos etc.



Active Rhythm Exercise - All stand up

Begin with marching on the spot counting 1, 2, 3, 4 out loud.
Hit leg on beat 1. After a few rounds, add clap on beat 2. After a few more rounds, hit shoulder on beat 3, then bum on beat 4.
Keep marching and change to tapping two fingers on the palm of the other hand with a steady 1, 2, 3, 4 beat.

Call and Response Clapping: The teacher claps a rhythm, children repeat it.
Stopping and Starting: Count 1, 2, 3, 4 to start and then 4, 3, 2, 1 to stop.
Finish with a clap and a stamp of the foot.

Replace the rhythms with tapping, stamping, different vocal sounds or percussion instruments.
Direct all the children, singularly or in groups, to clap their own rhythms until every child has joined in. Always counting them in with 1, 2, 3, 4.

Rhythm Session (Leading to the use of Percussion Instruments)

Continuing to teach the Count: 1, 2, 3, 4.....4, 3, 2, 1

- 1/ Children all sitting in a single line circle
- 2/ Split into three groups while seated
- 3/ **Group One:** Teach them to say after you in strict rhythm-



- 4/ Group One continues to repeat this over and over.
- 5/ **Group two:** Teach them to say repeatedly-



- 6/ Groups One and Two keep repeating their rhythm.
- 7/ **Group three:** Teach them to say repeatedly-



- 8/ Listen to the cross-rhythms that occur while the 3 groups say their words simultaneously.

- 9/ Raise your hand high in the air and using your fingers count: 4, 3, 2, 1....
"STOP"

- 10/ To start them all again raise your hand high in the air and using your fingers, count: 1, 2, 3, 4....
"START"



Develop the Exercise

Do the whole exercise again with just clapping and no words. If it falls apart, bring the words back in to help get the clapping together!

Further Development of the Exercise

Replace Clapping with the percussion instruments:

Group One – Wooden Instruments:

"Can I Have Some More, Please?"

Group Two – Drums:

"No, You Can't!"

Group Three – Shakers & Tambourines:

"Yes You Can!"



Djembe Drum



Tambourine



Purpose of the Exercise

Organising the Class

Children must learn to sit silently between exercises. Make sure their instruments are on the ground at a distance in front of them and that they are lifted only when you request it. Percussion instrument sessions can be brilliant or manic! You must first ensure that the children understand the rules of silence!

Concentration

Watching the Teacher at all times – "The Conductor"

Developing the Exercise into a Small Percussion Orchestra

If you want a group to continue playing while the others stop, you give them a sign, e.g. – pretending to film them. When you count down 4, 3, 2, 1 the rest of the groups will stop and the group you have signalled will continue.

You can add new instruments and new rhythms as you become more acquainted with the method of "Starting" and "Stopping" and holding the children's concentration.

It gets easier with practice!



Introduction to Percussion Instruments

Start session with structure and organisation.

A i) Place any percussion instrument in front of each child at a distance, on the floor.

ii) Each instrument is played around in a circle and then placed back on the floor. Explore sounds.

- iii)** All triangles
- All woods
- All metals
- All drums
- All shakers



Maracas

Each group always returns instruments gently to the floor after playing their sound and/or rhythm.



Wooden Agogos

B

i) Developing Rhythms – Sections:
Divide the circle into 3 groups

- Group1** - Woods/ Metals
- Group2** - Drums
- Group3** - Shakers

Use the 3 Rhythms.

- Group1** - "Can I Have Some More, Please"
- Group2** - "No You Can't!"



Group3 - "Yes You Can"

ii) Change rhythms by choosing different sentences, e.g.

$\frac{4}{4}$ | "Boom da Boom da Boom" or

$\frac{4}{4}$ | "Shake, Shake, Shake.... Shake, Shake, Shake...."

Add as many groups with different rhythms and different percussion instruments as you wish.

Always clap rhythms first and then transfer them to the instruments.

iii) More Rhythm Structure

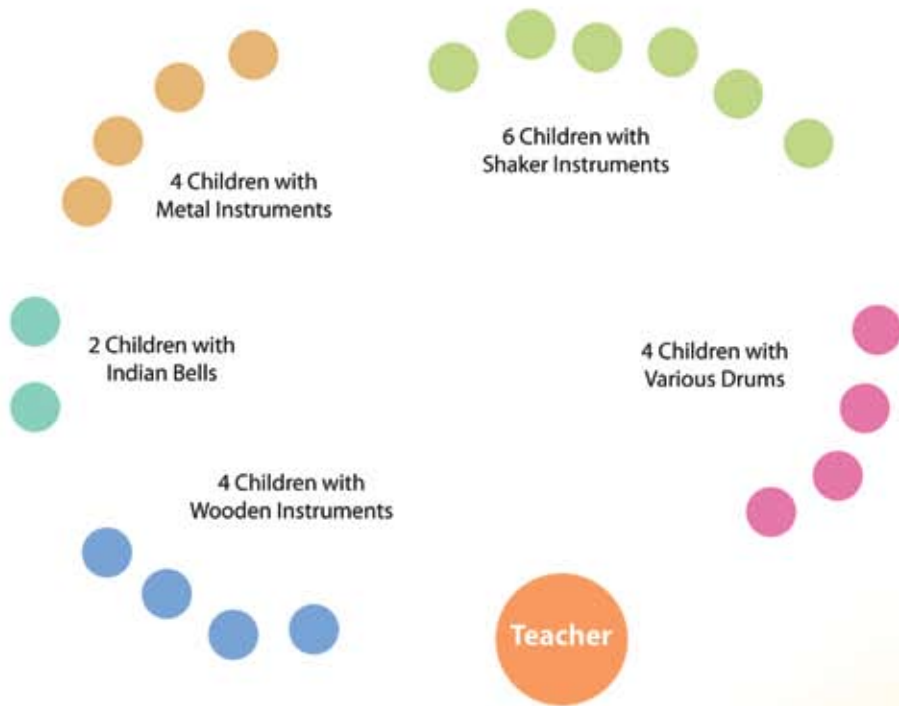
Turn the Group into a Percussion Orchestra. Each group has a rhythm – listen to each group's rhythm, one at a time.

Always count "1, 2, 3, 4" for the start of every playing time and always end with "4, 3, 2, 1" in a strict count. Practice this again and again.

Always insist the children maintain eye contact with you "The Conductor". Start one group on a rhythm, then add the second group with a different rhythm and then the third group and so on.



Metal Agogos



- **Make your sessions easy!**
- **Organised Seating for Percussion Sessions is important.**
- **Children on single chairs, side by side in a neat circle.**

Always place instruments on the floor, well away from children - in front of them.
 Make children repeat after you
 "We Promise we will not play these instruments unless you specifically ask us to!"



Triangle

Instruments

Good Percussion Instruments for a Class of Twenty. Increase number of instruments according to class size.

Wooden Instruments x 4:

2 x Wood Blocks
 2 x Wooden Agogos

Metal Instruments x 4:

2 x Metal Agogos
 1 x Cow Bell
 1 x Set of Cymbals

Indian Bells x 2

Shakers x 6:

4 x Tambourines
 1 x Egg Shaker
 1 x Set of Maracas

Drums x 4:

3 x Small & Medium Djembe Drums & Bongos
 1 x Tom-Tom



Sleigh Bells



Indian Bells

Tom-Tom Drum

Djembe Drum

Egg Shakers

Cymbals

Cow Bell

Suppliers

Thomann – www.thomann.de

Educational music services, 22 Mountjoy Sq. Dublin 1. Tel +353 1 8742310

www.emsmusic.ie

Also try local music suppliers.

Alternatively check with your local Co Council for instrument loan schemes. e.g. Mayo Education Centre facilitates two such schemes.

Introduction to Chime Bars

Chime Bars always sound good – even in any non-specific order!

Sitting in a single line Circle.

Give one chime bar and one stick to each child.

Direct the following exercises:

- a) Quiet and Loud.
- b) One after the other with teacher “conducting” a steady beat.
- c) Different Beats “boys” and “girls”, “black shoes” and “runners”.
- d) Opposite Directions.
- e) Point at different children –different order of notes.
- f) Always count in at the start –1, 2, 3, 4.
- g) Always end playing with the backwards count – 4, 3, 2, 1.
- h) Develop different patterns around the circle, one by one.
- i) Use tunes you know and get children to play their note at the right time-start with simple tunes e.g: Twinkle, Twinkle Little Star.
- j) When the use of chime bars becomes easy, try to invent pieces of music and add in the odd percussion instrument.

Sound of the birds singing at the seaside

- Chime Bars being gently played.
- Ocean Drum and Rain Stick in the background.
- Children making seagull sounds.
- Metal instruments, recreating sounds of sails rattling in the wind.
- Further develop the children’s imaginations using your own ideas, such as writing a song about the sea with chime bar accompaniment!

k) Add chime bars into other music sessions e.g: developing “Frère Jacques”(see page 12).

l) Use chime bars rhythmically to teach children concentration – chime bars are gentle percussion instruments!

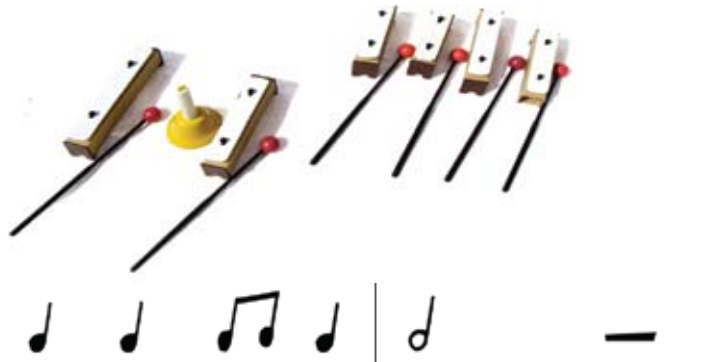


Chime bars

Two chord rhythmic chime bar piece

Give Group 1 the notes **D F A C** and group 2 **C E G** (or any chords of your own choosing) Chime Bars - Hand Bells in any order in each group. Some children will have the same note(s) as others.

Devise a simple rhythm from a sentence e.g:



Group1
 1 2 3 4 1 2 3 4
 "Poor Beet - ho-ven went deaf" Hey!



Group2
 1 2 3 4
 Can I have some more please?

Have **Group1** play the chosen rhythm on their bars 4 times. Switch to **Group2**, let them play the rhythm 4 times. Continue alternating the groups.

Teach tin whistles, recorders, accordions, fiddle players motifs made up of only the notes from the above chords. If their level is very basic use a repeated single note riff.

Superimpose these motifs over the chime bar chords at the appropriate times. Invent vocal riffs to add in.

If there is a budding Mozart in the class get him or her to improvise over the chords.

With these simple ideas a beautiful collage of sounds can be created.

Desk bells can be used as well as chime bars and hand bells for this piece. Keep an open mind and above allUse your imagination!

Pentatonic 5 note Scale



Notes on Chime Bars - Hand Bells: - **G, A, B, D, E**
 Use as single notes
 or
 in any mixture of multiple notes.

Use in any pattern around the circle.
 Then get children to sing their note(s) one after the other, then together.

Any combination of these notes work. Teach different rhythms and patterns.

e.g. Count **1, 2, 3, 4** : play Chime Bars
4, 3, 2, 1 : change to voice

This is an excellent exercise for developing a warm musical texture and for voice work.

When the children become familiar with this scale you can get some children to play these notes on their own instruments.



Introduction to the Voice

To begin use a rhythmic sentence: "Can I have some more please?"

- Sing it
- Sing High, Sing Low
- Start Quiet, Get Louder
- Volume Control Game (See rhythm games)
- Learn simple songs
- Learn simple harmonies
- Encourage soloists

Sing simple songs you know. e.g:

- Row, Row, Row, your Boat
- Frere Jacques

Nanuma (8-12 year olds)

African song, in three parts to be sung round and round. Have the children clap the rhythm of the words while singing. After a few repetitions conduct the children to fade the song to nothing by lowering your arms and body.



Group 1

Na - nu - ma wa - ay Na - nu - ma. Na - nu - ma wa - ay Na - nu - ma. Na

Group 2

Na

5

nu - ma wa - ay Na - nu - ma. Na - nu - ma wa - ay Na -

nu - ma wa - ay Na - nu - ma. Na - nu - ma wa - ay Na -

8

nu - ma. Na - nu - ma wa - ay Na - nu - ma.

nu - ma. Na - nu - ma wa - ay Na - nu - ma.

Group 3

Na - nu - ma wa - ay Na - nu - ma.



Practise Singing

- In order to develop “pitch” in children’s voices: play a note on any instrument you have available e.g. piano or tin-whistle, and ask children to close their eyes and concentrate on singing the correct note.
- Get children to sing the note one after the other.
- Start with a child who can sing the note correctly.
- Persevere as most people can sing “in tune” if given the time and repetitive practice.
- Don’t worry if at first it sounds terrible, keep practising it using different notes and eventually the group will improve.



Tony Chestnut

(Toe, Knee, Chest, Nut, Nose, Eye, Love Him (Cross your heart for these 2 words!))
Tap these parts of the body in time with the words of the song.

Action Song (4-8 year olds)

Toe knee chest nut nose eye love him toe knee nose toe knee nose.

5
Toe knee chest nut nose eye love him. That's what toe knee nose

1	2	3	4	1	2	3	4
To - ny	chest - nut	knows I	love him				
S L	S M	S L	S M				
1	2	3	4	1	2	3	4
To - ny	kno - ws	To - ny	kno - ws				
R M	F	M F	S				
1	2	3	4	1	2	3	4
To - ny	chest - nut	knows I	love him				
S L	S M	S L	S M				
1	2	3	4	1	2	3	4
That's what	To - ny	knows -	-	-			
R F	M R	D					



Develop "Frère Jacques" and Ravel's "Bolero" with children's and class instruments

Use of instruments: any!

These musical samples include:

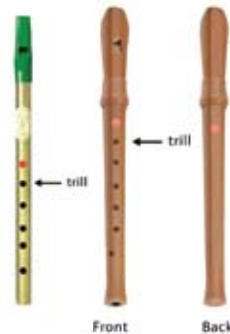
- Piano/Keyboards (you can have 3 children on one keyboard)
- Accordions
- Recorders/Tin Whistles (same key as violins and flutes)
- Chime Bars (single or multiple with each child)
- Add percussion instruments to develop the idea

Frère Jacques (4 Beats in a Bar)

Begin by singing the song as a round: Feel free to add in and experiment on other instruments using the following note outlines.

Key D

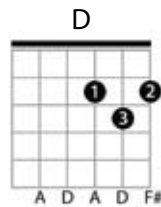
- Accordions play notes D F# A
- Chime Bars, Desk Bells & Hand Bells play notes D F#A
- Tin Whistles and Recorders play note A and trill.
- Guitars play chord D
- Pianos play D notes in low register plus any combination of the notes D F#A



Tin Whistle Recorder



Piano



Guitar chord

Frère Jacques With additional voice lines which you could try, if you wish.

en ten-dez vous les ca - ri - llon de-ri don don don don don don don don

en ten-dez vous les ca - ri - llon de-ri don don don don don don don

Fre - re Ja - ques Fre-re Ja - ques dor - mez vous?

don en - ten - dez vous les ca - ri - llon de - ri don don

don don don don en - ten - dez vous les ca - ri -

dor - mez vous? Son - nez les ma - ti - nes

don don don don don don don don don don don en-ten-dez vous les ca - ri - llon de-ri don don

llon de-ri don don don don don don don don don don don en-ten-dezvous les ca - ri -

Son-nez les ma ti - nes ding dang dong dingdangdong



10

Vln.

S. D.

Pno.

C G F G F G

13 **B**

Vln.

S. D.

Pno.

F G F G F G

16

Vln.

S. D.

Pno.

F G F G F G

19

Vln.

S. D.

Pno.

F G C G

21

Vln.

S. D.

Pno.

C G C G C G





Developing a Music Session

Including samples of Rap Songs - Performance Piece - How to Choose a Topic

Designing a Music Session

Important Points

- 1/ Keep good concentration going, change quickly to a new activity before boredom sets in – you can always go back later.
- 2/ Use games or songs sprinkled in between music activity.
- 3/ Always get the children to place percussion instruments under their chairs when not in use (otherwise chaos will ensue!).
- 4/ Use chairs in a circle or semi-circle – it's better than sitting on the floor.
- 5/ Have some way of silencing the children without shouting, e.g. stand on a chair or crash some cymbals!
- 6/ Include the elements of fun and movement often. Music is meant to be fun.
- 7/ If things get a bit hectic get the children to lie down and pretend to snore for a while.
or
The children could lie down and listen to some music on CD with their eyes closed.
- 8/ Always count the number of beats in the bar before playing begins – every time. i.e. 2 beats, 3 beats or 4 beats.



Example of Music Session

(45 Minutes Duration)

You and the children all sit in a circle or semi-circle on chairs.

- 1/ Use an instrument or drum to talk about Loud & Quiet, demonstrating these. Children can copy with their voices and/or hands, controlled by the teacher.
- 2/ Let all the children take a turn playing the drum, directing some to play loud and some quiet, with a set number of beats.
- 3/ Then demonstrate Fast & Slow. All could move around the room at these speeds.
Change to
- 4/ Body-Percussion: Head, Cheeks, Chest, Knees, Feet – 8, 7, 6, 5, 4, 3, You are the conductor.
- 5/ Pass out the rain-stick and all the shaker instruments. Direct the children to play, one by one, around the circle to create the sound of increasing rainfall. Repeat this exercise backwards, fading to silence.
- 6/ Exchange some shakers for triangles. Now three instruments have been introduced.
- 7/ Add tambourines and gradually build up to several instruments. Play around one by one and then in groups and then all together.
Change to
- 8/ A Rhythm Game – Name and Clap game.

9/ Sing a song.

10/ Add instruments into the song – just get the children to play the rhythm and you can help with a steady drumbeat.

11/ All instruments away.

12/ Everyone lies on the ground – some with kazoos – all pretending to snore.

13/ End with a stretching game after their rest.

14/ To totally relax, you could finish by playing Tchaikovsky's "Waltz of the Flowers" (CD) or something else of your choosing. Children can



Next Workshops

- Add in "Rap" writing in groups (see example).
- Add in Chime Bars.
- Introduce Percussion.
- Practise Singing.
- Eventually develop a short Performance Piece (see example).

Gradually add and develop. Repetition is a great form of learning so you could repeat a similar music session over and over again, with small changes. Children wrote this "Rap" after listening to "Bolero" by Ravel, coming up with original ideas inspired by listening to the piece. Any piece of music can be used in this way.

Chorus:

Marching on the enemy to multicoloured dars
Knakes will eat anything; they'll even eat cars
Pride in their victory-glad to be home
Hooray for the knakes they no longer have to roam

A great parade by a lake
Full of Aliens called knakes
A cross between a crocodile and a snake
Awful looking slimly creatures drinking worm shakes.

Chorus:

Marching on the enemy to multicoloured dars
Knakes will eat anything; they'll even eat cars
Pride in their victory- glad to be home
Hooray for the knakes they no longer have to roam

dance in swirls alone or in pairs.

Sample of a song originated from a "Rap" written after children listened to "Gymnopodie No 1" by Eric Satie and also using the "Legend of Erris" as part of the story:

Sitting on a hillside
Having a break
Remembering the story of
Love on the lake

Chorus:

A wall of death stopped the tide
A wall of death stopped the tide

Sitting on a hillside
Having a break
Remembering the story of
Love on the lake



Example of a running-order of a short performance piece

Cymbal opening

Big crescendo to a large crash beat.

Count 4-beats into:-

Rap (see sample)

4 x Clap Clap Whoosh Whoosh (rhythmically) into:-

Song (see sample) Possibly with chime-bars or piano/ keyboard. Single notes.

Count 1, 2, 3, 4 into:-

Drum Opening percussion rhythm section.

Drum beat: 1, 2, 3, 4

Add in 5x Drums: No You Can't

Add in other groups of instruments with their different rhythms.

End rhythms with 4, 3, 2, 1

Then direct children to play instruments as quietly as possible without a rhythm - use your arms, lifting them higher to clearly "conduct" a gradual crescendo (quiet to very loud!).

End with a clear 4, 3, 2, 1

Children shout "Hey" at end.

Choosing Topics

Relate topics to present curriculum strands if you wish

■ Children's choices

■ Keep it simple

Use your's and Children's imaginations to create Raps, Songs and Percussion sounds (e.g. shakers to represent rain, drums to represent the stormy sea etc.)

Examples

In the Deep Blue Sea

- **Geography** Weather
- Natural environment
- Seas of Ireland
- Caring for the Environment

■ History

Story

Life, Society, Work, Culture of the Past
Continuity and Change over Time

Ploughing in the Field

A day in the Life of a Farmer

■ The Natural Environment

■ Geography

Weather

Natural Environment

Continuity and Change over Time

■ History

Story

Life, Society, Work, Culture of the Past
Continuity and Change over Time

My Family and Myself

Festivals

Harvest Time

Saint Brigid's Cloak

Christmas, Easter, Halloween

■ Geography

Place

Human Environments

Communities

■ History

Story

Culture

Society

War (11-12yr olds)

■ Geography

Place

People and other Lands

■ History

Conflict

War and other Lands

Emotions

A Day on the Beach

Teacher



Bongo Drum



Music Technology

This is a vast and continually growing area and can appear to be out of reach for non-specialists. The truth is that despite the massive range of complex music programmes that are out there, they can be divided quite simply by function into four categories. Basically, these are...

Music notation programmes:

Programmes that allow the user to create scores and print their own music.

Sound editing programmes:

These programmes allow the user to take sounds, either from a CD or other pre-recorded source, or directly from a microphone, and edit them. (Editing involves making the sound usable for your purposes. You can make it louder, softer, turn it backwards, take bits out of it, the list is endless!) From these programmes you can make CDs of the sounds you make.

Sequencers:

These are very useful tools for creating pieces of music using a combination of prerecorded sounds and music played into them from keyboards or other electronic instruments. You can build your pieces one track at a time, and easily edit the individual tracks or the whole multi-track piece you have created. These programmes are for mixing music.

Sound processors:

These are perhaps the most complex of the music programmes available. They fall into two types. Synthesisers and samplers. Synthesisers create sounds using artificially created sound waves and samplers take real sound and make it available for processing. These sounds can then be transferred to a sound editor and then to your sequencer and added to your music.

Music programmes are expensive. BUT there are a large number available for free on the internet. Here are a couple of web addresses to check out.

www.dontcrack.com/freeware and www.hitsquad.com/smm/freeware



Some Classical Music Works for Listening to Some Stories of Pieces and Exercises

Modest Mussorgsky	(1839 - 1881)	Pictures at an Exhibition
Camille Saint-Saens	(1835 - 1921)	Carnival of the Animals
Peter Ilytch Tchaikovsky	(1840 - 1893)	The Nutcracker Suite
Igor Stravinsky	(1882 - 1971)	The Firebird Suite
		The Rite of Spring
Edvard Grieg	(1843 - 1907)	Peer Gynt Suite
Antonio Vivaldi	(1678 - 1741)	The Four Seasons
Gustav Holst	(1874 - 1934)	The Planets
Maurice Ravel	(1875 - 1937)	Mother Goose Suite
Claude Debussy	(1862 - 1918)	La Mer
Bela Bartok	(1881 - 1945)	Miraculous Mandarin Suite
Sergei Prokofiev	(1891 - 1953)	Peter and the Wolf
		Romeo & Juliet Suite
		Lieutenant Kije Suite
Ludwig Van Beethoven	(1770 - 1827)	The Moonlight Sonata



Listening to music of many styles is a very beneficial pastime.

THE NUTCRACKER (1892)

A Suite from the ballet by Peter Ilytch Tchaikovsky.



1.OVERTURE

Music played by the Orchestra

It is Christmas Eve at the Stahlbaum's house. A party is in progress for family and loved ones. An open fire blazes in the parlour, throwing shadows and light on the baubles, which hang from the most beautiful Christmas tree imaginable.

The children, Clara and Fritz are awaiting the arrival of Godfather Drosselmeyer, who is a clock maker and inventor of great genius. What fabulous presents will Godfather Drosselmeyer invent for them this Christmas? The children are beside themselves with excitement.

Finally Godfather Drosselmeyer arrives, brushing snow from his coat and warmly greeting all the guests.

Godfather Drosselmeyer's gift to the children turns out to be a clockwork castle with mechanical people moving about in perfect synchronicity. What a wonder to behold, everyone agrees.

Suddenly Clara notices a Nutcracker Doll on the floor and asks whom he belongs to. Her father tells her that he belongs to all of them, but that since she is so fond of him, she will be his special caretaker.

Clara and Fritz pass the Nutcracker back and forth to each other, taking turns cracking nuts, until Fritz tries to crack a nut that is too big and too hard. The Nutcracker breaks.

Clara, feeling very upset, takes the Nutcracker away and bandages him with a ribbon from her dress, while Fritz assembles his small army of tin soldiers, ready to do battle!



2. MARCH

Soon the festivities are over and the children put their gifts away in the special cupboard where they keep their toys.

They both go upstairs to bed. Fritz goes straight to sleep, but Clara tiptoes back down the stairs to spend a little more time with her beloved Nutcracker.

The Christmas tree room is dark except for the moonlight shining through the window.

Clara sits the Nutcracker on the couch beside her and reassures him that Godfather Drosselmeyer will be able to fix him up good as new.

Suddenly she hears strange rustling sounds behind the couch, behind the curtains.

The grandfather clock ticks loudly but refuses to strike the hour.

The great golden owl sitting above the clock comes to life and spreads its wings wide.

It starts talking, but in a strange language Clara cannot understand. All of a sudden it is Godfather Drosselmeyer sitting above the clock. She cannot believe her eyes.

Her Nutcracker, so beautiful, is now bigger than her and standing behind him arranged in a row is the tin soldier infantry.

The tin soldiers now take over the living room, prepared for battle, swords drawn; they stand man to man.

An army of mice storm the Stahlbaum's room and attack the tin soldier army.

The grey mouse king leads his troops forward in battle with the Nutcracker's army.

The Nutcracker tries with all his might, encouraging his men, but they are too few. The Nutcracker falls down.

Clara takes off her shoe, aims it at the Mouse King and hits him on the nose. He falls over; dead.

The army of mice disperse in a blink of the eye. The tin soldiers celebrate. "The Mouse King is dead"! Hurrah!

Exhausted and out of breath, Clara finally looks at the Nutcracker. To her astonishment, he has turned into the most beautiful young prince.

The prince looks into Clara's eyes. "Come with me on a voyage to my home 'The Land of Sweets'".

Clara is overjoyed. They sit into a magical sled and fly unbelievably far and wide at the speed of light through the night.

There, between the stars, which sparkle around the heavens, snowflakes dance gently in the darkness.

"They are dancing for you Clara," says the prince. "However we mustn't stop now, because very beautiful things are awaiting us".

So the trip goes further into the kingdom of sweets, where everything is made of chocolate or toffee or marzipan or sugared plums.

The Sugar plum Fairy, who is dancing pirouettes on polished mirror ice, greets them.

Brightly coloured sweets follow them, turning themselves in the dance. Clara is overwhelmed. She has never seen anything so beautiful in all her life.



3. SUGAR PLUM FAIRY.

After the sugar plum fairy comes the exciting and bold dance of the Russian acrobats.



4. RUSSIAN DANCE

The Russian acrobats have finished and they are followed by the dance of the Arabian coffee beans.



5. ARABIAN DANCE

And finally, after the dancing coffee beans comes the dance of the Chinese tea leaves.



6. CHINESE DANCE

All of the Nutcracker's friends gather around Clara, congratulating her and thanking her for saving the life of their beloved Nutcracker.

Clara is so happy, and they all listen to her handsome Nutcracker prince as he recounts yet again their exploits in the battle with the mouse king.

Suddenly Clara notices that the sound of the Nutcracker's voice is fading.

She is floating. Floating upwards through clouds of candy floss, with sugared rose petals swirling all about her. She is floating higher and higher and.....



7. WALTZ OF THE FLOWERS.

Her mother is gently awakening Clara. "Come Clara, your breakfast has been ready for half an hour now""But Mother" Clara begins, and she then tells her mother the entire story of her wonderful night. "What a lovely dream" says her mother. But Clara knew that it was no dream, and that her beautiful Nutcracker was her Prince and she his Princess....

Exercises in the classroom

- Try out the different dances.
- Discuss Christmas time.
- Create Paintings of the story and the toys within.



PICTURES AT AN EXHIBITION. (1874)

Modest Mussorgsky (1839 – 1881)

The Russian composer Modest Mussorgsky created his masterpiece for piano 'Pictures at an Exhibition' in 1874.

The work was composed in commemoration of his close friend, the painter and architect Viktor Hartmann, who had died the previous year, at the tragically young age of thirty-nine.

Mussorgsky composed it after attending a memorial exhibit of Hartmann's paintings in St. Petersburg in June 1874.

A month later Mussorgsky had completed his own memorial to his great friend's memory: 'Pictures at an Exhibition'.

The work is a magical sequence of musical imagery, based on ten of the paintings of Viktor Hartmann.

Interspersed throughout the work are 'Promenades'. These represent the composer strolling from one painting to the next. Although each 'Promenade' uses the same musical material, they each convey their own very particular mood.

'Pictures at an Exhibition' has become one of the most beloved works in the virtuoso pianist's repertoire, and was so admired by the French composer Maurice Ravel (1875 – 1937) that in 1922 he chose to orchestrate it.

It is in Ravel's magnificent version for orchestra that Mussorgsky's work is most often performed.

The piece is divided into fifteen sections.

1/ Promenade.

2/ Gnomus: A sketch of an evil gnome dancing on his crooked legs

3/ Promenade.

4/ The old castle: A troubadour singing at the castle walls

5/ Promenade.

6/ Tuileries: Children playing in the famous Tuileries gardens in Paris.

7/ Bydlo: A wonderful depiction of an ox-drawn cart lumbering towards the listener and then slowly disappearing into the distance.

8/ Promenade.

9/ **Ballet of the Unhatched Chicks.**

10/ **Samuel Goldberg and Schmuyle:** Two gentlemen. One rich, one poor.

11/ **The Market at Limoges.**

12/ **Catacombs.**

13/ **Cum mortuis in lingua mortua:** (Latin: With the dead in a dead language).

This movement represents the composer's very personal reflections on the nature of mortality.

14/ **The hut on chicken's legs:** The dwelling place of the infamous witch of Russian folklore: 'Baba-Yaga'.

15/ **The Great Gate of Kiev.**

Pictures at an Exhibition

Listening Exercises in the Classroom

Exercise 1

You are about to enter the gallery and this is the theme of the first piece (Promenade). As the children write ask them to answer the following:

1/ How fast are you walking?

2/ What type of shoes are you wearing?

3/ Is it busy in the gallery?

4/ Are you alone?

5/ Are you talking to friends?

6/ What does the gallery look like? How many paintings are on the walls?

The piece is intended to give the feeling of entering a gallery but the children may hear something different as well. If this comes up, listen to their thoughts as to why the music has had this effect on them.

Exercise 2

Below are descriptions of the remaining pieces in the work. For each piece try and answer the following.

Do you expect the music to be:

1/ Fast or slow?

2/ Loud or quiet?

3/ Light or heavy?

4/ Happy or sad?

5/ Serious or funny?

6/ Beautiful or ugly?

After discussing these thoughts, get the children to write them down with words and pictures.

THE CARNIVAL OF THE ANIMALS. (1886)

Camille Saint-Saens (1835-1921)

Saint-Saens composed this work in 1886 but thought it too light-hearted for publication, allowing only one movement (The Swan) to be performed in public. However this piece is now widely performed in its entirety.

The work is divided into fourteen movements:

- Introduction and Royal March of the Lion
- Hens and Roosters
- Wild Asses: quick animals
- Tortoises
- The Elephant
- Kangaroos
- Aquarium
- Characters with long ears
- The Cuckoo in the depths of the woods
- Aviary
- Pianists
- Fossils
- The Swan
- Finale



Carnival of the Animals

Exercises in the Classroom

Use pictures of all the animals listed below to aid you in these exercises.

- Royal lions
- Hens and/or rooster
- Wild horses
- Turtles
- Elephants
- Kangaroos
- Fish/aquarium
- Donkey
- Cuckoo
- Aviary
- Pianos
- Fossils/bones/dinosaurs
- Swan



Talk about how each animal is portrayed through the music (e.g. the turtle one is slow). Sometimes it's great to ask the children what they think the music will sound like. Then play the segments for them, one at a time. Children can act out and draw animals from this story. Try to stimulate the children to choose classroom instruments to represent sounds and speeds of animals in the story.

Peter and the Wolf

Early one morning Peter opened the gate and went out into the big green meadow.

On the branch of a large tree sat a little bird, Peter's friend. "Everything is quiet," chirped the bird happily.

Soon a duck appeared waddling from side to side. It was glad that Peter had not closed the gate and it decided to take a nice swim in the deep pond in the meadow.

Seeing the duck, the little bird flew down upon the grass, settled next to the duck and shrugged its shoulders. "What kind of bird are you if you can't fly!" it said. To which the duck replied "what kind of bird are you if you can't swim!" and dived into the pond.

They argued and argued – the duck swimming in the pond, the little bird hopping along the bank.

Suddenly something caught Peter's attention. He noticed a cat slinking through the grass.

The cat thought; "the bird is busy arguing. I'll just grab it." Stealthily it crept toward the bird on velvet paws.

"Look out," shouted Peter, and the bird immediately flew up into the tree.

The duck quacked angrily at the cat from the middle of the pond.

The cat walked around the tree and thought; "Is it worth climbing up so high? By the time I get there the bird will surely have flown away".

Grandfather came out. He was angry because Peter had gone past the gate and out into the meadow. "It is a dangerous place. If a wolf should come out of the forest, what then?"

Peter paid no attention to Grandfather's words, and declared that boys like him are not afraid of wolves.

But grandfather took Peter by the hand, led him home and locked the gate.

And indeed no sooner had Peter gone home than an enormous grey wolf came out of the forest.

The cat quickly scampered up the tree.

The duck quacked and in its excitement jumped out of the pond.

But no matter how hard the duck tried, the wolf ran faster, catching up with the duck.... And then he caught it and with one gulp.... swallowed it.

And now, this is how things stood; the cat was sitting on one branch,
the little bird on another..... Not too close to the cat.

And the wolf walked round and round the tree looking at them with greedy eyes.

In the meantime, Peter, without the slightest fear, stood behind the locked gate watching all that was going on.

He ran home, got a strong rope and climbed up the high stone wall. One of the branches around which the wolf was walking stretched out over the wall.

Grabbing hold of the branch,

Peter nimbly climbed over the tree.

Peter said to the little bird "fly down and circle around the wolf's head, only take care it doesn't catch you.

The little bird almost touched the wolf's head with its wings while the wolf snapped angrily at it from this side and that.

Peter and the Wolf Exercises in the Classroom

- Talk about how the music represents the different animals.
- Discuss the Life and the Landscape of Russia.
- Create paintings of the different scenes and animals.



How the little bird did worry the wolf! How the wolf wanted to catch it! But the little bird was clever, and the wolf simply couldn't do anything about it.

Meanwhile Peter made a lasso with the rope, and carefully letting it down...

.....Slipped it over the wolf's tail and pulled with all his might.

Feeling itself caught, the wolf began to jump wildly trying to get loose.

But Peter tied the other end of the rope to the tree.

The wolf's jumping only made the rope around its tail tighter.

Just then....

Out of the woods came the hunters.

They were following the wolf's trail and shooting as they went.

But Peter, sitting in the tree, said: "Don't shoot! The little bird and I have already caught the wolf. Help us take it to the zoo".

And now...

Imagine the triumphal procession:

Peter at the head.

After him the hunters were leading the wolf.

And winding up the procession, Grandfather and the cat. Grandfather tossed his head discontentedly: "Well, and if Peter hadn't caught the wolf, what then?"

Above them flew the little bird, chirping merrily: "My, what fine fellows we are, Peter and !! Look what we have caught!"

And if you listened very carefully, you could hear the duck quacking inside the wolf's stomach, because the wolf had been in such a hurry that it had swallowed the duck alive.



Music for Young Children

4 -8 Year olds

Young Children's Stories & Songs (4 – 8 year olds)

Stories

- Jack and the Beanstalk
- The Hare and the Tortoise
- The Pied Piper
- Town Mouse and Country Mouse
- The Three Little Pigs

Songs

- The Grand old Duke of York
- The Bear comes over the Mountain
- She'll be coming round the Mountain
- Head and Shoulders
- If you're Happy and you Know It
- Tony Chestnut

Games

Body Percussion

8, 7, 6, 5..... Head, Cheeks, Chest, Knees, Toes.

Children should follow the teacher's lead as an orchestra would a "conductor".

Rhythm Names

Clap two times, and then Say Name (everyone claps two beats then silent two beats for child's name).

Musical Chairs/Statues

Using acoustic instruments, e.g. drum and shaker, or CD, or tuned instrument.

Woodchoppers

Children are all woodchoppers with the "Bear's" back to them – when "Bear" turns around everyone freezes, anyone caught moving has to join "Bear" at the front.

Copying Game

Teacher does something and the children follow. Then a child can lead.



Rain Stick

Breakdown of Stories

Jack and the Beanstalk

- Moo Cow Chorus – Cow Bell & children "mooing"
- Jack's gentle running – Shakers & gentle drumming
- Scattering of Beans – Ocean Drum/Shakers
- Climbing the Beanstalk – Chime Bars ascending in pitch
- Knock on the Door – Wood-Block/Drum
- Giant – "Fee Fi Fo Fum" - Cymbals
- Giant sleeping - Kazoos
- Noise of Money – Tambourines
- Magic Harp – "Master! Master!" - Chime Bars
- Giant falling down Beanstalk – Chop, Chop, Chop! – Boom Whackers/Wood Blocks



Kazoo



BoomWhackers

The Hare and the Tortoise

- The Umpire – Whistle, Cymbals
- The Slow Tortoise – Slow percussion of choice
- The Fast Hare – Fast percussion of choice
- The Hare sleeping - Kazoos
- The Tortoise wins the Race - Invented Song with Shakers & Tambourines
- Crowd Cheering and Dancing – Marching rhythm with Percussion Instruments



Ocean Drum

Other Activities

Dancing to CD Music

Music Videos

■ Peter & the Wolf

■ Walt Disney's Fantasia – This film is a good starting point towards stimulating a child's artistic imagination.

The animation of Beethoven's Pastoral Symphony is particularly useful for this age group.

Painting to Music

■ The Moonlight Sonata

■ Peter and the Wolf

■ Carnival of the Animals

■ The Firebird Suite

■ The Nutcracker Suite

■ Pictures at an Exhibition

■ The Planets

(see page 20 for full details of suggested listening)

Children will respond simply to the narrative, or more imaginatively to the atmosphere created by the music.



the WhistleBlast Quartet

Support of all Whistleblast projects including concerts, workshops & 3 day schools' programmes by the Arts Council,
Mayo County Council and the National Concert Hall Learn and Explore Programme.





the WhistleBlast Quartet

The aim of the WhistleBlast Quartet's work, including this booklet, is to provide music education and performance in a stimulating, energetic, educational and entertaining way - thus removing perceived barriers in relation to the term "classical music" and providing children, adults and teachers with a real sense of fun and communication through its workshops and performances.

www.whistleblastquartet.com

