



Singing Strategy

Key Stage Two

Vocal Scheme of Work

Compiled by Sharon Stacey



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KEY STAGE 2

VOCAL SCHEME OF WORK

Developed by Sharon Stacey

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Key objective

This document is to aid the delivery of high quality singing provision for the children of Barnsley by building a solid foundation in vocal technique and musicianship at Key Stage 2.

It gives a clear outline of achievable targets on the journey to discover their voice along with musical activities that fulfils requirements from the National Curriculum guidelines.

This Scheme of Work includes 8 lesson plans for each year group in Key Stage 2. Sheet music is included for each song.

The scheme is created in the hope that children will find singing together an enriching and uplifting experience. The skills of listening, chanting understanding, reading, memorising and performing will lead to well-rounded, confident vocalists by the time they leave primary school.

"Music is a universal language that embodies one of the highest forms of creativity.

A High quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their confidence, creativity and sense of achievement.

As pupils progress, they should develop a critical engagement with music, allowing them to compose and to listen with discrimination to the best in the musical canon "

National Curriculum Framework 2014

BENEFITS OF SINGING

Physical benefits

- Young children have been shown to increase the amount, quality and understanding of speech developed through singing activities.
- Singing increases blood flow and lung capacity.
- Combined with movement or dance, singing can help increase general physical fitness, developing motor skills and hand / eye coordination.

Social benefits

- Singing can directly influence school improvement through creating a greater sense of community and increasing social cohesion.
- Singing as a group can help with discipline to take turns, being a leader and follower.
- Singing in school can help develop individuality, improve social skills and help create more positive attitudes in general. This is particularly helpful with low-ability, disaffected pupils.
- Singing can lift our mood through evoking positive emotions.

Developmental benefits

- Singing can be used to prepare to start or finish routine activities such as settling down to take the register or signifying the end of the school day.
- Music can be used to reinforce mathematical development through the use of finger and counting games and exploration of musical instruments and sound-makers through sequencing and patterning.
- Studies have shown that school music lessons can benefit reading and language skills. Very young children have been shown to increase the amount, quality and understanding of speech developed through singing activities.
- Singing is excellent at improving our memory through remembering lyrics, pitch and rhythm which in turn, can be a tool to aid us to remember any subject efficiently.

THE VOICE

Voice production

If you can speak, you can sing! Everyone is born with the right elements to achieve this but we are all born with voices that are unique to us. Singing is an extension of our speaking voice- Air passing from our lungs with control from the diaphragm, over our vocal folds to produce a sound. It is then shaped by our tongue, lips and teeth. With the right control, breath support and focus, we move from speaking to what we know as our singing voice.

Creating a safe space

Singing is a personal activity and each singer need to feel safe and secure before they are able to relax and let go. Creating a safe environment is very important to achieve this. Nominating children to sing solos in the first few sessions may create singers that will feel insecure. Therefore, singing together is important to establish a safe experience. They will also develop their ability to successfully blend their voices over time and in turn, children will feel brave enough to try solo singing.

Teaching by ear

Teaching by ear or 'by rote' is a good method to use. This will allow singers to learn the sing with ease and allow the singers to enjoy the songs for its own sake. Later, it is encouraged to take elements of each song for musicianship elements such as highlighting pitch, rhythm, tempo, dynamics etc. It is encouraged to teach songs short phrases at a time and repeat as much as needed until the desired aim is achieved.

Developing aural skills

Some children find singing on the right pitch very easy, but for some, tuning can be something they are not able to demonstrate yet. Children who struggle with tuning usually haven't developed the skill of listening to their own voice. Developing this skill will mean they will be able to analyse their own pitch enough to make changes to their tuning, recognising if notes need to be higher or lower. Singers should listen to the note(s) sung which will allow them to use their short term memory. They should then try to reproduce them against the sound they make with their singing voice. They should listen to the sound coming from their mouth and their ears should make a judgment whether the notes they heard is on the same

TIPS FOR CHOSING THE RIGHT SONG

Vocal range

Children need to sing songs that are within their natural vocal range. There will be a few children who are naturally able to reach high and if those notes are required to be long and sustained, it takes good vocal technique to maintain the sound. Keys of songs are also worth bearing in mind as most popular songs are sung by adults with wider ranges. Be aware of children 'reaching up' (too high) or 'pushing down' (too low) for the notes with their chin and neck.

Melody

Melodies which move by step or in small regular repeated patterns are easily achievable for young children. Upper Key Stage 2 may find songs with leaps easier, as their voices are beginning to mature by Year 5/6. However, be aware that all singing should have a sense of accuracy and this is easily achievable if the songs are moving by step.

Lyrics

Lyrics works best when there is a lot of repetition rather than lengthy verses with complex words. Not only will this help children with general literacy but will also help speech and language development with EAL children.

Rhythm

Using songs with simple steady rhythms will be easier to master. Look for songs where rhythm patterns are repeated- Singers tend to repeat rhythms they heard the first time.

Accompaniments and CD backing tracks

CD backing tracks can be very useful. Non specialist music teachers who aren't able to accompany on an instrument such as a piano or guitar can find backing tracks a great tool to accompany the children. It also brings a nice touch for backing tracks to be used for a performance. However, in a rehearsal, it is easier for the children to listen, learn and copy a melody when it is unaccompanied so they are able to develop their intonation and tuning.

GLOSSARY

Developed by Sharon Stacey

Pulse: The heart beat that runs throughout a piece of music

Rhythm: Syllables from lyrics, singing long and short notes

Pitch: Melody which consists of singing high and low

Tempo: Speed of a song

Solfa: Pitch names such as Do, Re, Me, Fa, So

Dynamics: Volume of the voice

Piano: Quiet

Mezzo Forte: Moderately loud

Forte: Loud

OVERVIEW FOR KEY STAGE TWO

Pupils will be taught to sing musically with confidence and control. They will develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing vocal sounds from aural memory.

Pupils will be given opportunities to:

Sing and perform confidently in a range of solo and choir contexts using their voice, singing musically, fluently and with accuracy and expression

Improvise, compose, extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions

Use staff notation through Solfa appropriately and accurately in a range of musical styles, genres and traditions

Dictate rhythm, identify pulse, hear low and high pitch, internalise music, use different dynamics, play by ear and improvise

LEARNING OUTCOMES

All pupils will

- Have has the opportunity to express themselves vocally
- Be able to sing with various pitches and durations and sing as part of a group/ choir
- Listen to and be able to identify music from different countries
- Sing from musical notation and develop their aural awareness
- Compose a simple piece and will perform and appraise their own music
- Demonstrate they can appraise each other's songs using some appropriate musical terminology

Most pupils will

- Show an understanding of the basic skills of creating a good vocal sound
- Understand and read some rhythm and pitch using sofa and improvise accordingly
- Develop their listening skills and be able to identify different genera and cultures
- Sing songs from memory

Some pupils will

- Demonstrate creative ways of expressing their musical ideas through the voice
- Support and lead their peers who may struggle in the music lesson
- Develop their listening skills enough to identify musical patterns and forms
- Read notation with accuracy
- Write a structured song from the brief given and perform to an audience
- Appraise each other's performance using appropriate terminology with independence and confidence

WARM UP

Warm ups should start simply, using the 'call and response' style of delivery. This is a successful way of encourage a group to listen and respond accurately.

Warming up encourages good vocal habits that should become second nature which will feed in to the main songs for each session.

Our whole body is engaged in singing and is important for each singer to engage:

- **Ears and brain:** good listening and mental alertness
- **Eyes:** for expression
- **Face and mouth:** shaping the sound
- **Heart:** develop the 'feeling' and emotion in each song

Each lesson plan includes vocal warm up's using pitch and rhymes (chanting).

ENGAGE THE BODY

Posture

Walk around the classroom feeling very small (Ask them to imagine they are an old person- maybe using a hunched back), then give a signal to change into a tall person, but not rigid. The signal could be a clap, a word, a note, anything you find appropriate. This allows them to be aware of their posture. It is very easy to slouch whilst sitting to sing, so asking them to imagine that a piece of string running right through the center of the body is pulling them up towards the ceiling.

Ahhhh.... Relax!

Singers can feel tension in their shoulders and neck which does not help the body produce a good sound. Ask children to scrunch up the shoulders towards the ears and release. Gently roll shoulders in big circles. This should encourage relaxing the neck and shoulders whilst breathing. Stretching is a good way to move the rib cage and muscles at the side. Reaching both arms in to the air above their heads and down again will achieve this movement.

Breathing

We all know how to breathe naturally which keeps us alive but we also need to have an awareness on how to maximise breathing whilst singing. We need to think about controlling our airflow- Little breath may mean less power and longevity in sustaining our notes. Too much air rushing out will result in a loss of control and longevity. Taking a breath before singing a note should not take place as a big gasp, but a breath that involve using the bottom of our lungs, the side of our ribcage and round our back. Imagining there is an inflatable tyre ring round our body or filling with air from the bottom up may help with this.

Control of airflow whilst singing can be tricky at first but an exercise such as 'AEIOU' will help: Sing each vowel one by one to a steady pulse. When children get to the 'U' vowel, they need to hold this note over the count of 5. Then take another breath and begin from the 'AEIOU' again but this time hold the 'U' for the count of 10. Begin vowels again and hold for the count of 15. Some may be able to carry on much further. If this is the case, let them carry on to 20.

ENGAGE THE BODY

The face

Encourage children to pull as many funny faces as they can, screwing up the muscles and opening up to a wider expression. Pay particular attention to the mouth. Chewing imaginary chewing gum and poking your tongue out to wiggle it around also moves the jaw and tongue around in the right places. This is particularly fun for young Y3 children.

The most important thing is.... Don't worry about what you look like. The more ridiculous, the better!

Pitch- High and low

Pitch are the notes you carry whilst singing. Warming up your voice using sounds that consists of different vowels is extremely useful in order to carry these notes. Use sounds such as 'ma ma ma', 'mo mo mo', 'me me me' ascending and descending on a scale. Alternating between vowels will benefit too; 'nee-nah, nee-nah, nee-nah'. Using Solfege 'do, re, me, fa, so' etc is very useful to train young singers as they will be unconsciously reinforcing music theory as each sound refers to a specific pitch on a scale.

Head voice is where our singing voice resonates around our head whilst singing medium to high pitched notes. It may feel thinner in quality but very flexible. Children can warm-up their head voice range by imitating a siren sound, sliding up high then back down again. Imagining they're on a roller coaster and creating a 'weeeee' sound will also achieve the same effect.

YEAR 3

This sequence of lessons will help pupils to be able to:

- Sing a tune with expression using short and long notes.
- Use the voice to sing and not talk / shout.
- Using different voices (including singing, thinking and speaking)
- Reinforce pulse in all songs with the aim to 'feel the heart beat', leading on to an awareness of tempo in their musical activity.
- Create alternative lyrics to existing songs
- Demonstrate different vocal dynamics and use musical vocabulary to describe this.
- Use musical words to describe what they like / don't like about a song
- Sing duets/ trios within simple songs
- Show the words of a song or rhyme through actions to match the syllables
- Use stick notation to compose and perform own pieces
- Identify the pitches within a known song as 'high or low' Starting with the two pitches so and mi
- Identify high as 'so' and low as 'mi' and learn hand signs

LESSON 1

YEAR 3

BMEH VOCAL SOW

Focus: Pulse, breathing

Warm up

Everywhere We Go

Speak through each phrase with the lyrics, allowing children to repeat. Stand up and march to the pulse, either in a circle or a long line.

Ask children to use the end phrase to “Sing a little louder”, “Sing a little quieter”.

Introduce the musical word for loud/ quiet (Piano/ Forte).

Musicianship song

Hay Hay Look at Me

Learn the song together. Add an action to describe what you are doing, for example “I am singing“, I am waving“, “I am reading“. Allow children to create their own. Ensure children are moving their action to the pulse of the song.

Pat the heartbeat across chest to represent the pulse, using the words “I am patting”.

March to the pulse using the words “I am marching”.

Choir song

Abio

Explain this is a welcome song from an Aborigine tribe in Australia. Teach the song line by line. Pay particular attention to the long phases, ensuring they are able to hold their breath for each line.

LESSON 2

YEAR3

BMEH VOCAL SOW

Focus: Pulse, breathing

Warm up

Everywhere We Go

March to the pulse in a circle. Ask three volunteers to stand in the middle to be the 'caller'. Make it clear to the volunteers you would like them to end the song with "Sing a little louder" or "Sing a little quieter".

Ask the class if anyone can remember the musical word for loud/ quiet (Piano/ Forte).

Musicianship song

Snail Snail

Learn the song together. Place hands together and move from side to side to show the pulse.

March to the pulse while using the actions with the hands. Create a single file line and weave in and out of the classroom tables, making sure there is a clear gap between furniture.

Sing the song Piano and Forte.

Choir song

Abio

Ask the class who can remember the country our new song comes from (Australia). What is the name of the group of people who sing the song? (Aborigine). Sing the song together, pay particular attention to the long phrases to ensure they are able to hold their breath for each line.

Call and response: Split the class into two groups. Group 1 should start the song. While Group 1 hold the ending note, Group 2 will start from the beginning. Go round several times, paying attention to the long sustained note at the end of each phrase.

LESSON 3

YEAR 3

BMEH VOCAL SOW

Focus: Pulse, breathing, call and response

Warm up

Boom Chicka Boom

Sit in a circle and pat knees whilst saying the chant using quiet, loud high and low voices. Ask children to describe the different ways we used our voices- Look for key musical words in their answer (piano / forte). Introduce new musical words 'high pitch' and 'low pitch'

Musicianship song

Snail Snail/ Hay Hay

Split the class in to two groups. Give each group either Hay Hay or Snail Snail. Sing each song separately with high and low actions. Explain to the children if they are not singing, they have stand smartly and wait until it is their turn to come in.

Raise one hand high and the other low to show two pitched in the song. Label each hand position as high and low.

Choir song

Abio

Split the class in two groups and sing the song as a call and response (see last week).

Explain to the class you will sing it twice- Once piano and the other forte. Lead this change in volume either by your hands or a vocal cue.

LESSON 4

YEAR3

BMEH VOCAL SOW

Focus: Pulse, two-part singing, internalising

Warm up

Boom Chicka Boom

Repeat from last week using piano, forte, high and low voices. Recap the musical words to describe the different ways we used our voices (piano / forte/ high pitch/ low pitch).

Musicianship songs

Up and Down

Sing the song one line at a time. Once they know the song, march to the pulse. Ask children to think of another name for a town. It could be a silly name, for example 'Chocolate Town' or 'Playground Town'.

Snail Snail/ Hay Hay

Split the class in to two groups. Group 1 will sing Snail Snail and group 2 sing Hay Hay (using the words "I am singing can you see"). Explain that as soon as they finish their part, they will start from the top and continue in the way until you tell them to stop. Introduce group 2 whilst group 1 are singing. Encourage children to pat their knees throughout

Show new hand signs for both songs, using the new label So and Mi

Choir song

Glowing Candle light

Sing the first verse, adding a 'Shh' sound where the crotchet rest would be:

"Glowing candle light (Shh), warm and cheerful sight (Shh)..."

LESSON 5

YEAR 3

BMEH VOCAL SOW

Focus: Pulse, pitch, call and response, internalising

Warm up

Kay Kay Kule

Explain this is a playground song from Nigeria. Say each phrase clearly and allow the children to respond accurately. Pat knees throughout the song.

Musicianship song

Mice Mice

Sit in a circle and perform the song a line at a time. Place hands near mouth and move fingers up and down, mimicking a mouse eating- Make sure fingers are moving to the pulse.

Stand up. Move round the space, imagining they are little mice eating rice. Observe children who may be struggling to move fingers to the pulse. If they are in doubt, perform the action in front of them.

So/ Mi hand signs

Show a So with your hand sign. Ask the children if they remember what this hand sign is called? Show a Mi with your hand sign. Do they remember what this is called? Sing So and Mi phrases one at a time and allow them to copy back.

Choir song

Glowing Candle light

Recap the first and second verses from last week, adding a 'shh' sound.

Sing the song piano and forte

LESSON 6

YEAR3

BMEH VOCAL SOW

Focus: Pulse, two-part singing

Warm up

Kay Kay Kule

Who can remember where this song is from? Say each phrase clearly and allow the children to respond accurately. March to the pulse throughout the song.

Musicianship songs

Mice Mice

Sit in a circle and perform the song as last week- Place hands near mouth and move fingers up and down, mimicking a mouse eating, ensuring fingers are moving to the pulse.

Teacher- perform the rhyme quiet. Can they describe the voice using the right musical word (piano)? Perform the rhyme loud. Ask the same question (forte)

Hay Hay Look at Me

Hum the song using hands to show high and low pitch. Can anyone recognise the song?

Ask children to sing the song using words and patting knees, then ask to move the same pat to their chest. Explain that we are now using our heartbeat to keep the music alive.

Can anyone work out how many heartbeats are in the song?

With the back of a whiteboard pen, tap the pulse on the board for the first phrase (Hay, hay, look at me). How many heartbeats did we hear? The answer is four. Draw four large heartbeats on the board. Continue in this way with the last phrase "I am singing, can you see". We should have eight heartbeats in total.

Sing the song again, this time following each heartbeat as we go.

Choir song

Glowing Candle light

Split the class in to two groups. Group one will start first and group two will begin after "Warm and cheerful sight"

LESSON 7

YEAR 3

BMEH VOCAL SOW

Focus: Pitch, pulse, call and response

Warm up

Kay Kay Kule

Split the class in two group. Group 1 will take the call and Group 2 will take the response. Swap over.

Musicianship song

Snail Snail

Hum the song using hand signs So and Mi to show high and low pitch. Can anyone recognise the song?

Ask children to sing the song using words while patting the pulse on their knees, then move the same pat to their chest. Explain that we are now using our heartbeat to keep the music alive.

Can anyone work out how many heartbeats are in the song?

With the back of a whiteboard pen, tap the pulse on the board for the first phrase (“Snail, snail, snail, snail”). How many heartbeats did we hear? The answer is four. Draw four large heartbeats on the board. Continue in this way with the last phrase “Go around, around, around”. We should have eight heartbeats in total.

Sing the song again, this time following each heartbeat as we go.

Choir song

Glowing Candle light

Explain to the children they are going to use their ‘thinking voices’ for this song. Ask the children to say ‘Shh’ in their head and whilst they do so, tap their index finger on their head to symbolise the rest. Try this in unison first, then split the class in two for a canon.

LESSON 8

YEAR3

BMEH VOCAL SOW

Focus: Rhythm literacy, two-part singing

Warm up

Kay Kay Kule

Ask a small group of volunteers to take the lead as the caller while the rest of the class respond.

Musicianship songs

Snail Snail

Explain you are going to clap the words of the song (syllables). Demonstrate this. Ask the children to join in, repeating as many times as you see fit. Ensure children are clapping the rhythm and not the pulse.

Write a Ta on the board. Tell the children they should call this symbol a Ta. Write a Te Te on the board. Tell the children they should call this symbol a Te Te.

Write the following stick notation on the board: Ta, Ta, Ta, Ta. Ask the children to read the sounds back. You should keep a steady pulse for the children whilst they are reading the rhythm.

On the left side of the board, write the following stick notation on the board: Ta, Ta, Ta, Ta. Ask the children to read the sounds back. You should keep a steady pulse for the children whilst they are reading the rhythm. Draw a line after this to show they rhythm has its' own box. Tell them another name for a box is called a Bar.

Write the following stick notation on the board: Te Te Te Te Te Te Ta. Ask the children to read the sounds back to you in this second bar. Ask the children to start from the first bar and follow straight in to the second without stopping.

Choir songs

Perform Abo and Glowing Candle Light. Ask the children how the performed- Did they all start and end together? Did they hold notes in the right places (Abo)? How could they improve?

YEAR 4

This sequence of lessons will help pupils to be able to:

- Sing songs from memory, with an aural awareness to strive for accurate pitch.
- Learn about the importance of vocal performance techniques such as posture, diction and communication.
- Understand section changes showing variations in musical elements such as tempo, dynamics and tone.
- Use notation to record and interpret sequences and pitches
- Use notation to record compositions in a small group or on their own
- Recognise musical mistakes and suggest improvements in peer performances and compositions
- Introduce a third pitch 'la' which is now the highest pitch through known songs
- Compose a song using three pitches (la so and mi)

LESSON 1

YEAR4

BMEH VOCAL SOW

Focus: Pulse, call and response

Warm up

Oo a Lay Lay

Teach the song 'call and response' until they are confident with the melody and lyrics.

Musicianship song

Apple Tree

Learn the song together. Allow children to create an action to the pulse.

Pat the heartbeat across chest to represent the pulse.

Play the Apple Tree game– Sit in a circle and pass a tennis size ball round the circle, making sure the children are passing it on the pulse. Once it lands on a child on the word "out", they are out of the game.

Choir song

Oh Wont you Sit Down

This is a Gospel song, originally sung by African-American communities. The lyrics tell us stories from the bible and should be sung in joyful nature. Teach the chorus this week, ready to learn the verses in the next lesson.

Start to encourage good habits whilst singing- sit / stand tall for posture, pronounce lyrics clearly in order for the story to be told (diction).

LESSON 2

YEAR 4

BMEH VOCAL SOW

Focus: Pulse, call and response

Warm up

Oo a Lay Lay

Lead the call in the first phrase and wait for everyone to respond. Continue the echo until the end. Raise the pitch of your call a step higher. Listen out for good tuning at this point- The children should match your pitch

Musicianship song

Apple Tree

Ask the children to sing the song while patting the heartbeat across their chest.

March to the pulse.

Introduce new pitch La. Show the hand sign. Explain to the children you are going to sing the song by yourself. When they think they hear La, raise their hand sign in the air.

Can they guess other pitches in the song? (So and Mi).

Choir song

Oh Wont you Sit Down

Ask the children if they can remember the style of music for the new song? (Gospel). Ask if they can remember the tune and the words? Allow some volunteers to sing this as a small group.

Sing through the first verse line by line until they are comfortable with the melody. Add the chorus once the verse is sung correctly.

LESSON 3

YEAR4

BMEH VOCAL SOW

Focus: Reading rhythm and pitch, understand structure

Warm up

Oo a Lay Lay

Split the class in half. One half will be the caller and the other the answer. March to the pulse throughout.

Musicianship song

Apple Tree

Sing the song together. Ask the children if anyone can show you the new hand sign from last lesson? (La)

Clap the syllables of the song.

Write down the stick notation and demonstrate the rhythm sounds in the song (Ta/Te Te)

Draw a stave using three pitches– So, Mi and La. Place note heads on the stave to show the pitch of Apple Tree. Ask the children to follow the So Mi and La on the stave.

Choir song

Oh Wont you Sit Down

Recap the first verse and chorus from last lesson. Sing the 2nd verse for the children. Ask if they recognise the melody? (It is the same as verse 1). What is different about it? (The lyrics).

Learn verse 2 together.

Begin to add the structure:

- 1: Chorus
- 2: Verse 1
- 3: Chorus
- 4: Verse 2
- 5: Chorus

LESSON 4

YEAR 4

BMEH VOCAL SOW

Focus: Physical movement, pulse, musical structure

Warm up

Baby One

Ask children to be in a space of their own. Teach each line of the song starting with the “head and shoulders” line first. Work through the body parts until the end of the song.

Musicianship song

Row Boys Row

Learn the song together. Add a rowing action to show the pulse of the song.

Write out Ta's and Te Te's on the board. Mix them in to a different order and sight read back. Ask a volunteer to suggest another order and allow children to say this back.

Choir song

Oh Wont you Sit Down

Recap the song from last week:

- 1: Chorus
- 2: Verse 1
- 3: Chorus
- 4: Verse 2
- 5: Chorus

Teach verse 3. Ask the children if its any different from verse 1 and 2? (No).

Sing all verses and chorus' from the top of the song:

- 1: Chorus
- 2: Verse 1
- 3: Chorus
- 4: Verse 2
- 5: Chorus
- 6: Verse 3
- 7: Chorus

LESSON 5

YEAR4

BMEH VOCAL SOW

Focus: Physical movement, pulse, musical structure

Warm up

Baby One

Ask children to be in a space of their own. Sing the song working through the body parts until the end.

Musicianship song

Row Boys Row

Sing the song together with the actions (rowing)

Split the class in to two teams. Ask each team to make a single file line, one sitting behind the other. Name one team The Pirates and the other The Vikings. Give them a sound bite to say whenever you call their team, for example, the pirates could say "Arrrrrgh!" and The Vikings could say "Heve-Ho!"

Ask both teams to sing the song at a slow speed. Make sure you are clear on how slow you would like it to be by either giving a verbal "1234" or four taps/ claps before they start.

Now ask them to sing at a faster speed, giving a clear led how fast you would like it.

Explain what the musical words is for speed (Tempo)

Choir song

The Factory

Keep the two teams from the last sing, Row Boys Row. Tell the children you are going to teach them a new song called The Factory Girl, an old folk song from America about a young girl working in the harsh environment of a factory. She is dreaming of a time where someone special will take care of her.

Teach part 1 first, then part two. Layer the parts in the next singing lesson.

LESSON 6

YEAR 4

BMEH VOCAL SOW

Focus: Physical movement, pulse, rhythm, musical structure

Warm up

Baby One

Ask children to face a partner. Sing the song with the partner, working through the body parts until the end.

Musicianship song

Row Boys Row

Ask the children to sit in their teams from last week (Vikings and Pirates). Call each team out loud and wait to hear if they respond with their catchphrase. Ask both teams to sing the song fast and slow whilst they are rowing on the river. Who can remember the musical words for fast/ slow? (Tempo)

Clap the rhythm of the words together. Ask one team to stand up, marching to the pulse while the other team clap the rhythm. Swap over.

Choir song

The Factory Girl

Who can remember the name of our new song? (The Factory Girl,). What country is it from? (America). What is the song about? (A young girl working in the harsh environment of a factory. She is dreaming of a time where someone special will take care of her).

Make sure the children are either in Part 1 or Part 2 from last week. Sing each part separately with the children so they are reminded of their tune.

Ask part 1 to listen while you sing verse 1. Ask them to repeat it back after each phrase.

Ask part 2 to listen while you sing verse 2. Again, ask them to repeat each phrase.

Add the following structure-

- 1: Verse 1
- 2: Chorus
- 3: Verse 2:
- 4: Chorus

Ask the children what is the musical word for Loud? (Piano) and quiet? (Forte). Ask the children to demonstrate using our voices piano in the verses and forte in the chorus.

LESSON 7

YEAR 4

BMEH VOCAL SOW

Focus: Physical movement, reading rhythm and pitch, musical structure

Warm up

Baby One

Ask children to face a partner. Sing the song with the partner, working through the body parts until the end.

Musicianship song

Row Boys Row

Clap the rhythm of the words together. Ask the children what rhythm sound would we write for each word (Ta/ Te Te)? Write this out in stick notation.

Sing the song together using hand signs So, Mi and La. Transfer the stick notation to the stave.

Choir song

The Factory Girl

Teach the children the last two verses of the song. Sing this together with dynamics from last week. Ask two volunteers to sing the last two verses as a duet.

Add the following structure-

Verse 1 (Part 1)

Chorus (Everyone)

Verse 2 (Part 2)

Chorus (Everyone)

Verse 3 + 4 (Duet)

Chorus (Everyone)

LESSON 8

YEAR 4

BMEH VOCAL SOW

Focus: Physical movement, reading rhythm and pitch, musical structure

Warm up

Baby One

Ask children to face a partner. Sing the song with the partner, working through the body parts until the end.

Musicianship song

Row Boys Row

Clap the rhythm of the words together. Ask the children what rhythm sound would we write for each word (Ta/ Te Te)? Write this out in stick notation.

Sing the song together using hand signs So, Mi and La. Transfer the stick notation to the stave.

Choir song

The Factory Girl/ Oh Won't you Sit Down

Perform The Factory Girl and Oh Won't You Sit Down. Ask the children if they were happy with their performance- Did they have clear diction? Did they manage to stand tall throughout the songs (posture)? Did they hold notes in the right places (Factory Girl)? Did they use forte voice and piano voice in Factory Girl? Did they communicate the lyrics in both songs? How could they improve?

YEAR 5

This sequence of lessons will help pupils to be able to:

- Demonstrate how to breathe in the correct place when singing and understand about phrases that will allow this to take place.
- Demonstrate correct posture.
- Develop awareness with vowels, using long notes and correct use of consonants.
- Improvise in a group using melodic and rhythmic phrases.
- Use notation to record groups of pitches (harmony).
- Describe, compare and evaluate music using musical vocabulary.
- Understand Mi Re and Do through known songs

LESSON 1

YEAR 5

BMEH VOCAL SOW

Focus: Part singing, pulse

Warm up

Green Trees

Stand in a circle. Demonstrate bar 1 and bar 2, then bar 3 and 4, allowing the children to sing back.

Tell the children you will take the lead on “Green Trees” and they should respond with “Rocky road”.

Continue to teach the melody of the last 4 bars.

Musicianship song

Emily, do not weep

Learn the song together. Ask the children to pat the heartbeat across their chest.

Teach the descant melody “Emily, Emily, Emily, Emily” until they are comfortable with the pitch.

Split the class in to two groups. Group 1 will take the main verse and group 2 will take the descant melody. Swap verses so each child will experience singing both parts.

Layer the parts together.

Choir song

Kookaburra

Tell the children this is a well-known Australian song about an Australian Kingfisher.

Teach the song a phrase at a time until they are comfortable with the pitch and lyrics.

Look out for clear diction— the words could be lost due to quick rhythms.

LESSON 2

YEAR 5

BMEH VOCAL SOW

Focus: Two-part singing, ostinato

Warm up

Green Trees

Create two circles. Inside circle should face a partner from the outside circle.

Inside circle will sing the leader part “Green Trees” and outside circle will respond with “Rocky Road”. While this is happening , ask the children to pat their knees on the call and clap the partners hand on the response.

For the last four bars, turn around on the spot and tell outside circle move left. They should face a new partner.

Musicianship song

Emily, do not weep

Sing the song and pat the heartbeat. Ask the children if anyone can remember the second part to this song? Sing descant part (Emily). Layer two parts together.

Hand sign the pitch (Mi, Re, Do) one group at a time.

Choir song

Kookaburra

Ask the class of anyone can remember the new song from last week? What country is it from? (Australia). What is the song about? (An Australian Kingfisher). Sing the song. Ask children to make their words very clear. Explain the musical word for this (Diction)

Split the class in to two groups. Tell the children you would like one group to sing another part on top of the main song. Teach the second part (ostinato). Once one group is saying this successfully , layer the main song on top.

LESSON 3

YEAR 5

BMEH VOCAL SOW

Focus: Part singing, sight reading pitch and rhythm, performance techniques

Warm up

Green Trees

Ask children to make two circles (see last week) and sing Green Trees with actions.

Musicianship song

Emily, do not weep

Split the class in to two groups. Group 1 will sing the main melody and group 2 will singing descant part (Emily). Layer two parts together.

Ask each group to show their hand signs.

Write the pitch on the board (Do, Re, Mi) and rhythm (Ta/Te Te). Ask children to sing the pitch whilst showing hand signs, then say the rhythm names.

Choir song

Kookaburra

Ask children to stand in the same groups as last week. Invite the main melody to sing their lyrics first. Ask the ostinato group their thoughts on how they performed with reference to performance techniques (diction, posture), along with musical accuracy (tempo, pitch, rhythm). How could they improve?

Invite the ostinato to show their part. Ask the same questions to the other group.

Ask the children to think about each of the comments. Sing the song again with an awareness of their Improvements. Was it successful?

LESSON 4

YEAR 5

BMEH VOCAL SOW

Focus: Speaking/ singing voice, dynamics, round

Warm up

Come on, John

Teach the new rap. Tell the children the difference between a rap (speaking voice) and singing (pitch).

Ask children to create their own actions for each line.

Teach the class Baby Crock. Add actions to each family of crocodiles to mimic the mouth opening and closing:

- Baby Crock (piano)– thumb and index finger open and close.
- Mamma Crock (mezzo forte) – Palms facing each other, opening and closing
- Daddy Crock (forte) – both arms extended in front of the body moving up and down.

Musicianship song

Hot cross buns

Learn the song with hand signs. Split the class into two groups. Ask group one to start first and group two sing two bars later to create a round.

Clap the rhythm of the words. Ask children to work out the rhythm using rhythm sounds. Write this on the board

Choir song

We are Sailing

Teach the first and second verse. Ask the children to add two dynamics- piano voice for the first verse and a mezzo forte (moderately loud) voice.

LESSON 5

YEAR 5

BMEH VOCAL SOW

Focus: Part singing, sight reading pitch and rhythm, performance techniques, solo.

Warm up

Come on, John

Say the rap with actions from last week. What's the difference between a rap and singing?
Recap Baby from last week. Remind the class of the musical words-

Baby crock: Piano

Mamma Crock: Mezzo Forte

Daddy Crock: Forte

Recap baby crock

Musicianship song

Hot cross buns

Split the class into two groups. Ask group one to start first and group two to sing two bars later to create a round from last lesson.

Draw a stave for Mi, Re, Do. Ask children to add the pitch and rhythm. Sight-read this back. Ask for volunteers to read the music by themselves.

Choir song

We are Sailing

Recap the first and second verse with dynamics.

Teach the third and fourth verse,. Tell the children you would like verse three to use a mezzo forte voice and verse four using a forte voice.

Sing the full song, paying attention to dynamics

LESSON 6

YEAR 5

BMEH VOCAL SOW

Focus: Vowels, breathing, two-part singing, dynamics

Warm up

Vowel warm up

Ask children what is special about the following letters in the alphabet: A, E, I, O, U (vowels). Explain to the children that vowels are important– Vowels are always the sound you hold on in a song.

Tell the children you are going to use these vowels for a warm up. Sing A, E, I, O, U slowly on a comfortable pitch. Ask the children to repeat this. Show the children you are now going to hold on the 'U' vowel for five beats whilst moving up and down from Do to Re. Sing this and allow the children to copy.

Ask the children to sing this together without taking a breath in the middle. Demonstrate this first, showing that when they take a breath, their shoulders should be relaxed . Imagine they are taking a breath from the bottom of their belly.

Ask children to sing again but this time, holding on their 'U' vowel for 10 beats.

Musicianship song

Hot cross buns

Split the class in to three groups and sing the song as a three-part round.

Add hand signs in a three-part round. Then move on to clapping the song in a round.

Choir song

We are Sailing

Sing verse 1, 2 and new verse 3 with dynamics.

Split the class in half. One group will sing verse 4 using a mezzo forte voice. Ask the other group to sing an echo. This may need to be demonstrated by you, so ask the children to sing whilst you echo in the gaps.

LESSON 7

YEAR 5

BMEH VOCAL SOW

Focus: Vowels, breathing, two-part singing, dynamics

Warm up

Vowel warm up

Ask the children to sing this together without taking a breath in the middle. Remind them when they take a breath, their shoulders should be relaxed. Imagine they are taking a breath from the bottom of their belly.

Hold on the 'u' vowel for 5 beats at first, then increase to 10, 15, finally finishing on 20. Tell children if they are unable to sing for this long, just stop and let others that may have more breath carry on.

Musicianship song

Hot cross buns/ Emily, do not weep

Split the class in to two groups. Ask each group to sing their song separately then layer the songs together.

Tell the children to clap the rhythm of their song separately then together. After this, ask them to hand sign their song.

Write the two songs on a staff using pitch and rhythm. Ask the children to sing the pitches for each song, using Do, Re and Mi.

Choir song

We are Sailing

Sing the song with dynamics from last week. Ask two volunteers to sing a duet for the first verse and two other duets to sing the second verse. Once duets are comfortable with their part, tell the class they will all sing verse 3 together.

Ask the children to sing verse 4 with the echo from last week.

Complete the overall structure:

- 1: I am sailing– Duet
- 2: I am flying– Duet 2
- 3: Can you hear me– All sing piano
- 4: We are sailing– Two groups sing mezzo forte with echo

LESSON 8

YEAR 4

BMEH VOCAL SOW

Focus: Internalising, vowels, breathing, two-part singing, musical structure

Warm up

Vowel warm up

Ask the children to sing this together, reminding them about breath control. Hold on the 'u' vowel for 5 beats at first, then increase to 10, 15, finally finishing on 20.

Musicianship song

Hot cross buns

Tell the children you are going to take one word out of Hot Cross Buns, For example, 'Hot'. Whenever they get to this word, they need to internalise it (sing the word in their head). Once they manage to do this successfully, take out another word.

Choir song

We are Sailing

Sing the song using the structure from last lesson:

- 1: I am sailing– Duet
- 2: I am flying– Duet 2
- 3: Can you hear me– All sing piano
- 4: We are sailing– Two groups sing mezzo forte with echo

Ask the class their thoughts on how they performed with reference to performance techniques (diction, posture), along with musical accuracy (tempo, pitch, rhythm, dynamics, lyrics). How could they improve?

Ask the children to think about each of the comments. Sing the song again with an awareness of their Improvements. Was it successful?

YEAR 6

This sequence of lessons will help pupils to be able to:

- Sing in harmony confidently and accurately.
- Demonstrate appropriate expression in the voice showing performance techniques linking in to breathing, projection, dynamics, tone.
- Adapt their voice to demonstrate the mood of the piece.
- Have a basic understanding of movement between 'chest voice' and 'head voice'.
- Perform parts from memory.
- Take the lead on a performance at the appropriate time.
- Use a variety of different musical devices in composition (including melody and rhythm and harmony).
- Analyse features within different pieces of music.
- Explore pentatonic songs through La So Mi Re Do on the staff as well as singing.

LESSON 1

YEAR 6

BMEH VOCAL SOW

Focus: Triad, breathing, three-part singing,

Warm up

Solfège warm up

Ask the children to sing Do, Mi, So, Mi, Do using hand signs. Share the musical word for this specific order of notes (Triad)

Move the starting note Do higher a step higher in pitch. Ask the children to respond with accurate pitch. Keep moving the Do higher until they reach their head voice.

Musicianship song

Hill and gully rider

Teach the song together in unison, marching the pulse throughout.

Tell the children that when they reach the sentence 'Hill and Gully' (bar 2, bar 4, bar 6 and bar 8), they need to sing and clap the rhythm.

Choir song

Calypso

Explain that Calypso is a style of music from the Caribbean. Sing the song two bars at a time and allow the children to copy until the full song is completed.

LESSON 2

YEAR 6

BMEH VOCAL SOW

Focus: Triad, internalising, breathing, three-part singing, head voice

Warm up

Solfège warm up

Can anyone remember the musical name for the order of the following notes– Do, Mi, So, Mi, Do? (Triad)

Ask the children to sing Do, Mi, So, Mi, Do, moving the starting note higher in pitch each time.

Musicianship song

Hill and gully rider

Teach the song together in unison, marching the pulse throughout.

When they reach the sentence 'Hill and Gully' (bar 2, bar 4, bar 6 and bar 8), they need to internalise the words and clap the rhythm.

Choir song

Calypso

What does Calypso mean? (A style of music). Where is it from? (The Caribbean).

Sing the full song in unison

Split the class in to two groups and sing as a round, making sure each group has a balanced sound.

LESSON 3

YEAR 6

BMEH VOCAL SOW

Focus: Triad, breathing, three-part singing, syncopated rhythm

Warm up

Solfège warm up

Ask the children to sing Do, Mi, So, Mi, Do.

Replace the solfège name with an item of their favorite food. Give an example first— mozzarella, pepperoni.

After singing your example on a triad, ask a few volunteers to share their ideas. Allow everyone to copy this.

Musicianship song

Hill and gully rider

Teach the song together in unison, marching the pulse throughout.

Clap “Hill and gully”. Show this rhythm on the board in the form of stick notation. Ask the class to say this back using rhythm sounds (Te, ta, te, ta)

Choir song

Calypso

Sing the full song in unison

Split the class in to three groups and sing as a round, making sure each group has a balanced sound.

LESSON 4

YEAR 6

BMEH VOCAL SOW

Focus: Triad, harmony, three-part singing,.

Warm up

Solfège warm up

Sing Do, Mi, So, Mi, Do with hand signs

Ask new volunteers to share other food names. Sing on a triad with hand signs.

Musicianship song

Hill and gully rider

Sing the song together in unison without clapping.

Split the class in to two groups. Ask group 1 to sing “Hill and gully” on their normal pitch which ends on Do. Ask group 2 to sing “Hill and gully” using two new pitches, So and Mi. Explain to the class we are now creating a Harmony– Two or more pitches sung together at the same time. Continue to practice this harmony several times until they are able to hold their group pitch.

Choir song

Gospel Medley

Split the class in to three groups. Give each group one of the partner songs:

1-Swing Low

2– Oh When the Saints

3– I Wanna Sing

Allow the children to repeat their song until they are comfortable with the lyrics and melody.

LESSON 5

YEAR 6

BMEH VOCAL SOW

Focus: Triad, read harmony, three-part singing., actions

Warm up

Solfège warm up

Sing Do, Mi, So, Mi, Do with hand signs

Choose a new topic to sing our triad, for example, the weather, a colour, favorite singer/band etc.

Musicianship song

Hill and gully rider

Ask the main melody and harmony to stand in groups. Sing the song, reminding the harmony of their new pitch.

Write a staff using Do, Re, Me, So. Write the note heads for “Hill and gully” melody and harmony. Add the stems to make the accurate rhythm. Ask the children to sing from the top and whenever you get to our special bar, look at the board and read your notes.

Choir song

Gospel Medley

Ask the children to move in to their groups from last week. Sing each song separately:

- 1 Swing Low
- 2 Oh When the Saints
- 3 I Wanna Sing

Ask each group to spend 5 minutes creating their own action to their song.

Each group will show their action to the rest of the class.

LESSON 6

YEAR 6

BMEH VOCAL SOW

Focus: Three-part harmony, partner singing, composition

Warm up

Solfège warm up

Split the class in three groups, giving each group a pitch– Do, Mi, So. Ask the Do group to sing their pitch and hold their note on until you ask them to stop. Ask the same for the Mi and So.

Go back to the Do and ask them to hold their note on whilst the Mi sing their pitch on top.

This time, ask Do to hold their note while Mi and So sing their pitches on top. Ask the children to keep their pitch steady to create a harmony.

Musicianship song

Hill and gully rider

Sing the song with harmony.

Write the song in stick notation. Ask the children to use rhythm sounds.

Composition

Give children a choice of three rhythms– Ta, Te Te and Shh. Ask them to work in a small group to compose their own rhythm for two bars (8 heartbeats in total).

Ask the children to show the rhythms to the rest of the class.

Choir song

Gospel Medley

Ask the children to move in to their groups from last week. Sing each song separately with their new actions

Ask Swing Low to repeat their song over again while you add Oh when the Saints on top. Tell I Wanna Sing to layer their song last. Actions usually help at this point so ensure all children are joining in with the movements.

LESSON 7

YEAR 6

BMEH VOCAL SOW

Focus: Three-part harmony, pulse, partner singing, composition

Warm up

Solfège warm up

Split the class in three groups from last lesson. Ask the children to hold their pitch at the same time. Swap pitch so each group will have a new starting note on the triad.

Musicianship song

Composition

Write 4 bars with 4 heart beats in each bar. Ask volunteers to suggest a rhythm to place inside the heart beat.

Say the rhythm together.

Clap the rhythm together, making sure we do not clap on a rest (Shh)

Choir song

Gospel Medley

Ask the children to move in to their groups from last week. Layer each song with actions

Ask the children to sing the following structure:

- 1: Swing Low– separate
- 2: Oh When the Saints– separate
- 3: I Wanna Sing– separate
- 4: All three songs together

LESSON 8

YEAR 6

BMEH VOCAL SOW

Focus: Four-part round, partner song, performance techniques

Warm up

Solfège warm up

Ask the children to follow your hand signs- Do, Mi, So, La , So, Mi, Do. Move up a step so the Do is higher. Continue changing the Do another three times. Make sure all children are responding with hand signs clearly.

Musicianship song

Hill and gully rider

Split the class in to four groups. Sing the song in unison first.

Tell the children they will sing the song as a four part round. Each starting entry should be after the last group sings the second bar.

Choir song

Gospel Medley / Calypso

Sing both songs.

Ask the class their thoughts on how they performed with reference to performance techniques (diction, posture), along with musical accuracy (tempo, pitch, rhythm, dynamics, lyrics). How could they improve?

Ask the children to think about each of the comments. Sing the song again with an awareness of their Improvements. Was it successful?

Singing Resources

Moving On Up- Hertfordshire Music Service.

Following on from “Off we go” “Movin on Up” is a collection of progressively graded unaccompanied game and action songs for Lower Key Stage 2 Designed for use both in the classroom and the playground to develop confidence in singing, the cross curricular songs have notated melodies and step by step instructions for teaching the songs and games.. As an introduction to part singing, some of the songs are identified as partner songs with others in this book and also with material from “Off we Go” in KS1.

KS2 Singing Sherlock Book 2 and 4

Each book contains a wide variety of both well-known and new songs, games and raps for young voices that can be used as a complete scheme or a “dip into “ resource. Material is introduced in clear progressive steps featuring warm ups and instructions on how to teach the songs and use them both in the classroom and in concert including songs in unison, partner songs and simple harmonies. Comes complete with a demonstration CD for each song.

www.singup.org

Sing Up is an award-winning organisation providing the complete singing package for schools through resources, training and guidance. With over eight years’ experience at the forefront of music education, Sing Up’s specially arranged songs, teaching tools and support put singing at the heart of learning. Sing Up are committed to ensuring the website fits your teaching priorities, so Membership includes a wide range of fantastic songs and teaching resources to help you include some singing in your lessons or to act as a complete foundation for singing and music across the school.

Singing Resources

KS 2 The National Songbook

A collection of 50 show tunes, folk songs, children songs and popular songs for confident primary school singers that are arranged for easy piano. The lyrics are printed for each song and are also available as a free download for multiple printing and easy projection. Complete with teaching notes CD piano backing track.

Out of the Ark Songbooks

A collection of songbooks, all with CD's containing tracks with vocals and backing tracks for performance, containing seasonal songs, and songs for use in assembly, school choirs and musicals. These songbooks are suitable for non music readers as well as music specialists. Some include 2 Part singing suitable for Upper KS2.

Jolly Music

Jolly Music is based on the tried and tested principles of Hungarian composer and music educator Zoltan Kodaly. Using this philosophy, Cyrilla Roswell and David Vinden, both experienced practitioners and teachers of the Kodaly method, have developed the Jolly Music programme. The carefully developed primary music resource offers a clear step-by-step guides to singing lessons, accompanying audio CD for additional teaching support and illustrated Big Books with song lyrics, giving teachers the confidence to teach music in an effective and enjoyable way.

Singing games for Middle Years

Based on the ideas of Kodály this book contains unaccompanied songs and rhymes with accompanying games for children in KS2 who are developing their singing voice. The progressively graded songs range from simple two note melodies with easy actions to very challenging games and songs designed for class teachers as well as the more trained music specialist: Each book comes with notated melody lines, step by step instructions for the games, and an accompanying CD for non-music readers

KS2 Junior Voiceworks 1+2

A wide variety of songs for confident primary school singers and choirs, ranging from unison to 2 and 3 parts including traditional songs from around the world, folk songs, jazz, and contemporary. Each song has teaching notes for teachers and choir leaders and practical ideas for rehearsals and warm up. Many of the songs are photocopyable for multiple use and include a notated melodic line or piano accompaniment. A CD with piano and guitar accompaniments is included

Year 3

Snail Snail

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

Hey hey, look at me

Hey, hey, look at me. I am (sing - ing) can you see.

Up and down

Up and down and up and down. This is the way to (Barns - ley) town.

Mice mice

Mice, mice, eat-ing all the rice. Nib-blenib - ble, nib-blenib - ble, nice, nice, nice.

Everywhere We Go

Call Response

E - ve - ry - where we go (e - ve - ry - where we go) Peo - ple al - ways ask us
 (peo - ple al - ways ask us) Who we are (who we are) Where we come from (where we come from)
 And we tell them (and we tell them) We're from Pen - is - tone (we're from Pen - is - tone)
 If the can't hear us (if they can't hear us) Speak a lit - tle loud - er (speak a lit - tle loud - er)

Kye Kye Kule

Call Response

Kye kay ku - le (Kye kay ku - le) Kye kye ko - fi - sah (Kye kye ko - fi - sah)
 Ko - fi sa lan - ga (Ko - fi sa lan - ga) Lan - ga shi lan - ga (Lan - ga shi lan - ga)
 Kum a - den - de (Kum a - den - de) Kum a - den - de (Kum a - den - de)

Boom Chicka Boom

Call Response

Boom chic-ka boom (boom chic-ka boom) Boom chic-ka boom (boom chic-ka boom)

Call Response

Boom chic-ka rock-a-chic-a rock-a-chic-a boom (Boom chic-ka rock-a-chic-a rock-a-chic-a boom)

Call Resp. Call Resp. Call Response Call Resp.

ha (a - ha) O - K (O - k) And a - gain (and a - gain), Let's go (let's go). Say

Abeyo

A - be - yo, (a - be -

yo) A - be - yo (a - be yo) A

be-yo be-yo be yem__ ma - ma (a be-yo be-yo be yem__ ma - ma) A

Year 4

Oo a lay lay


4

Call

Response




Oo a lay__ lay (oo a lay__ lay) Oo a lay__ lay (oo a lay__ lay)



Ma-la-tik-ka tum - ba (ma-la-tik-ka tum - ba) Oo a lay__ lay



Oo a lay__ lay (oo a lay__ lay) Oo a lay__ lay (oo a lay__ lay)



Ma-la-tik-ka tum - ba (ma-la-tik-ka tum - ba) Oo a lay__ lay.

Baby one, two, three



Ba-by one, two three,___ head and shoul-ders ba-by one, two, three.

Same melody for the following actions:
-Shoulders, elbows
-Elbows, hips
-Hips and knees
-Knees and toes

Apple tree

5



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.

Row Boys Row



Row boys row, up the ri - ver go. Long pull, strong pull, row boys row

The Factory Girl

Arr. Peter Hunt

8

No more will i work at the fac-to-ry— grea-sy up myclothes. No more will i work at the fac-to-ry—

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment line with whole rests.

8

splin - ters in my toes. Pi - ty me my dar - ling, pi - ty me i

Pi - ty me my pi - ty me i

This system contains the third and fourth staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment has some notes in the second half of the system.

13

say; pi - ty me my dar - ling and car-ry my blues a - way.

say; Pi - ty me my car-ry my blues a - way.

This system contains the fifth and sixth staves of music. The vocal line includes a phrase with a semicolon. The piano accompaniment continues with eighth and quarter notes.

Verse 2
No more will i wear the old balck dress, greasy all around.
No more will i wear the old black bonnet, holes all through the crown.
Chorus...

Verse 3
For soon i will be marrying a handsome little man,
It's then i'll say to tyou factory girls, 'Come and see me when you can.
Chorus...

Oh, won't you sit down?

Arr. Trevor Davies

CHORUS



Oh won't you sit down? Lord I can't sit down. Oh won't you sit down? Lord I

5



can't sit down. Oh won't you sit down? Lord I can't sit down, 'cos I just got to hea-ven, goin' to look a-round.

10 VERSE 1



Who's that yon - der dressed in red? Must be the child-ren that Mo-ses led.

14



Who's that yon - der dressed in white? Must be the child-ren of the Is-rael - ite

Verse 2

2. Who's that yonder dressed in pink
Must be Solomon a-trying to think.
Who's that yonder dressed in green?
Must be 'Zekiel in his flying machine.

Verse 3

3. Who's that yonder dressed in black?
Must be the hypocrites a-turning back.
Whos that yonder dressed in blue?
Must be the children that are coming through.

Year 5

Green trees

Call Respond

Green trees, (rock - y road) Green trees, (rock - y road).

The musical notation is on a single staff in G major (one sharp) and 2/4 time. The 'Call' part consists of two quarter notes: G4 and B4. The 'Respond' part consists of four quarter notes: G4, A4, B4, and G4. The lyrics are written below the notes.

Everyone

Choose yur part - ner don't let 'em go. Don't give 'em time to say yes or no.

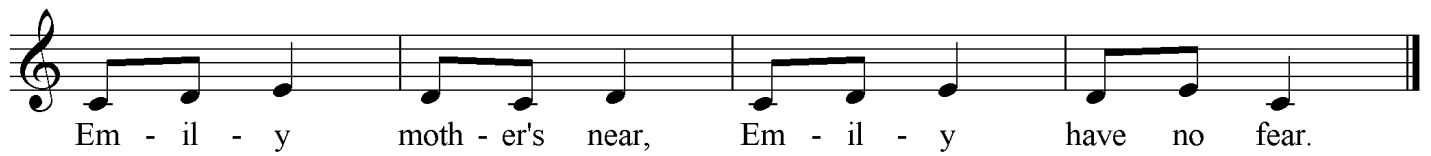
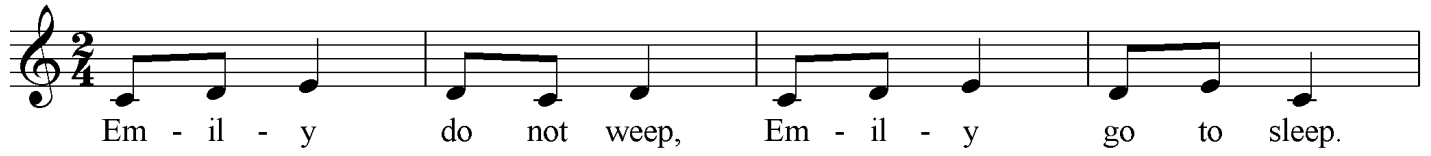
The musical notation is on a single staff in G major and 2/4 time. It consists of eight quarter notes: G4, A4, B4, G4, A4, B4, G4, and A4. The lyrics are written below the notes.

A, E, I, O, U

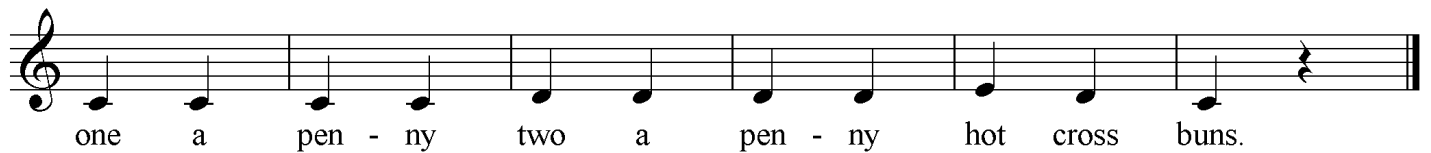
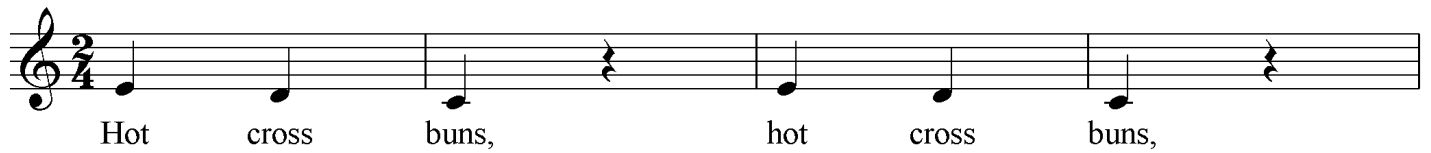
A E I O U

The musical notation is on a single staff in G major and 4/4 time. It consists of five quarter notes: G4, A4, B4, C5, and D5. The notes are labeled with the vowels A, E, I, O, and U below them. A double bar line with repeat dots follows the first four notes, and a final double bar line ends the piece.

Emily



Hot Cross Buns



Sailing

Arr. Peter Hunt

SOPRANO 1

I am sail - ing, I am sail - ing, home a - gain_ cross the

SOPRANO 2

I am sail - ing, I am sail - ing, home a gain_

5

sea. I am sail - ing storm - y wa - ters to be near you, to be free.

cross the sea. I am sail - ing storm - y wa - ters to be near you, to be free.

Verse 2
 I am flying, I am flying like a bird, 'cross the sky
 I am flying, passing high clouds, to be with you, to be free.

Verse 3
 Can you hear me? Can you hear me through the dark night far away?
 I am dying, forever trying to be with you, who can say.

Verse 4
 We are sailing, we are sailing home again 'cross the sea
 We are sailing stormy waters, to be with you, to be free.

Kookaburra

*

Koo-ka-bur-ra sits in the old gum tree, mer-ry, mer-ry king of the bush is he.
 Koo-ka-bur-ra sits in the old gum tree, eat-ing all the gum-nuts he can see.

5

* *
 Laugh, koo - ka - bur - ra, laugh, koo - ka - bur - ra, gay your life must be.
 Stop, koo - ka - bur - ra, stop, koo - ka - bur - ra, leave some there for me.

Year 6

Hill and gully rider

Hill and gul-ly ri - der, hilla and gul-ly. Hill and gul-ly ri - der, hill and gul-ly. Got-ta bend down low down, hill and gul-ly. Got-ta bend down low down, hill and gul-ly.

The musical notation is in 4/4 time, G major, and treble clef. It consists of two staves of music. The first staff contains the first two lines of the melody, and the second staff contains the next two lines. The lyrics are written below the notes.

Calypso

Jan Holdstock

An y time you need a ca - lyp-so, here is what you must do: first of all you take a rhy-thm, and shake a lit - tle, shake a lit - tle, shake a lit - tle, sha - ker, and you bang a drum, and you sing and strum, and then there's a ca - lyp - so for you

The musical notation is in 4/4 time, G major, and treble clef. It consists of three staves of music. The first staff contains the first line of the melody, the second staff contains the next two lines, and the third staff contains the final line. The lyrics are written below the notes. There are asterisks above the first and third staves.

Gospel Medley

A

Brightly

Group 1

Group 2

Group 3

A F#m B E E7 C#m7 B A9 E/G# F#m7 F#m7

Swing low, sweet cha - ri - ot com - ing forth to car - ry me home Swing

7

E E7 A/C#m F#7 F#m7 B7sus B7 E

low, sweet cha - ri - ot com - ing forth to car - ry me home

Oh when the

12

B E E7/D

saints, go march - ing in, oh when the saints go march - ing in, oh Lord i want to be in that

17

A/C# F#m7 E/B A/B E

num - ber, oh when the saints go march - ing in.

I wan - na sing, sing, sing, I wan - na

21 B E E7/D

dance, dance, dance, I wan-na sing, i wan-na dance, hal-le - lu! When the gates are o-pened wide I'll be

25 A/C# F#m7 E/B A/B **B**E

stand-ing by your side, I wan-na sing, i wan-na dance, hal-le - lu! I wan-na sing, sing, sing, I wan-na

Swing low, sweet

Oh when the saints, go march-ing

29 B E E7/D

cha - ri - ot com-ing forth to car-ry me home Swing low, sweet

in, oh when the saints go march - ing in, oh Lord i want to be in that

dance, dance, dance, I wan-na sing, i wan-na dance, hal-le - lu! When the gates are o-pened wide I'll be

33 A/C# F#m7 E/B A/B E

num - ber, oh when the saints go march - ing in.

stand-ing by your side, I wan-na sing, i wan-na dance, hal-le - lu!

38 C

Swing low, sweet cha - ri - ot

Oh when the saints, go march - ing in, oh when the

I wan - na sing, sing, sing, I wan - na dance, dance, dance, I wan - na

41 C F F⁷/E^b

com - ing forth to car - ry me home Swing low, sweet

saints go march - ing in, oh Lord i want to be in that

sing, i wan - na dance, hal - le - lu! When the gates are o - pened wide I'll be

44 B^b/D Gm⁷ F/C B^b/C C

cha - ri - ot com - ing forth to car - ry me

num - ber, oh when the saints go march - ing

stand - ing by your side, I wan - na sing, i wan - na dance, hal - le -

46 F F⁷/E^b B^b/D Gm⁷ F/C B^b/C F

home com - ing forth to car - ry me home

in. saints go march - ing in.

lu! sing, i wan - na dance, hal - le - lu!

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