



Singing Strategy

Key Stage One Scheme of Work: Singing and Musicianship

Compiled by Kevin Bolton

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Rationale:

This sample planning grid is firmly rooted in the principles underlying the Kodaly Approach to Music Education. Music is for Everyone! In the Hungarian model, children have at least two years of musicianship training, via the voice, before they commence instrumental work. Our brief does not allow this luxury, but the essential point is that the use of the voice, through song, to develop the inner ear forms the basis of secure instrumental work. For this reason, the first term is dedicated to securing a repertoire of songs (and rhymes) that will form the basis of the instrumental work.

Assuming there may well be some bright Y2 children in your groups, I have pushed the melodic repertoire to include Pentatonic songs by the end of the third term. It is best not to be too prescriptive about what children should and should not be able to do. I have made the course challenging but securely rooted in the principle that the children cannot fail to achieve if they are properly prepared. This means that you cannot assume that because you have introduced some element one week that the children are ready to move on the next. The Review aspect of each lesson is a vital link in the chain of learning.

Teaching the Songs:

The taught-not-taught approach with young children may work best. You might prefer a more formal sing-one-line, you-copy approach, but the repertoire is very accessible for KS1 children and they very quickly pick up the tunes, however, you decide what works best for you in this respect.

Rhythmic Content:

You will notice the dominance of crotchet/quaver, crotchet rest, with occasional compound time. The English Language is very much a compound one and so should, in all probability, be introduced at KS1 /Y2, but the rich vein of repertoire is in simple time. The logic of starting with crotchets and quavers (1-beat and 2-beats) is in that the children have a natural pulsation when walking/stepping, one sound to a beat, so they very easily identify this facility with what we know as crotchets. The quavers are then easily assimilated as two sounds to the beat. Always differentiate the sounds the children make for 1-beat and 2-beats. e.g. leg taps for 1-beat and two fingers of one hand tapping the palm of the other hand for 2-beats. The crotchet Rest should feature during this phase of musicianship development. Be imaginative about how the children should show the rest. I often use the idea of blowing a candle out, by asking the children to raise their index finger, and blow on it for the rest. This way they can feel the rest but not necessarily hear it.

Flashcards: Once you have introduced these, continue to use every week. I suggested session 5 but you might prefer another session. Make sure the children are secure with ~~the~~ ~~the~~ before introducing the one beat ~~Rest~~

Melodic Content:

By the end of KS1, if the children have a solid grasp of l-s-m they will have done well. The permutations being: s-m / m-s / s-l / l-s / m-l / l-m

The National Curriculum Scheme of Work suggests that children in Y3 and Y4 should be introduced to Pentatonic work, so our scheme would provide a very appropriate foundational body of material.

The main principle underpinning the melodic/vocal repertoire, is that hearing is central to all good musical performance, whether vocal or instrumental, and that the voice is the most direct way of making music and should be used before the music is transferred onto instruments.

Listening and Responding:

This provides a very good warm-up starter, something to use every session. If, however, you feel that by the second term, the ~~greeting activity~~ is more beneficial, particularly from a pitch point of view, then use that instead. The children will benefit from both, of course.

The Repertoire:

The songs and rhymes are all authentic children's repertoire. I have found them to be very much enjoyed by the children. Adults may exhibit some concern that the songs are not ~~catchy~~ but have courage, the children love them and they will want to sing and play the games over and over again.

You may well wish to supplement the suggested repertoire yourself. If that is the case, take care to very carefully select what it is you intend to use, so that it fits with both the given repertoire and the outcomes/expectations for the end of the input.

All the songs and Rhymes are written down with suggested actions/movements to accompany them. Do give the children lots of opportunities to explore their own ideas for actions and movements to go along with the repertoire. By doing this they take ownership of the process and it becomes more meaningful to them, and provides a secure basis for remembering the material.

Aims (for the first term only):

The following points are not intended to be in any specific order of merit but should be part of the goals for your input. * The children should be able to perform a steady pulse and rhythm using body sounds and appropriate classroom percussion. * They should gradually become more able to sing with control over vocal pitch. This takes such a long time for some children to achieve this, so if you notice a child struggling, place them between two children you observe can sing in tune. * As soon as you can, let the children lead themselves. Too much continued support from you and a dependency model evolves. The more they can lead activities, the more confident they become and the more personal and meaningful will be their performances. * The children should develop musical memory and the inner ear, so in every session invite the children to recognise a song or a rhyme, by a short fragment of melody you sing/play for them, or by a short rhythmic fragment.

* I have written out the same items for focus for most of the first 10 weeks. From then on, you might like to be more selective and limited in your focus. Every lesson will inevitably have to be based around Pulse/Rhythm/Pitch/Phrasing, irrespective of whether any of those aspects require specific focus e.g. as time goes by it will most likely be the case that a secure sense of Pulse will be established, and so you will not need special attention on that element.

The Review aspect in each session is essential for three reasons:

- 1) It provides you with information about what the children remember e.g. do favourite songs/rhymes emerge regularly at the expense of other items?
- 2) It helps you to identify the individual children who regularly respond to your questions, giving you the opportunity to observe and help the others in future sessions.
- 3) It allows you to select other items during the review part of the sessions.

The Review time is always there to help consolidate the focus on Pulse/Rhythm/Pitch/Phrasing etc.

During Terms 2 and 3, you will bring back all the repertoire from Term 1, plus adding more to the repertoire, and conscious skill development will take place here. The column indicated as Focus, in the planning grid, is for general reference and you might decide to have just one or two of the items listed e.g. you might simply want your focus to be vocal Pitch. I have added an assortment of items upon which you could focus.

The use of instruments:

Although the first term is about gathering a repertoire upon which to build considered instrumental work, classroom percussion can easily be assimilated into the songs and rhymes. The important point to note is that some instruments are much better than others for pulse and rhythm work e.g. drums/tambours for pulse work and

claves/woodblocks for rhythm work. I use chopsticks because they are very cheap to buy and you can have a whole class playing them and still be heard speaking over the playing.

During the second and third terms tuned instruments will be featured in the lesson times. The planning grid will refer mostly to Chime Bars or Xylophones, but you can use other tuned instruments, including keyboards or recorders.

Resources:

If at all possible, it is a good idea for all children to have their own exercise book in which to undertake all the tasks around written notation, whether rhythm solfa or pitch solfa, and for any dictation work.

The following books provide valuable source material.

- Singing Games and Rhymes for Tiny Tots / and for Early Years (2 Books) by Lucinda Geoghagen
- Growing with Music KS1 by Michael Stocks
- Jolly Music by Cyrilla Rowsell and David Vinden

All of these are available from the British Kodaly Bookshop:

www.britishacademy.org

For all singing games and rhymes you will find it very useful to have a range of props. On the song-sheets I have given some suggestions to help. Many props will be built up over time. As you spot a particular circumstance in which a particular prop would be valuable, find or make that prop.

The most important resource is the Teacher.

Session 1

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Listening• Responding
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Activity 1: Listening and Responding to live or recorded music

- **Always start each session with a listening and responding activity**, e.g. the children could listen to live or recorded music and tap the pulse on knees/or tap the pulse on chopsticks.

Activity 2: Song (s-m) : ~~£~~Cobbler Cobblerq

1. Sing the song / invite the children to join in when you sing again
2. Sing and tap the pulse on you legs.
3. Sing and tap a shoe with one hand e.g. right hand.
4. Sing and tap the other shoe with the left hand.
5. Sing and tap both shoes with both hands.
6. Invite half the class to sing and half to tap the pulse.
7. Invite a small group to tap the pulse - others to sing.
8. Invite individuals to tap the pulse - others to sing.

Activity 3: Rhyme: Engine Engine No. 9'

1. Allow time for the children to become familiar with the words of the rhyme.
2. Ask them to tap the beat on their knees whilst chanting.
3. Extend to playing instruments (individually) to the beat.
4. Extend to stepping the beat. In a line, walk around the room, stepping with awareness of the beat.
5. Include some other actions e.g. cleaning the engine, blowing the whistle.

Activity 4: Song (s-m)'Cuckoo Cherry Tree'

1. The children should stand in a circle with one child in the middle with a ball.
2. When the song begins, the person in the middle should tap the pulse.
3. The ball should then be passed from the middle to a child in the circle, back to the middle and then to another child in the circle, on 1, 2, 3
4. At the phrase, 'change places' the child in the circle who is holding the ball, should go into the middle and then pass the ball between 4, 5 and 6.
5. Again, the child holding the ball on 6 'changes places' with the person in the middle and passes the ball through 7, 8, 9.
6. The child with the ball on 9 'changes places' and passes the ball on 10 and then that child becomes the new leader.
7. The main point is to pass the ball on the beat and keep the beat steady throughout the song/chant.

Session 2

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Listening• Responding
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Activity 1: Listening and Responding to live or recorded music

Activity 2: Review previous work

Activity 3: Song: Hey Hey Look at Meq (s-m)

Solo Singing/actions to the beat. The actions/movements should begin at the same time as the singing begins. Children find this difficult to do so you will need to allow plenty of time, over a few sessions, for this to become secure.

1. The children stand in a circle.
2. One person is chosen to lead the singing and chooses an action/movement to make whilst singing.
3. The other children should echo what they have heard and seen.
4. The focus here is vocal pitch-matching and keeping a steady beat.

Session 3

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Listening• Listening and Internalising
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions.

Activity 3: Whole class/pair work.

1. Explore movements/actions to represent the movement of a See Saw e.g. arms outstretched to the side and then tilted up and down
2. In pairs, the children can hold hands and move up and down, or they could use a chiffon scarf to move up and down.
3. For whole class you could use Lycra for this activity.

Activity 4 . Song: See Saw

The children should explore possible movements to this song:

1. Sing and bob up and down in time to the beat
2. Sing and sway from side to side in time with the beat
3. Work with a partner - hold hands and sway arms from side to side
4. With a partner, devise other movements to show awareness of the beat

Session 4

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Pitch• Listening and Internalising
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions.

Activity 3: Solo singing/ball-passing to the pulse.

You can use a large or small ball for this. A large ball is easier to pass around for younger children. Juggling Balls are useful because they have extra weight, making them a little easier to pass around.

Activity 4: New Song: ~~C~~Cherry Pieq(s-m)

1. The children to stand in a circle, hands palms up, arms open to left and right
2. Each child should place their right hand on top of their neighbour's left hand (this will allow the children to pass a ball with their right hand and place it in the right hand of the child on their left)
3. The leader sings the song - ball remains still.
4. Children echo the leader and the ball is passed from one to the other - in time with the beat.
5. At the end of the verse, the child holding the ball should sing the song, selecting their chosen 'pie'.
6. Others then echo the new verse, passing the ball in time to the beat as they sing. At the end of this verse the activity continues with a new soloist

Session 5

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Listening• Internalising• Notation reading• Tempo
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions.

Activity 3: Song: ~~Snail~~, Snail

In the new song encourage the children to step the pulse whilst walking. This is difficult for young children so don't drill them, encourage and lead by asking them to follow what you do. Lead the children in a circle getting smaller and smaller (spiral) and, when you think ready, unwind the spiral, making the circle full-size again.

Activity 4: Rhyme: ~~Engine, Engine~~- Used in session 1

1. Introduce the Sheet with 4 (or 16) Heartbeats and chant the rhyme ~~Cobbler~~, ~~Cobbler~~ pointing to each Heartbeat in turn
2. Hand out Heartbeat sheets, one between two, and ask the children to take turns to point to each Heartbeat as they all chant the rhyme
3. Perform the rhyme by e.g. Stepping the beat on the spot and stepping whilst walking a circle. Sing and step at a slow, medium and quick tempo

Session 6

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Listening• Internalisation• Notation reading• Performing on percussion instruments• Dynamics
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions.

Activity 3: **Song:** Rain, rain, go awayq(l-s-m)

1. For work with Rhythm, ask the children to tap the pattern using two fingers of one hand tapping the palm of the other hand.
2. When familiar with the patterns, transfer onto appropriate percussion instruments.
3. One child might walk a circle and play the pulse.
4. One child might stand centre circle and play the rhythm.

Activity 4: Flashcard activity

Introduce three flashcards (showing the rhythms of the songs/rhymes learnt to date). The children should copy your demonstration of each rhythm using body percussion.

Session 7

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Listening• Internalisation• Notation reading• Performing• Dynamics
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions, including reading from stick-notation cards (you can introduce new card/s each week, leaving the cards with Rests until later (towards the end of term or in the next term))

Activity 3: Song: ~~Round~~ and Round (I-s-m)

To include circle-walking/moving and stepping the Beat. Explore with the children as many ways as you can to bring this song to life in movement and actions.

1. Children stand in a circle and sing the song
2. Ask them to mark the Pulse whilst they sing
3. When familiar with the song, invite one child to stand in the middle of the circle, hands in the air, turning slowly on the spot.
4. The other children sing and mark the pulse. Alternatively, the child on the middle could 'wind' a handle to turn the mill round.
5. At the end of the song, the child in the middle selects one person to join them, they hold hands and step around in a circle whilst others sing and clap/tap the pulse.
6. The child selected to join the other in the circle becomes the new 'windmill'

Session 8

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Listening• Internalisation• Notation reading• Performing• Solo voice• Pitch . vocal timbre
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions. Individuals could perform the pulse or rhythm on selected percussion instruments. During the Review, perform the rhythms by ear and not from notation (this is being built up slowly by gradual introduction of Rhythm Cards, week by week.

Introduce new card/s this week and perform along with cards from previous weeks.

Activity 3: Song: ~~Who~~ Got The? (I-s-m)

This activity is teacher led at first and then children are invited to lead. The objective is for children to be able to recognise individual vocal timbre.

1. This is a fun game-song and helps with pitch-matching. listening, and should be underpinned with a secure and steady beat and rhythm.
2. The leader should be blindfolded or have eyes closed.
3. Decide how many items you are going to give out, one item per individual child (4 or 5 items is usually a good number)
4. The leader sings the question and should be answered by the child holding that particular object.
5. The leader has to guess who that child is.

Session 9

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Pitch• Listening• Internalisation• Notation reading• Performing
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions. Opportunities for performance on instruments . by ear pulse / rhythm from previous weeks. (Not combined at this stage).

Introduce new card/s this week. Demonstrate each pattern and invite the children to copy.

Activity 3: Song: Little Sally Saucer (l-s-m)

This is a simple and fun circle game. No specific actions other than those of the child in the middle.

1. GAME: Bars 1 & 2 - one child sits in the middle of the circle, cross-legged, eyes closed
2. Bar 3 - Child stands up Bar 4 - Child opens eyes
3. During the chanted section the child raises arms and points 'East' then 'West' and finally to someone else who will be the next person to take their position in the centre of the circle

Session 10

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Listening• Internalisation• Notation reading• Performing• Dynamics• One beat rest
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review items from previous sessions along with opportunities for performing on appropriate class percussion instruments.

Activity 3: **Song** Apple Tree (l-s-m)

Passing a ball from one to another. Developing anticipation at the end of the song.

1. Explore movements and actions to add whilst singing the song. Suggestion: Using a tennis ball or juggling ball.
2. Pass a ball from one to another throughout the song, aiming to show the beat when passing.
3. The best way is for the children to place their right hands, palm up, in the palm of the left hand of the person on their left. (Left hands behind backs is an alternative)
4. When the children have the idea, introduce a second then third ball.

Activity 4: Rhythm cards: Introduce new card/s this week. Demonstrate each pattern and invite the children to copy.

Activity 5: Rhyme: Jelly on a Plate

1. Focus on recognising the one beat rest.
2. Do the children know any other song that has this rest? (Round and Round . Little Sally Saucer)
3. No detailed work here as making the rhythmic features of the songs and rhymes, a conscious activity, will be a focus in the next term).
4. Try creating lyrics for new verses

Session 11

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse and Rhythm . now make conscious• Notation reading• Compound time (not at a conscious level)• One beat rest• Dynamics
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Activity 1: Listening and responding to live or recorded music. . Individual children can be given specific challenges at this time e.g. to tap a specific rhythm/to keep a steady beat.

Activity 2: Review items from previous sessions along with opportunities for performing on appropriate class percussion instruments. Draw attention to how many sounds there are on each beat within a given song or rhyme.

Activity 3: Song: Oliver Twist (l-s-m)

Focus here is on actions to the Beat/Partner-work.

1. Clap own hands and then pat partner's hand alternately up to the word 'trying', then make the actions in the song.
2. You can change the words 'away you go' to 'around you go', so that the children will then face a new partner.
3. Once familiar with the song and game, the children could try the more difficult version where each pair is given one number, 1 or 2.
4. Number 1 does not move their feet at all throughout the song.
5. Number two walks passed number 1, to the next person along at the words 'and away you go'

Activity 4: Song: Tap, Tap, Tap (l-s-m)

Fun song to develop Singing Voice/Whispering Voice. Draw attention to the one beat rest in Tap, Tap, Tap and show this on the rhythm flashcards. Always use a secure and obvious gesture to indicate the rest

1. The feature here is the one beat REST
2. Invite the children to suggest ways of showing the rest. Any gesture should be clear and definite.
3. One child could tap the pulse (or rhythm) during the first phrase.

Session 12

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Tempo• One beat rest
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Activity 1: Listening and responding to live or recorded music. .

Activity 2: Review items from previous sessions and perform pulse/rhythm on selected instruments.

Activity 3: Song: Row Boys Rowq (l-s-m)

Focus is on Individual - Group movement to the beat

The children could sit in lines of about 6 to 8. As they sing the song they make the rowing actions. One child could perform the pulse on a drum/tambour to keep the beat steady. One child, or a small number of children, could handsign the song as others sing.

Activity 4: Rhythm Cards including Rests

The children perform rhythms from Rhythm Cards and include the one beat rest in this work.

Session 13

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Notation reading• Pitch (s-m)• Finding the voice (high/low)
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Activity 1: Listening and responding to live or recorded music

Activity 2: Review previous material

Activity 3: s-m Greetings.

Sing Hello Everyoneq using s-m and show the pitch levels with one hand high and then low (showing the levels). Invite the children to copy what you do.

Activity 4: From the chosen repertoire: (use both songs and draw attention to the rhythms found in each song)

1. Speak the words rhythmically and tap a steady beat.
2. Repeat and tap a steady rhythm.
3. Sing one phrase and tap the pulse.
4. Sing one phrase and tap the rhythm.

Activity 5: Rhythm cards

1. Show 3 or 4 rhythm cards on the floor. Sing one phrase/pattern and ask the children to identify the card with that rhythm.
2. Sing another pattern and write the rhythm down. Can the children spot any error? (write with one error only)

Activity 6: Finding the Voice

Finding the Voice: Perform one of the songs using different voices e.g. whispering voice, singing voice, humming voice, thinking voice.

Session 14

Learning objectives	To develop: <ul style="list-style-type: none"> • Pitch • Rhythm • Phrasing • Performing • Instruments • 2 phrases
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Activity 1: - Listening and responding to live or recorded music and Review.

Activity 2: s-m greeting. The children should show the two levels, when echoing, using one hand . high and low.

Activity 3: Song: 'See Saw'. Pair-work holding hands or using scarves to show pitch levels. Invite pairs to show others how they keep the beat and show the pitch levels.

Activity 4: Song: 'Hey Hey'.

1. Notice that this song has both the same tune and the same rhythm. Draw attention to the phrasing . each song has two phrases. Sing the song for the children and invite them to show the pitch levels.
2. Introduce the Handsigns for s-m Tell the children that the two notes have special names in music and these are sohq and miq and that the handsigns are used to show sohq and miq (now we will use s-m for these)
3. Sing one of the known songs using s-m (what we call Solfa) See Sawq will be:

s m ss m ss mm ss m Sing and invite the children to copy your handsigns.

- 4 Ask the children to sing the song whilst you show the handsigns.
- 5 Ask the children to sign the song whilst you sing.
- 6 Divide the class into two groups, one to sing and the other to sign
- 7 Task: From a selection of flashcards, can the children identify the rhythm for the songs just performed.
Select e.g. chime bars G and E or (F and D) placing the G higher than the E (on a book or other). Play one of the songs, chosen today, twice through and then ask for a volunteer to play. Invite others to have a go. If there are any mistakes, see if the children recognise them and if they can correct them.
Don't drill the children here, gradually enhance their confidence by encouragement and accept what they produce at this stage.

Activity 5: New Song: Rain is Falling Down qm-r-d -Singing just for fun this week

Session 15

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Pitch matching• Improvising• Rhythm and Solfa Flashcards• Instruments• Stick notation and Solfa• One beat rest
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: s-m greeting. This week, invite the children to greet each other in turn e.g. leader greets the first child who answers the leader then turns to the next child and greets them. Encourage pitch-matching but don't halt the flow when children do not sing at the same pitch (this is for later).

Activity 3: Rhyme: 'Engine, Engine' Chant the rhyme and step the pulse. Repeat as you see fit. Chant the rhyme and tap the rhythm. Divide the class into two groups, one to tap the pulse and one the rhythm.

Display 4 rhythm cards. Tell the children you are going to tap one of the card rhythms whilst chanting the rhyme. Q. Which card is it?

Lead the children here by tapping a 4-beat pattern (although this is about improvising patterns, it is best to use patterns they are familiar with so as to consistently reinforce the material over time). Make this pattern one that is not written down for this session but is in the head. Invite individual children to improvise a pattern whilst the others chant the rhyme. Some children will not understand the parameters here but they will gradually become more secure over time and with lots of opportunities to improvise.

Activity 4: Song: 'Cherry Pie'

- 1 Sing and play the ball-passing game. Encourage pitch-matching.
- 2 Q. Could any individual come and write the rhythm on the board (or other)?
- 3 Using Chime Bars or Recorders: Play 'Cherry Pie' and invite individual children to come and play the tune.
- 4 Sing the song in Solfa and show Hand signs. Invite the children to join in with this when you repeat the song. After a second performance, show the

children how you can combine the rhythm solfa with pitch solfa (showing stick notation with solfa signs under each note).

Activity 5: Song: 'Rain is Falling Down'

- 1 Q. Do the children recognise anything about this song? (the rhythms are the same as Jelly on a Plate) The point to make here is about the one beat rest.
- 2 Draw attention to this after singing once again.
- 3 Encourage the children to suggest actions or movements to show the one beat of silence.

Activity 6: New Song: 'Hot X Buns'. Sing for the children and invite them to join in as you repeat once or twice (no particular actions this session).

Session 16

Learning objectives	To develop: <ul style="list-style-type: none">• Pitch• Pulse• Rhythm• Notation• Improvising• Tuned instruments and voice• Instruments• Listening
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: I-s-m greeting: Teacher-led and class respond. Q. How many different notes did we use in this greeting? (3)

Activity 3: Song: 'Snail, Snail'

- 1 Sing the song and ask how many different notes there are (3).
- 2 Sing again and show the 3 levels with 3 hand positions (high . middle . low). Repeat the song but use different starting pitches.
- 3 Divide into two groups. Whilst singing the song again, one group to tap the pulse and one to tap the rhythm.
- 4 Invite one child to sing and one to perform the pulse. Invite one child to sing and another to tap the rhythm.
- 5 Write out the stick-notation (rhythm and pitch) for this song. Sing the song again, this time calling out the rhythm solfa (taqand ti-tiq. Invite individuals to perform this.
- 6 Chime Bars: A G E (I-s-m) Play the song on the chime bars and then invite individuals to play.

Activity 4: Song: 'Rain is Falling Down'

- 1 Sing the song and ask the children how many different notes there are/ Once again there are 3
- 2 Sing one phrase from the song at one pitch . children echo. Sing the next phrase at a different pitch level . children echo.
- 3 Invite individual children to try this difficult task (you never know who can do this)! Sing with normal melody and show 3 pitch levels.

Activity 5: Song: 'Hot X Buns'

- 1 Sing and explore actions to fit the words.
- 2 Sing the song with one incorrect note. Ask the children to put a hand in the air when they hear the incorrect note.
- 3 Sing again with one pitch for one phrase and another pitch for another phrase throughout the song. Invite the children to echo each phrase you sing at the pitch you select (in order to reinforce all aspects of pitch work, try using l-s-m or m-r-d here).

Activity 6: New Song: 'Pease Pudding Hot' (m-r-d)

Sing through a number of times, inviting the children to join in as they become more familiar with the words and the melody.

Session 17

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Pitch• Phrasing• Handsigns• Improvisation• Notation• Control of instruments• Internalisation
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: I-s-m greeting: This week, invite the children to greet each other individually around the group (just as they did with s-m).

Activity 3: Song: 'Rain, rain, go away'

- 1 Sing and show the 3 different pitch levels with hand positions.
- 2 Sing and introduce the lah (l) Handsign.
- 3 Show the children the Handsign and ask them to copy short patterns using I-s-m

Activity 4: Song: 'Round and Round'

- 1 Sing the song and step the Pulse.
- 2 Sing the song and tap the rhythm.
- 3 Pair Work: Face a partner. One child taps the pulse on the shoulders of the other whilst singing. Repeat and swap over. Notice the one beat rest.
- 4 Write out one of the songs in rhythm solfa and ask the children to say which it is.
- 5 Invite one child to perform the pulse whilst another performs the rhythm.

Activity 5: Song: 'Cobbler' Cobbler'

Write this out, on the board/or other, using pitch and rhythm solfa. Can the children identify the song?

Activity 6: Song: 'Rain, rain, go away'

- 1 Task: Invite the children to try and write out the stick-notation (rhythm and pitch) for this song.
- 2 Start by asking for the rhythm only and then ask for the pitch if possible.
- 3 Q. How many times do we hear lah? (1)
- 4 Ask if anyone could sing another song from the repertoire and if the other children can notate what they hear. If the song is a l-s-m song, perhaps the children can write both rhythm and pitch. If the song is a m-r-d song, then just the rhythm.
- 5 Signals for Stand Up and Sit Down: (m-s and s-m respectively) These signals can be given by Humming, Playing on instruments or by Handsigns. Have a bit of fun exploring this
- 6 s-m / l-s-m 4-beat Phrases. Teacher-led activity. The children echo the phrases they hear and perform the Handsigns they see given.

Session 18

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Listening• Pitch matching• Notation writing• Phrasing• Control of instruments• 3-metre
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: s-m / l-s-m vary the greetings between s-m and l-s-m Teacher-led this week.

Activity 3: Song: 'Who's got the'?

- 1 Give out one small object to 2 or 3 children (e.g. a pencil, a ruler, coin).
- 2 Lead the activity at first and then ask for volunteers from the children to lead the game-song.
- 3 Q. How many different notes are there in the song (3).
- 4 Can the children sing and show the hand-positions and then sing in solfa and show the Handsigns?
- 5 Extension: Ask if any children could sing and sign simultaneously.
- 6 Ask the children to notate the song in their books; rhythm first and pitch if they can.

Activity 4: Song: 'Little Sally Saucer' Sing and add the game activity.

- 1 Task: Can the children write down the notation, indicating the rhythm and the pitch?
- 2 Using AGE Chime Bars, Play this song for the children and then invite individuals to try and play the tune.

Activity 5: New Song: 'Bells in the Steeple'

Sing just for fun. You might ask how many different notes they hear (3) and you might ask if they hear anything unusual about the song (this is a difficult question for KS1 but you never know who might spot the feeling of a 3-beat pattern).

Session 19

Learning objectives	To develop: <ul style="list-style-type: none">• Rhythm• Pitch (s-m-d)• 2-metre• 3-metre• 4-metre• Notation (reading and writing)• New duration: Dotted minim (3 beat note)• L-s-m handsigns• Phrasing• Control of Instruments• Form (AABA)
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: s-m and l-s-m greetings.

- 1 Start the children off and then let them decide, individually, what greeting they are going to choose (s-m or l-s-m). They should greet each other in turn around the circle.
- 2 Show the rhythm cards for ~~A~~ Apple Tree and ask the children if they can identify the song (this will be much easier if the song has featured regularly in the Review part of the lessons).
- 3 Q. How many different notes are there in the song? (3)
- 4 Sing the song showing the 3 levels.
- 5 Sing again, this time in Solfa and with Handsigns.
- 6 Play the song for the children and then invite individuals to perform the rhythm whilst the class sing the song.
- 7 Take turns performing phrases e.g. the class sing the first phrase and the percussionist plays the next phrase, and so on to the end of the song.

Activity 3: Rhyme: 'Jelly on a Plate'

- 1 Show the children the Handout sheet for this. Do the children recognise this Rhyme from the notation?
- 2 Invite the children to chant the Rhyme.
- 3 Divide the class into two and chant again, one group tapping the pulse and the other group tapping the rhythm.
- 4 Repeat this with individual children performing the pulse and the rhythm.

Activity 4: Song: 'Bells in the Steeple'

- 1 Sing the song for the children and invite them to join in when you sing again.
- 2 Ask how many notes there are (3) but draw attention to the new note doh (d)
Sing again and show the Handsigns.
- 3 Sing and tap the knees on beat 1 and clap the hands for beats 2 and 3

Session 20

Learning objectives	To develop: <ul style="list-style-type: none">• Rhythm• Pitch• 3-metre• Performing• Notation (reading and writing)• Control of instruments• Phrasing/structure• Compound time
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: s-m-d greeting. Teacher led this session. (it may be that the children still need to spend much time with l-s-m and this is fine. If, however, you think the children can move on, try the suggested noted today).

Activity 3: Song: 'Oliver Twist'

- 1 Sing and play the game activity.
- 2 Sing and tap the pulse on legs.
- 3 Sing and tap the rhythm in the hands.
- 4 Does anyone spot the fact that there are often 3 sounds to a beat and not one or two? (this is more a question for the older Y2 children).

Activity 4: Song: 'Tap, tap. Tap'

- 1 Sing and tap the pulse.
- 2 Sing and tap the rhythm.
- 3 Sing and show the Handsigns or pitch levels.
- 4 Sing and tap the legs on beat 1 and then clap beats 2, 3 and 4.
- 5 Sing the song and invite two children to perform, one the pulse and the other the rhythm. Perhaps you could introduce a novelty sound for the Rests.
- 6 Task: Ask the children to write out the rhythm notation for this. Draw attention to the 4-Phrases and the Form AABA
- 7 Sing the song in Solfa from a prepared H/O Sheet

Activity 5: Song: 'Bells in the Steeple'

- 1 Sing and show the 3 levels.
- 2 Sing again and show the Handsigns.
- 3 Play the tune on chime bars and then invite individuals to come and play by ear.

Activity 6: New Song: 'Jack in the Box'

Sing for the children and ask how many different notes there are (3). Have they heard these notes before? (yes, in ~~B~~Bells in the Steeple)

Session 21

Learning objectives	To develop: <ul style="list-style-type: none">• Pulse• Rhythm• Pitch• Phrasing• Notation (reading and writing)• Listening• Performing
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: s-m / l-s-m / s-m-d Greetings. Or sing the register.

There are many opportunities to incorporate singing into the daily routines. Always listen for accurate pitch-matching, when required, and confident use of the voice (without forcing or shouting). It is a good idea to think of an ~~angel~~ voice to mitigate against the likely ~~forcing~~ of the voice.

Activity 3: Song: 'Row Boys Row'

- 1 Write out the notation for this (rhythm and pitch) and ask if anyone can recognise the song. (again, this needs to have featured in the review sessions to be easy to answer)
- 2 Sing the song from different starting notes and then show the handsigns whilst singing in Solfa.
- 3 Select one of the songs, sing and show the 3 levels.
- 4 Sing and tap the legs for beat 1 and clap for beat 2 and 3.
- 5 Drum / Claves: While the class sing the chosen song, invite two children to perform. One to play the drum on beat 1 and the other to play Claves on beats 2 and 3.

Activity 4: New Song: 'Listen, Listen'

- 1 Sing the song and perform a steady beat on a drum. Take turns to walk inside a circle, tapping the beat whilst the class sing.
- 2 All sing and tap the pulse.
- 3 All sing and tap the rhythm.
- 4 Q. Have the children hear this rhythm before? (Cobbler / Engine as well as it coming in parts of other songs).

Session 22

Learning objectives	To develop: <ul style="list-style-type: none">• Rhythm• Pitch• Structure• Notation (reading and writing)• Dictation• Thinking voice• Phrasing• Composing• Control of instruments• 2-metre
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: Greetings using s-m / l-s-m / s-m-d At your discretion . you might decide to use m-l (perfect 4th).

Activity 3: Song: ‘Cobbler, Cobbler’

- 1 Sing the song and tap the pulse
- 2 Sing the song and tap the rhythm
- 3 Sing the song using the thinking voice whilst stepping the pulse.
- 4 As above but stepping the rhythm.
- 5 Q. How many different rhythm patterns do we hear in this song? (1)
- 6 Who can . sing silently and tap the pulse? Sing silently and tap the rhythm? Invite individuals to do this.
- 7 Draw attention to the rhythm pattern that comes 4 times in the song. Invite the children to sing the song again, this time stepping the first phrase, clapping the second phrase, stepping the third and clapping the fourth

Activity 4: Song: ‘Cuckoo, Cherry Tree’

- 1 Sing and tap the pulse.
- 2 Sing and tap the rhythm.
- 3 Sing in Solfa and show the handsigns.
- 4 Q. How many Phrases are there? (2)
- 5 Tap knees and clap hands, whilst singing, to show 2-metre.
- 6 Task: Compose a simple s-m and ta-ti-ti-tune. Use 2 Phrases only. The phrases may be the same or each might be different.
- 7 Choose the instruments you would like to use and ask the children to perform their compositions for others.

Activity 5: Song: 'Listen, Listen'

- 1 Sing and play the game-song.
- 2 At the end of each verse, individual children could perform their composition or improvise a rhythm pattern for others to echo.

Sessions 23 and 24

Learning objectives	<ul style="list-style-type: none">• To develop a song over two sessions
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: Greetings . might include the use of a wider range of vocal responses e.g. speaking voice / whispering voice as well as having a focus on the notes l-s-m-r-d covered to date.

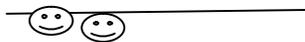
Activity 3: Song: 'See Saw'

- 1 Hum the song and ask the children if they can recall it. Perhaps individuals could sing it for the class.
- 2 Can they add the Handsigns whilst singing in Solfa?
- 3 Partner work: Hold hands, sing the song again and show the pitch levels by moving hands up and down at the appropriate time.
- 4 Partners could perform for the class.
- 5 Sing and tap Heartbeat Sheets.
- 6 Sing and tap the beat on the fingers of one hand using one finger of the other hand.
- 7 Individuals to sing in their thinking voice whilst tapping a Heartbeat Sheet.
- 8 Sing slowly and show high/low with hand positions.
- 9 Select 8 children and give each a Heartbeat. Whilst singing, walk behind them and tap each in turn on the shoulder.
- 10 Note that some children had 2 taps and some had 1 tap.
- 11 The 8 children should now sing the song 1 x 1
- 12 They should sing again and if they think they are the high note they should stand. If they think they are the lower note, they should sit or kneel down.
- 13 The class should sing the song and point to the head of each child in turn . this will give the melodic contour.
- 14 Divide the class into two; one group to tap the pulse and one to tap the rhythm. Invite individuals to do this too.
- 15 Repeat this but using the Thinking Voice
- 16 Q. Between pulse and rhythm. What is the best clue for a song . the pulse or the rhythm? (Rhythm)
- 17 8 Children again. Sing the song and each child pushes out their Heartbeat on the correct beat.
- 18 8 Children sing in Thinking Voice Walk along and tap each beat in turn. Stop on one of the beats and ask the children what word comes on that beat.
- 19 Repeat and write out the word/s each time you stop. Notice that some beats have one word and some have two words.

- 20 Sing in Thinking Voice and draw Heartbeats on the board. Stop on beat 4 and ask the children what word goes there (down). Write it in. Repeat until you have written under each Heartbeat.
- 21 Sing the song and tap the rhythm on the Heartbeats.
- 22 Repeat but rub out the words so that the children have to think about the rhythm.
- 23 Show the rhythm in the Heartbeats in a different way e.g crosses on the Heartbeats.
- 24 Draw a line on the board and write the words above or below as you sing the song.
- 25 Repeat this but add a smiley face symbol above or below the line.
- 26 Write the words higher or lower and put lines going up or down between the words:

See up and
 \ / \ /
 saw down

- Sing and point to the symbols



Etc.

- Show the song in Solfa:

S S S
 \ / \ /
 m m

- Show the rhythm with Heartbeats:

♡ ♡ ♡ ♡
 | | □ |
 ta ta ti . ti ta

- Show both pitch and rhythm with Heartbeats.
- Show Heartbeats . Rhythm notation and Solfa

Session 25

Learning objectives	To develop: <ul style="list-style-type: none">• Rhythm• Pitch• Phrasing• Listening• Control of instruments• Composition• Understanding of ostinati• Improvising
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: Greeting . using from: l-s-m-r-d

This can be teacher-led or pupil-led. If teacher-led, aid the recognition of the notes by including Handsigns when you sing. Encourage the children to copy what you do.

1) Echo Tap on knees: | ♩ | ♩.

| | □ | Tap each pattern 3 or 4 times, slowly. These movements will help to prepare the children for the physical movements used when playing instruments like Xylophones and Glockenspiels.

- 2) Tap both knees with both hands 4 times.
- 3) Using Chime Bars C and G (or these notes on a Xylophone) play both notes together 4 times.
- 4) Class to join in as you tap knees and clap alternately. Tell the class to echo you as you sing phrases from the song
- 5) Begin the knee tap and hand clap pattern. When secure, bring in the C and G patten from above (4 repeated taps on both notes = Ostinato). Once moving along smoothly, sing the song, teacher phrase 1, children phrase 2, teacher phrase 3, children phrase 4.
- 6) Repeat the above but without an echo.
- 7) Invite the children to copy a pattern of tapping each knee in turn. Remember that when you tap your right knee you are wanting the children to mirror this and tap their left knee. This will be the way their hands move when they are playing the chime bars / xylophones.
- 8) Sing the song and demonstrate the Ostinato pattern, then invite individual children to play this whilst the class sing the song.

Task: Can the children suggest other patterns that would fit the song?

Session 26

Learning objectives	To develop: <ul style="list-style-type: none">• Understanding of ostinato patterns• Composition• Dictation (melodic and rhythmic)
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Activity 1: Listening and responding to live or recorded music.

Activity 2: Review the work from last session.

Activity 3: Song: Cobbler Cobbler

- 1 Ask the children if they can remember a pattern they created last session. Use ♯aq and ♯i-tiq patterns before adding the Rest.
- 2 Example pattern might be CGCG
- 3 Sing the Ostinato pattern in Solfa and show the Handsigns (d-s-d-s)
- 4 Task: Can the children write out the pattern using stick-notation and solfa?
- 5 Using ♯aq and ♯i-tiq improvise some echo work using knee taps and hand claps. Remember, the children should mirror your hands so when you tap with your right hand they tap with their left hand.
- 6 Show: RR L (♯i-tiq ♯aq) and prepare Chime Bars C and G. The Ostinato pattern will be: CC G CC G Write the pattern on the board using stick-notation and solfa. Sing the pattern and show supporting Handsigns.
- 7 Ask the class to sing the song whilst you play the Ostinato pattern.
- 8 Invite individual children to play the pattern whilst the class sing the song.

Task: Ask the children to create their own Ostinato pattern and write it down (do not include the Rest at this point).

Invite individuals to perform what they have composed.

Session 27

Learning objectives	To develop: <ul style="list-style-type: none">• Combining Rhythmic and Melodic Ostinati• Understanding of the Drone• Control of instruments• Dictation
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Activity 1: Listening and responding to live or recorded music

Activity 2: Review work from last session

Activity 3: Song: 'See Saw'

1. Sing through the song.
2. Sing in Solfa with supporting Handsigns.
3. Sing and call out the rhythm solfa (taq taq ti-tiq taq)
4. Sing the song and tap both knees
5. Play E and G together whilst singing the song (once on each beat of the song)
6. Invite individual children to perform this and tell them that when they play a note, or notes together, repeatedly, like this, they are playing what is called a Drone.
7. Ask if two of the children could come and play. One child to play the tune and the other one to play the Drone. The class could tap a different rhythm pattern in their hands.
8. Improvising: Invite individuals to improvise an Ostinato on E and G. You might suggest using some longer notes.

Activity 4: Song: 'Round and Round'

1. Sing the song but make the notes longer at the end of each phrase. Instead of having a one beat Rest make the note longer so it becomes a minim (two beat sound). The children could learn this longer note as two-ooq (rather than ta . aq). At this stage we are not going to write the symbol for the minim unless the children are absolutely secure with all that has gone before.
2. Demonstrate a steady beat on a drum and then show a possible rhythm pattern over 4-beats. Invite 2 children to come and play what you have demonstrated. Invite other pairs to perform this.
3. Choose 2 players to perform the rhythm Ostinato and then a further 2 players, one to play a Drone and the other to play a melodic Ostinato on tuned percussion. The melodic players can play patterns they have done before or they could improvise a pattern (remember that only the notes G E or G are being used and any one child will only be playing two notes).

Activity 5: Dictation

1. Play a simple s-m pattern for the children and ask them to write it down in their notebooks.
2. Could individual children perform simple patterns for the class to notate?

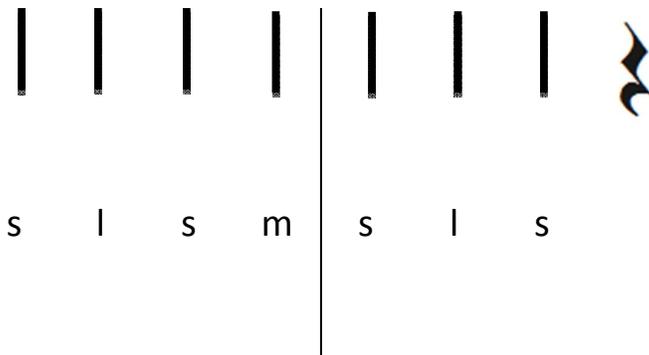
Session 28

Learning objectives	To develop: <ul style="list-style-type: none"> • Song accompaniment • Composing • Improvising • Use of Ostinat • Use of Drones • Dictation
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: Song: 'Round and Round'

- 1 Sing the song along with the game activity.
- 2 Sing in Solfa with supporting Handsigns.
- 3 Sing, calling out the rhythm solfa.
- 4 Invite individual children to perform some of the above.
- 5 Invite the children to write the melody in their workbooks, using stick-notation and solfa:



- 6 Explore possible patterns . Ostinato and/or Drone to accompany the song.
- 7 The children might decide to use longer notes e.g. the Minim. If they do, make a calculated assessment of whether they are ready, as a class, to take on board the information and the written symbol for the minim. One alternative might be:



mill goes round.

- 8 Invite individual children to improvise a pattern and write each one down for the children to see.

- 9 Invite other children to come and play what has been improvised and then written down.
- 10 Ask the children to write down a short pattern you play for them. Tell them which notes you are going to use. Choose from l-s-m-r-d.
- 11 Play the chosen notes.
- 12 Ask the children to sing them in Solfa with supporting Handsigns.
- 13 Give the starting note and then play a 4-beat phrase.

Activity 3: Song: 'Round and Round'

Prepare and then perform the song with one Ostinato pattern, one Drone pattern, one instrument playing the Beat (drum or tambour) and one instrument playing a rhythmic Ostinato.

The fewer instruments the better so that the voices are not overwhelmed.

Session 29

Learning objectives	To develop: <ul style="list-style-type: none">• Instrumental accompaniment• Further understanding of the dohq Handsign• Understanding of 3-Metre
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: Song: 'Bells in the Steeple'.

- 1 Sing the song.
- 2 Sing and tap the pulse (knee tap then two hand claps to show the pattern of 3 beats)
- 3 Sing and tap the rhythm.
- 4 Sing and show pitch levels with one hand (no reason why two hands cannot be used).
- 5 Sing in Solfa with supporting Handsigns (doh is quite a new Handsign so you might need to sing the song a few times).
- 6 Demonstrate the song on tuned percussion and invite individual children to play after you.
- 7 Explore possible accompaniments for the song e.g. a Drone on C and G or C and E as well as an Ostinato pattern played on both tuned and un-tuned percussion.
- 8 Show examples of what the children create on the board and decide on which patterns the children want to use. Write them down in the workbooks and perform the song.

Session 30

Learning objectives	To develop: <ul style="list-style-type: none">• Using instruments to accompany a song• Use of a new Handsign: re
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Activity 1: Listening and responding to live or recorded music and Review.

Activity 2: Song: 'Bow, Wow, Wow!'

- 1 Sing the song.
- 2 Sing and tap the pulse.
- 3 Sing and tap the rhythm.
- 4 Sing and call out the rhythm solfa.
- 5 Sing and show the pitch levels.
- 6 New note and Handsign: Introduce the note $\sharp e$ and show the supporting Handsign.
- 7 Sing the song in solfa.
- 8 Sing the song in Solfa with supporting Handsigns.
- 9 Sing, calling out the rhythm solfa and playing the rhythm e.g. on chopsticks.
- 10 Sing using the \sharp Thinking Voice whilst playing the rhythm (on chopsticks).
- 11 Invite individual children to perform this.
- 12 Demonstrate the tune sung and played on tuned instruments.
- 13 Play the tune without singing the words. Give individual children the opportunity to perform this.

Explore possible accompaniment for this song. Use examples from previous sessions and always write down some of the suggestions the children make, decide upon one pattern for an Ostinato, one Drone and include other class percussion for pulse and rhythm work.

Depending upon the song, there might be opportunities for novelty sounds, so include them if appropriate e.g. you could use Handbells in \sharp Bells in the Steeple if available.

Songs and Rhymes

Apple Tree

Ap - ple tree, ap - ple tree, will your ap - ples fall on me?

I won't scream and I won't shout, if your ap - ples knock me out!

Bells in the Steeple

① d d d ② m m m s s s m
Bells in the stee - ple so bright - ly they ring.

d m s d m s d m s d
This is a ho - li - day, ding - a - dong ding.

Bow, wow, wow!

d d d m m m m
Bow wow wow, whose dog art thou?

s s s l s m d m r d
Lit - tle Tom - my Tuck - er's dog, bow wow wow

Cobbler, Cobbler

Cob - bler, cob - bler mend my shoe.
have it done by half past two.
Half past two is much too late.
Have it done by half past eight.

The musical notation for 'Cobbler, Cobbler' consists of four staves of music in 2/4 time. Each staff has syllable markers 's' and 'm' above the notes. The first staff has 's' above the first two notes and 'm' above the last two notes. The second staff has 's' above the first two notes and 'm' above the last two notes. The third staff has 's' above the first two notes and 'm' above the last two notes. The fourth staff has 's' above the first two notes and 'm' above the last two notes.

Cuckoo, Cherry Tree

Cuc - koo, Cher - ry Tree, can you catch the ball from me?
one, two, three change pla - ces. four, five, six change pla - ces.
Se - ven, eight, nine change pla - ces. Ten, let's start a - gain.

The musical notation for 'Cuckoo, Cherry Tree' consists of three staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes.

Rhyme - Engine, Engine, Number Nine

En - gine, en - gine, num - ber nine. Go - ing down the Barns - ley line.

When she's po - lished how she'll shine. En - gine, en - gine, num - ber nine

Hey, hey, look at me

Hey, hey, look at me. I am wav - ing can you see?

Hot Cross Buns

Hot cross buns. Hot cross buns.

One a pen - ny, two a pen - ny, hot cross buns.

I, I, Me oh My

I, I, me oh my, how I love my cher - ry pie.

Jack in the Box



Jack in the Box. Jack in the Box, jump up tall.



Jack in the Box, Jack in the Box, curl up small.

Rhyme - Jelly on a Plate



Jel - ly on a plate. Jel - ly on a plate.



Wib - ble, wob - ble, wib - ble wob-ble. Jel - ly on a plate

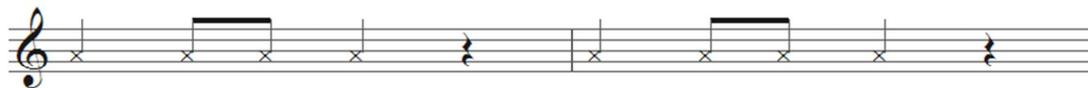
Little Sally (Sammy) Saucer



Lit - tle Sal - ly Sau - cer, Sitt - ing in the wa - ter.



Rise, Sal - ly, rise. O - pen your eyes.



Turn to the East. Turn to the West.



Turn to the one that you like best.

Oliver Twist

O - li - ver Twist you can't do this so what's the use in try - ing?

5

Touch your knees, touch your toes, Clap your hands and a way you go!

Pease Pudding Hot

Pease pud - ding hot. Pease pud - ding cold. Pease pud - ding in the pot

nine days old. Some like it hot. Some like it cold.

Some like it in the pot nine days old.

Rain is Falling Down

Rain is fal - ling down. (Splash!) Rain is fal - ling down. (Splash!)

pit - ter pat - ter, pit - ter pat - ter, rain is fal - ling down. (Splash!)

Rain, Rain go Away

Rain, rain, go a - way, come a - gain a - no - ther day.

Lit - tle (ste - ven) wants to play so rain, rain, go a - way
Sun - shine's here to stay all day so out we go to play.

Round and Round

Round and round the wheel goes round.

As it turns the corn is ground.

Row Boys Row

Row boys row, Up the ri - ver go.
(girls)

Long pull, strong pull. Row boys row.
(girls)

See-Saw

See - saw up and down.
In the air and on the ground

The image shows two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, A4, G4. The lyrics 'See - saw up and down.' are written below the notes. The second staff continues the melody with quarter notes: F#4, E4, D4, C4, B3, A3. The lyrics 'In the air and on the ground' are written below the notes.

Snail, Snail

Snail, snail, snail, snail,
go a - round and round and round.

The image shows two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, A4, G4. The lyrics 'Snail, snail, snail, snail,' are written below the notes. The second staff continues the melody with quarter notes: F#4, E4, D4, C4, B3, A3. The lyrics 'go a - round and round and round.' are written below the notes.

Tap, tap, tap

Tap, tap, tap! Who is that? On - ly the wit - ch's big black cat.
Sh! Sh! Sh! Who is there? On - ly the ghost be - hind the stair.

The image shows two staves of music in 4/4 time with a key signature of two sharps (D major). The first staff has a treble clef. Above the notes are letters indicating rhythm: 'm m m' for the first three notes, 'l s m' for the next three, and 's s s m m s s m' for the final seven. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics 'Tap, tap, tap! Who is that? On - ly the wit - ch's big black cat.' are written below the notes. The second staff continues the melody with quarter notes: C#4, B3, A3, G3, F#3, E3, D3. The lyrics 'Sh! Sh! Sh! Who is there? On - ly the ghost be - hind the stair.' are written below the notes.

Who's Got The?

Leader:

Who's got the (pen - cil?)

Response:

I've got the (pen - cil)