Module 1.3 Music

Lecturer Support Material
Acknowledgements

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## Unit outline

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## Icons

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- 🖋️ **Write** or **summarise**
- 🎥 **Activity** or **discussion**
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Music

This module is designed to introduce students to the range of skills appropriate to the teaching and learning of music. Students will be given opportunities not only to learn about the skills but also to apply them in a variety of situations.

Objectives

By the end of this module students will be able to:

1. Recognise and describe basic elements of music such as beat, rhythm, pitch, melody, timing, volume, tone, harmony, expression and sequences
2. Demonstrate skills of reading music, keeping time, keeping rhythm, voice projection, singing, playing instruments
3. Consider the application of the skills outlined above in the primary classroom
4. Discuss, express opinions and appreciate with pride, traditional and modern music and musicians in PNG

Teaching notes

Before commencing the study of any topic it is recommended that lecturers consider:

- Conducting a class survey to ascertain students background knowledge and experience
- Compiling a list of possible topics (based on lecturer expertise and college resources)
- Allowing the students to select those topics in which they are interested. This will maximise student interest and participation

Teaching strategies and activities

The main emphasis in the teaching of each topic is to include a range of strategies and activities and to develop skills which will be useful for beginning teachers in their own classrooms. The strategies and activities described in this unit are suggestions only. It is important that students are actively involved in ‘making’ music rather than just reading about strategies and activities.

Alternate strategies include

- Listening, Interpreting and imitation (ear training)
- Writing, composing and/or analysing songs
- Exploring and recording sounds and music
- Performance (eg whole class, cultural show)
- Peer assessment and/or teaching
- Integrating music with stories, dance or drama
• Research/investigate eg musicians, instruments
• Collecting and making music resources
• Singing – rounds, traditional chants, choir, traditional songs, religious songs
• Playing – simple percussion, guitar, keyboard, traditional instruments
• Creating musical symbols/notation

Assessment

Assessment is the process of identifying, gathering and interpreting information about student learning. The main purpose of assessment is to improve student learning and the quality of the learning programs. A variety of assessment strategies should be used and students should be given opportunities, in varying contexts, to demonstrate in an authentic manner what they know, understand and can do.

A single task can often measure achievement in relation to several objectives. Consider the nature and structure of the task so that:

• The requirements of the task are as clear as possible
• Questions or activities are chosen that are relevant to the objectives and allow students to demonstrate appropriate outcomes
• Any sources or stimulus material used are clear and appropriate to the task
• The likely range of student responses are anticipated
• There is a balanced selection of skills and knowledge objectives being assessed
• Marks or grades reflect the relative importance of each part of the task
• Instructions are unambiguous
• The language level is appropriate
• Items are not too difficult or too easy
• It does not contain bias
• The marking scheme is applied consistently

The assessment procedures and suggestions discussed in Section 3, Topic 12, should be applied when assessing pre-service teachers.

Multigrade teaching

Lower primary - Arts and Crafts is an excellent subject to use in a multigrade classroom as it is not difficult to cater for the different skill levels in a multigrade class. It is a good idea to use the same theme or topic for the whole class for each Arts and Crafts lesson, then to select suitable skills or techniques for the different abilities of the children.

A key principle in multigrade teaching is developing a sense of responsibility in the older children to help the younger children in the class. Sometimes is may be a group responsibility, or sometimes it may be an older child helping his or her younger partner. In this way the teacher has many helpers, and the younger children feel that they have 'big brothers and sisters' who want to help them.
Another key principle is the development of routines and responsibilities in caring for school materials, in giving out materials at the start of a lesson, and in cleaning up after a lesson. It is much easier to do this in a multigrade class. Teachers need to be well organised before they start activities.

Another alternative, that some schools use, is to have the whole school take their arts and crafts lessons at the same time. This allows children to rotate through different activities with different teachers who can share the skills that they have in the arts and crafts. It is also more culturally appropriate for learning traditional dances or preparing for dramas or special events. Good multigrade teachers will develop creativity, expression and cultural pride in their pupils through combined whole class or whole school arts and crafts projects.

Access, participation and equity

In order to provide for access, participation and equity within the curriculum we need to identify those areas which exclude many females and some males. Students not only require access to learning opportunities but need to be actively involved in them, and this is more likely to be achieved when the subject matter is relevant, interesting and includes the experiences of women and girls and those with special needs. To provide for access, participation and equity, the curriculum needs to contain:

- Content which has women's and girls' experiences and achievements centrally placed as opposed to being omitted or undervalued
- Contexts that value girls, including the classroom management of harassment and the equitable use of time, money, personnel and all resources
- Cooperative and collaborative teaching and learning styles which consider the need for both single-sex and mixed-sex groupings in the classroom
- Inclusive language
- A supportive learning environment for all students including those with special needs
- Acknowledgement of both the diversity and similarity of female and male experiences
- A broad range of assessment and evaluation methods, eg use of developmental profiles, annotated student work folders, self-assessment, group feedback, oral presentations

In order to model primary curriculum requirements learning should be student-centred with an emphasis on skills development in small groups. Male and female students should share activities equally. Activities should allow male and female students to participate and achieve without constraints or prejudice. Students with special needs should be able to participate in all lessons with the lecturer considering their needs. All students should be encouraged to participate and perform to the best of their abilities.
Resources

Burrabooks: *Evaluating the Arts Outcomes* – Blackline Masters
Curriculum Corporation (1994): *A statement on the arts for Australian schools*
Dept of Education QLD (1990): *P-10 Arts Education Framework*
Dept of Education QLD (1996): *Music Syllabus and Guidelines Years 1-7*

NDOE Resources

*Arts and Crafts*: Grades 3-5 Lower Primary Syllabus (1999)
*Arts*: Grades 6-8 Upper Primary Syllabus (2000)
*Expressive Arts – Ideas Resource Book* (ENB)
*Expressive Arts – Musical Instruments*: Grade 7 Resource Book (1996)
*Expressive Arts – Music*: Grade 12 Theory and songs with guitar (1993)
*Expressive Arts – Music*: Grade 12 Traditional music studies (1992)
*Expressive Arts – Song Book*: Guitar (1987)
*Expressive Arts: Syllabus for Community Schools* (1994)
*Expressive Arts – Workbook 1* (J.Austin)
*Ol sing sing bilong ples* (Webb and Niles, 1988)
*Programming Expressive Arts* (Central Province, 1988)
*Teaching Expressive Arts*: Book 1 (1994)
Section 1: Music in the Curriculum

There is a range of approaches to Expressive Arts in the Primary Teachers Colleges. In colleges where Expressive Arts has been allocated 6 credit points, Music will be a complete 2CP unit, comprising three sections

* Music in the Curriculum
* Understanding Music
* Teaching Music

In other colleges, music will be a module within the Expressive Arts unit. Decisions will have to be made about time allocation and content selection. It is recommended that pre-service teachers be exposed to content and activities from each section.

The sections are ‘stand alone’. They can be taught in any order. Section 2 will need the greatest time allocation because it involves the teaching and learning of essential skills and concepts in Music.

This section provides a brief introduction to the rationale underpinning any Music program in primary schools. It introduces pre-service teachers to the main music experiences which make up a music curriculum.

In line with education reform, pre-service teachers need also to begin to recognise the importance of both vernacular and English language development in the Arts.

It is essential that pre-service students have access to the following NDOE reform documents

* The Primary Curriculum in PNG
* Arts and Crafts – Lower Primary Syllabus
* Arts – Upper Primary Syllabus
* Programming Guide for Lower Primary
Introduction

Discuss with students their understanding of music – what they know about it, how it makes them feel, their experiences of music at school.

Music is essentially an aural art form. Our contact with it is mainly through hearing, but musical performance can involve bodily movement and the senses of touch and sight. Music is an art form that evolves continually. It reflects the experiences of the composer, performer and listener, as well as the social and cultural environment in which it was created. Music has the capacity to evoke strong responses. Whether we experience music through performing, composing or listening, music excites and moves us in many different ways and for many reasons.

Music can be used simply for relaxation and entertainment. It can be part of other arts forms (art, dance, theatre, film), give a sense of achievement through mastery of skills, and provide a satisfying group identity through membership of a performing vocal or instrumental group.

All students derive fulfilment and enjoyment from involvement in music. It is part of life for young people in our society. Music in education should reflect the ways music is used in society, with students learning by involvement in creating, experimenting, recreating, discussing, researching, listening to, analysing, and appraising music.

Students enjoy sharing a musical experience with others, for others, or for personal pleasure. These may be formal or informal activities, and can involve playing a musical instrument, singing, and using computers, synthesisers or other electronic equipment.
Module 1.3 Music

Lecturer Support Material

Topic 1: Music skills

Singing

- Singing well is an achievable goal for almost all students.
- Learning to sing requires regular and frequent practice.
- Learning to read and write music will reinforce singing skills.
- An effective way of helping the average student to sing in tune is to ensure that in the early stages songs are pitched within a limited and comfortable singing range.
- The vocal range should gradually be expanded with age, experience and confidence.

Expression, pleasing tone quality, correct articulation of words and clarity of diction should be cultivated and reinforced.
Playing

- Playing an instrument requires considerable physical and technical skill
- Playing also calls for expression, feeling and interpretation, and these aspects must never be ignored or sacrificed in the pursuit of technical facility
- One way in which the young student can be introduced to playing is through body percussion - the use of different parts of the body to accompany songs
- Correct instrumental technique should be taught from the outset
- The ability to read written music is not a prerequisite for playing any instrument and can be an obstacle for a student in the early stages, inhibiting fluency, correct technique, inner hearing and music memory.
- When the student is ready, the introduction of the music staff will offer a very wide range of possibilities

Inventing (Composing)

- The ability to create is present in every student in varying degrees
- By giving students opportunities to explore and organise sounds in their own way, often within set guidelines, they learn to develop and express their ideas and feelings through music
- Aural, vocal, instrumental and sometimes notational skills are put to use
- Only very basic skills or understandings are needed to begin

Listening

- Every time students sing, play, or invent, they need to listen critically to the music they are making
- Students need the opportunity to develop basic listening skills before being taught traditional music notation
- Students should develop the ability to remember, recognise patterns, organise and conceptualise
- Students should develop the ability to hear the music they see and follow a musical score

Movement

- Offers enjoyment
- Is a means of aesthetic expression
- Physical coordination and musical development combine in preparation for music performance skills
- Music provides opportunities for dance
- Music provides opportunities to express a physical response to music
This activity could be done by listening to a radio or have students bring tapes to class and play a few different selections.

**Activity 1**

- Make a list of the different music you have access to. Listen to several minutes of each type and note how each affects you e.g. feelings, images, memories.
- Take note of the movements you make as you listen to music.

**Topic 2: Student development in music**

Discuss with students their earliest memories of music and what they liked as they went through primary and high school.

*Early years*

A child learns to speak by interacting with others. The process by which a child learns music is similar. The musical repertoire of a child on entering school might include songs and singing games learned either at home or socially, as well as music heard in the community, on radio, television or film. Students of this age learn through play and exploration. They can develop the ability to sing in tune and to read and write simple music during this period. Songs are an ideal way of learning music. Singing games, for example, involve the student playfully, physically, intellectually and musically.

*Later years*

Because of their increasing level of cognitive development, most older students should be able to read musical notation and understand key signatures, time signatures, grouping of notes and stem placement as a natural part of their learning activities. The development of psychomotor skills is important in learning to play musical instruments. Students also enjoy and respond to many kinds of music beyond their own performance ability. Efforts should be made to maintain and nurture this attitude throughout a student's schooling. Attractive features in music for this period could
include catchy rhythm, brisk tempo, a beautiful melody, interesting timbres or unexpected accents. Students have a natural impulse to move, and music educators stress the importance of experiencing and feeling music through movement, particularly in the early stages of musical development.

Students should be encouraged to respond to music spontaneously and in an uninhibited manner. Not only does this enable students to get used to feeling the music, it leads to confident musical performance.

Musical/Rhythmic Intelligence
We use our musical/rhythmic intelligence to calm ourselves, to maintain a steady rhythm when moving. Musical intelligence is involved when you hear a tune on the radio and find yourself humming it all day. This intelligence is active when we use tones and rhythmic patterns (instrumental, environmental and human) to communicate how we are feeling, what we believe, or to express the depth of religious devotion or national loyalty.

**Topic 3: Music in the PNG curriculum**

It is important to spend time helping students familiarise themselves with primary syllabus document.

Music is one of the five strands in the Lower Primary *Arts and Craft* syllabus and one of the three strands in the Upper primary *Arts* syllabus. Students learn about exploring sound, listening, singing, making music, movement, accent, rhythm, musical styles and sound production. In traditional Papua New Guinean society drama, dance, music, art and craft are integrated: they are combined or overlap, rather than being separate. They are also an important part of the social and spiritual life of the community.

Activity 2

- **Read the upper and lower primary syllabuses and study the objectives for music.**
- **Select a suggested activity from each of the grade levels and do the activity yourself or with your group**

Teaching units should be integrated and stories, music, songs and art should be chosen to relate to the children’s world. Papua New Guinean examples should be substituted where examples in books from other countries do not relate to student’s backgrounds eg nursery rhymes.
By the end of Grade 8 students should be able to: -

- Describe how instruments produce sound;
- Hear the sound difference of the instruments i.e. those which are struck, shaken, scraped, stamped, plucked or rubbed
- Create and perform various rhythmic patterns (ostinati) on a variety of Papua New Guinea traditional musical instruments and other sound-making objects (both separately and as accompaniments to songs);
- Create and perform other short rhythmical compositions, developed through rhythm imitation and improvisation;
- Identify, read and perform several different distinctive rhythm patterns and in this way associate distinctive rhythm patterns with specific musical cultures;
- Notate rhythm patterns either by using simple graphic notation (developed by students themselves to suit their needs) or by using elementary Western notation.

**Topic 4: Language and music**

> Music has a very specialised vocabulary and many words will not be available in vernacular languages. Teachers must plan how to gradually introduce music terminology to the grades, especially during the bridging years.

Vernacular maintenance is easy to achieve in music and arts lessons. Vernacular can be used for instructions, discussions, reports, creative writing, plays and songs. Music provides an ideal opportunity for oral and aural use of the vernacular.

Besides the specific words and patterns of language used in songs, discussions, lyrics and the specialist vocabulary which is used to describe music elements and instruments, music has a separate language of its own – the language of notation.

**Examining vocabulary and terminology**

To help students to clarify meanings lecturers have to specifically introduce specialist words and terms which are essential to the topic.

- *Specialised vocabulary*: tempo, tonality, ensemble, timbre, acoustic
- *Context-specific vocabulary*: space, score, pitch, phrase
- *Vocabulary related to structures and elements in aural and performance texts*: setting, mood, climax
- *Vocabulary which illustrates the impact of creative works*: transforms, evokes, heightens
- *Vocabulary which identifies performance/artistic elements*: rhythm, pace, tone, composition, energy
The examination of vocabulary and terminology can be done through a range of activities which help build concepts, define meanings and promote ease and familiarity with the language. Such activities include

- Concept mapping
- Researching meanings
- Making topic dictionaries or glossaries
- Matching words and meanings
- Making explanatory posters to display
- Identifying unfamiliar words and phrases and reconstructing meaning in pairs or group discussion

Music educators need to be aware of the significance of a student's language development. For instance, high, low, up and down have particular meanings in music and therefore need careful use to ensure understanding. Teachers should also be careful to use musical terms accurately and to accompany musical concepts with the correct musical vocabulary.

Students need to understand these terms in relation to their use in music. They also need to know the equivalent terms (if possible) in the vernacular ie how are instructions about producing, making and practising music given in the vernacular? What words are used to explain the differences between sounds and instruments? What instructions are used to teach people how to sing, to raise or lower their voice, to harmonise?

Activity 3

- The words in the vocabulary list following all have a special meaning in music. Use the information in this module and other appropriate reference books and people to make your own music dictionary.
- Draw pictures to go with some of your definitions.
- Translate as many words as possible into Tok Pisin or your tok ples
## Music vocabulary

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Section 2: Understanding Music

This section focuses on music concepts and includes practical activities to introduce students to concepts. Each of these needs to be demonstrated with practical examples such as playing tapes of recorded music or using musical instruments. It is impossible to turn students into musicians in one semester or less. The aim is to provide them with enough background so they may confidently teach the primary syllabus.

Section 2 also includes Papua New Guinea music. Music is a vital part of PNG culture. Pre-service teachers are encouraged to become familiar with a range of music, not just that of their own culture.

NDOE supplies many publications which can be consulted for demonstration and practical activities.

Topic 5: Music concepts

Duration
Dynamics
Pitch
Tone Colour
Structure
Elements of music
One of the aims of music education is to help students understand what it is that contributes to
the overall effect of a piece of music. When we first hear music we usually perceive it as a
whole. As the music becomes more familiar, we become aware that it is made up of many
interacting elements.

Pitch
Pitch in music is the sensation of highness or lowness of sound determined by the frequency of
sound waves. A musical note is a sound of definite pitch.

Duration
Each musical sound or silence takes up a certain amount of time. Combinations of these
produce the interacting elements of music:

Melody
- A melody or tune is a succession of musical pitches.
- Melodies get higher (ascending) or lower (descending) or stay at the same pitch.
- Pitches in a melody can be repeated, or can move by steps or leaps.
- The same melody can be recognised and performed at different pitch levels.
- The range of a melody can be wide or narrow, according to the pitch difference
  between the highest and lowest notes in the melody.
- A melody cannot be separated from its rhythm.

Rhythm
- The steady underlying pulse in music is known as the beat.
- Beats usually fall into groups of two or three combinations of these - metre.
- The metre becomes apparent by listening for the beats that are stressed - accent.
- The rhythmic pattern in music is the pattern that occurs by combining sounds and
  silences of varying lengths.

When we listen to a piece of music or a song, we feel a rhythm – a regular pulse or throb like
the tick of a clock. This beat or rhythm is what makes us tap our feet or nod our heads in time
to the music. Rhythms can be written down and to do this there are signs and symbols used all
around the world.

Not all the sounds of music are regular, even though the pulse beat might be regular. Some
sounds (notes) are longer than others. The arrangement of sounds (notes) into different lengths
and patterns gives us the rhythmic variations found in music. In written music, the length of a
note or sound is shown by its shape.
Structure

- Music is made up of patterns.
- Patterns in music are sounds and silences of varying lengths heard in succession.
- Every pattern has rhythm.
- Melodic patterns are also known as tonal patterns (tone meaning a sound of definite pitch and duration).
- Patterns are musical ideas or building blocks which can be repeated, varied or contrasted.
- A noticeable pattern that recurs during a piece of music is known as a motif
- Patterns fall naturally into groups of notes called phrases.
- Repetition of a pattern or phrase at a higher or lower pitch is known as a sequence.
- When a piece of music is analysed to discover how its phrases or sections are repeated, varied or contrasted, the form of the piece is revealed.

Tonality

- The tonality of a melody arises from the pitch relationships within it.
- Melodies tend to centre around a particular note called, in different contexts, home note, tonal centre, final, keynote or tonic.
- Tonalities can be recognised as being major, minor or modal.
- Melodies that do not centre around a particular pitch are said to be atonal.

Counterpoint

- Counterpoint occurs when two or more melodies are interwoven.
- Simple forms of counterpoint are rounds, canons and partner songs.
- Counterpoint can be described as melodic or horizontal harmony.

Harmony

- Harmony in music can be melodic (horizontal) or chordal (vertical).
- A chord may be defined as a combination of three or more sounds.
- The smallest element of harmonic progression or movement consists of two different chords. Melody and harmony do not function independently. A melody implies a number of possible harmonies, each of which will influence the melody’s character.
Activity 4

- Experiment expressing your feelings (eg fear, anger, contentment) through vocal sounds only (no words).
- Produce different volumes, pitches, tones and noises to communicate your meaning.
- Listen to the natural rhythmic patterns of the environment eg traffic, wind blowing, rain on the coconut palms, and so on. See what rhythms and beats you can identify.
- Read a story and practise 'illustrating' it with various sound effects, music, beats, tones etc.

Understanding performance elements

Before a piece of music is performed, decisions have to be made as to how it should be performed. These decisions have a direct influence on the performance's expressive quality and can be explained in terms of music's performance elements:

- **Dynamics**
  - Music can get softer or louder.
  - Dynamics can change suddenly or gradually.
  - Dynamics are indicated on a musical score by symbols or words.
  - Many factors affect dynamics, e.g. number of performers, style of music, type of instrument, how the sound is produced.

- **Tempo**
  - The pace of the beat determines tempo.
  - In notated music, the tempo is usually indicated.

- **Timbre**
  - Timbre is the distinctive colour that distinguishes each sound.
  - Timbre is also referred to as tone colour.
  - Each instrument (e.g. voice, wind, string, electronic, percussion) has its own characteristic timbre.
The material (e.g. wood, metal, skin) from which a sound is generated contributes to the timbre.

Different timbres can be generated from the same source (e.g. strings - bowed, plucked; tambourine - shaken, struck).

Musical sounds can be produced, manipulated and modified electronically.

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### Teaching Music Concepts Using Songs

#### Duration:
- **Clap** the beat as you learn the song;
- Add **body percussion** to accompany the song as you sing it;
- Play the **rhythm** of the song on instruments;
- Experiment with singing the song at **different speeds** - discuss which speed sounds the best;
- Add a **spoken ostinati** (repeated phrase) throughout the song;
- Add a **body percussion sequence** to accompany the song
- Use a loud instrument to play on the **accented beats** (i.e. the first beat of every bar).

#### Dynamics:
- Use **symbol flashcards** to show when to sing loudly and softly;
- **Conduct** the class using hand movements to show when they are to sing softly or loudly;
- Use a **puppet** to indicate this, i.e. when the puppet faces the class, they sing loudly, when the puppet hides its face, they sing softly;
- Sing the **chorus louder** than the verse;
- Accompany the song with **soft Instruments for one verse and loud instruments for another verse** - discuss which sounded better;
- Add appropriate dynamics in relation to the **events or character** of the song.

#### Pitch:
- **Show the highs and lows** of the melody of the song with your hands in the air;
- **Draw a picture of the highs and lows** of the song on the blackboard or on paper;
- Add **tuned percussion** to play the beat of the song, using the note indicated by the guitar chord above the music to tell you when to play the chime bar, and when to change;
- When appropriate, sing the song as a **round** (check first if this will work).

#### Tone Colour:
- Use different instruments to represent different **characters or events** in the song;
- Use instruments to create appropriate **sound effects** to accompany the song;
- Accompany the **verse** with one type of instrument and the **chorus** with another category of instrument;
- Create a **graphic score** based on the song and play it with a variety of instruments;
- Experiment with **speaking** parts of the song in contrast to **singing** the other parts.

#### Structure:
- Use one set of instruments when the **verses** are sung, and another set when the **chorus** is sung, to show the structure of the song.
- Use instruments to show the **same and different phrases** of the song;
- Play a **rhythmic introduction** to the song; repeat this as an ending for the song.
Style in music

Style in music is a synthesis of the interaction and structuring of the musical elements (inner circle) and historical, cultural and social contexts (outer circle).

Most people can recognise musical styles such as pop, jazz, folk and classical. However there is a great diversity of musical styles resulting from the interaction of historical, cultural and social factors and the elements of music. Many different styles of music have evolved in the twentieth century.

ℹ️ Spend some time listening to different styles of music or watching videos of performances. Have students identify the characteristics of the styles they hear.

🔥 Activity 5

- Listen to as many different styles of music as possible
- Describe the main characteristics of each of the styles as you listen eg tempo, beat, rhythm
- Name some artists who represent each of the styles
FOLK MUSIC

In the 19th century, America's southern black population, including transport workers on the railways and riverboats, as well as cotton workers, sang and listened to folksongs at work, or at the end of the day. They created a new kind of folk song in which they mixed the complex overlapping rhythms and free melodies of West African music with the harmonies of Western music. This combination formed the foundation for music that would dominate popular tastes during the 20th century.

BLUES

The blues express the troubles and emotions of the performer in a simple but strict form. The performer sets three lines of poetry to 12 bars of music. The blues use a basic, set pattern of harmonies (chords), over which the performer invents variations.

JAZZ

Jazz emerged in the early 1900s in New Orleans, USA, as a mixture of blues, religious gospel singing, and European influences. Driven by the urgent rhythms of West African music and using the melodic style of the Blues, Jazz musicians improvise - they recreate the melody of a piece each time it is performed. This allows each player to express their emotions through their special version of the music.

BIG BANDS AND BE-BOP

In the 1930s and early 1940s, swing, a form of jazz, was played by "big bands," under great bandleaders such as Duke Ellington (1899-1974). Later, a new style emerged, called be-bop. It was pioneered by trumpeter Dizzy Gillespie (born 1917) and saxophonist Charlie Parker (1920-55). Be-bop led to more complex schemes of harmony.

COUNTRY AND WESTERN

Country and Western music takes its inspiration from the country life of the American West. Its performers, often dressed as cowboys of the old West, sing with the accent of the southern USA and are accompanied by instruments such as the banjo, fiddle, and guitar.

ROCK AND ROLL

Rock and roll began in the 1950s as a mix of rhythm-and-blues and country music and was played loudly on newly invented electric guitars. Although this style arose in black communities, white singer and guitarist Elvis Presley (1935-77) greatly increased its popularity.

ROCK

In the 1960s, rock and roll was abbreviated to 'rock' music. Rock music has a heavy, driving rhythm, with eight quavers to the bar and accents on the second and fourth beats. Early rock bands included The Beatles, The Rolling Stones, Pink Floyd, The Who, and The Jimi Hendrix Experience.

REGGAE

West Indian reggae music was spread abroad by West Indian communities overseas. It is closely associated with the Rastafarian religion. Its most famous artist was Bob Marley (1945-81), whose music calls for an end to racism and political repression.
DISCO
In the 1970s, new music centred around the disco movement. It was promoted by films such as *Saturday Night Fever* and by a revival of interest in 1950s music by black artists such as James Brown (born 1933). Disco artists include The Bee Gees and Donna Summer.

PUNK
Punk music exploded on to the scene at the close of the 1970s, led by the British groups The Sex Pistols and The Clash. It had a savage character, and appealed to young people whose dress, language, and behaviour were designed to outrage traditional tastes.

1980S POP MUSIC
Pop music in the 1980s became lighter and more concerned with dance rhythms. Major pop artists and groups included Michael Jackson,

The Pet Shop Boys, Madonna, and Duran Duran. Pop videos, in which the music was set to a piece of film, made it possible for a performer to be seen on television by millions at the same time as the release of their record.

1990S POPULAR MUSIC
A specialized form of dance music, called house music, emerged in the 1980s, based on very rapid rhythms anti electronic sounds. The technology for making and mixing these new sounds is now widely available to musicians and their music has since branched into related styles of acid house, techno, trance, ambient, and jungle music.


**Topic 6: Notation**

It is not necessary to spend much time on Western notation. To cover the music syllabus pre-service teachers would be better devising their own graphic notation for simple tunes. This skill can then be passed on to primary students.

Music can be written in a number of different ways and different systems of writing music suit different types of music. Most music however is written in **western notation**.

![Sections of a music score](image)

The first section of music (1) shows the melody, or tune. With every note of the melody, other notes can be played to give a harmony. The second section (2) shows the harmony to the first note of the melody. The third section (3) of music shows counterpoint. Here, three more melodies are shown underneath the tune. Each of these melodies can be played on its own. Notice that the first note of each of the melodies is the same as that in the second section. The fourth section (4) shows the rhythm of the tune. It is written on only one line of music instead of a staff (group of five notes).
Examples of notation

**Graphic notation** is a method of writing down musical concepts, and uses symbols such as dots and strokes. For example, the symbols below might be drawn to represent two sounds, the first one louder than the second.

![Symbols](image)

Visual notation uses objects to represent the concepts. Graphic notation can be used as a means of notation in its own right, or as an introduction to western (conventional) notation. Many listening and movement activities involving rhythmic patterns should precede the introduction of western (conventional) notation.

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**Activity 6**

- **Design a series of symbols which could be used in a primary classroom to introduce notation, for example**

  ![Symbols](image)

  - (soft),  ![Symbols](image)  (loud)

- **You could use symbols for high, low, fast, slow, short, long, up, down**

- **Use body percussion or instruments to play sounds to match the symbols, for example**

  ![Symbols](image)

- **Listen to a piece of music and use your symbols to map the first few lines of the music.**

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**Topic 7: Musical instruments**

It is probable that people first made music by singing. Then they cleverly used natural materials to make sounds. These were the first musical instruments. Some of these sound-making objects are not always considered to be musical instruments because the sounds they make
are not considered to be music by their users. For example, when the garamut is used to send messages, it is a sound-making object, and when it is played to accompany dancing, it is a musical instrument.

Papua New Guineans have taken raw materials found in the bush and shaped them by cutting, burning, scraping or splitting to create instruments. Musicians all over the world are extremely interested in the unique sounds produced on non-Western musical instruments. They are combining these instruments with their own to produce new music. Western musical instruments are becoming increasingly more expensive as they depend on advanced technology to produce sound.

How Instruments Produce Sound

Musical instruments and other sound-making objects are put into groups according to how they produce sound. The sound produced by musical instruments and other sound-making objects is caused by air vibrating between the object and the listener's ear. The way different musical instruments are played determines how the air vibrates. The most common ways of making sounds are:

- By **blowing** in a number of different ways (e.g. flutes, trumpets)
- By **striking** a stretched skin (called a membrane) (e.g. kundu)
- By making a stretched string **vibrate** (e.g. guitar)
- By making a naturally rich sounding object such as wood, bamboo or shell vibrate by **striking, shaking, stamping, scraping, plucking or rubbing** it (e.g. garamut, rattles, tidir, sede)

Vibrating air can produce many different sounds. Different sounds can be produced by:

- Blowing harder. The increased pressure raises the pitch of the sound one octave. Also, the volume can be changed in this way.
- Having one or more holes in the tube which can be covered to change the pitch.
- Changing the length of the tube i.e. if a tube is twice as long it will be an octave lower.
- Changing the shape of the tube
- Changing the material the tube is made from eg bamboo, shell, metal, plastic, wood, etc.
- Closing the tube at either of the ends.
Activity 7

- Select a piece of bamboo, rubber hose or plastic pipe and experiment with sounds using the techniques described above.
- Cut different lengths of soft plastic tube and swing them around to produce different sounds.
- Collect a number of identical bottles and fill them to different heights. What happens when they are tapped?

It is important that pre-service teachers are familiar with many instruments, especially those which can be constructed from local materials. Too many teachers feel they need fancy equipment to teach music. It is far better that every student has a bamboo flute than just one guitar for the whole class to share.

Instrument categorization

There are thousands of different musical instruments in the world. In Papua New Guinea there is a greater diversity of instruments than anywhere else in the Pacific. Instruments include struck sticks, stamping tubes, slit drums, rattles, jaws harps, musical bows, bull roarers, flutes, panpipes, trumpets, etc.

To be able to study and compare these instruments it is necessary to categorise them. The Chinese were the first to organize musical instruments into eight categories. However, the four categories, now almost universally accepted by specialists come from India.
### Category

<table>
<thead>
<tr>
<th>Aerophones - instruments which use air to make sounds. They only sound when a column of air is made to vibrate in or around them</th>
<th>Modern</th>
<th>Traditional PNG</th>
</tr>
</thead>
<tbody>
<tr>
<td>flutes, clarinets, recorders, oboes, trumpets, trombones, bugles, etc.</td>
<td>Flutes, bullroarers, conch shells, wooden trumpets and bamboo tubes which make music when the wind blows through slits or holes cut into the bamboo.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Idiophones - instruments which make a sound by two hard surfaces hitting against each other. They are all self-sounding. This means that the body of the instrument itself vibrates when it is stamped, struck, shaken, scraped or plucked.</th>
<th>Modern</th>
<th>Traditional PNG</th>
</tr>
</thead>
<tbody>
<tr>
<td>cymbals and the wood blocks on a drum kit</td>
<td>rattles, shakers, bamboo and wooden garamuts, stamping tubes, scrapers, etc.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Membranophones - instruments which make a sound by hitting against a skin. They are all membrane-sounding instruments, consisting of a membrane or skin, stretched over the open end of a frame or resonator.</th>
<th>Modern</th>
<th>Traditional PNG</th>
</tr>
</thead>
<tbody>
<tr>
<td>drums used in pop bands and in orchestras. i.e. snare drums, bass drum, side drum, kettle drum, timpani drums, etc</td>
<td>Kundus - some are so small they can only be played with one or two fingers (Trobriands) while others are so big that the skin of a wallaby is used and two men hit it with sticks. (western Province). Kundus come in all shapes and sizes.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chordophones - instruments which make a sound by plucking a string. They are all string-sounding. They consist of strings and sound box or resonator. The sound is made by the vibration of the strings which are attached to a resonator to make them louder.</th>
<th>Modern</th>
<th>Traditional PNG</th>
</tr>
</thead>
<tbody>
<tr>
<td>guitars, violins, mandolins, ukuleles, banjos, cellos, double bass, violas, etc.</td>
<td>bows (with one or two tight strings), bamboo 'guitars' where a stretched 'string' of bamboo is raised from a bamboo tube. There are not many chordophones amongst PNG instruments. The few include the bamboo tube zither, sago palm branch zither, and mouth bows</td>
<td></td>
</tr>
</tbody>
</table>
Instruments on the following pages can be reproduced by students as wall charts. It is recommended that a collection of traditional instruments be built up to enable students to experience a range of methods of producing sounds and rhythms.
**Activity 8**

1. Select a traditional instrument from each category. Discuss how they are made and played.

2. Collect or make examples of traditional instruments. Try playing the instruments.
3. Each traditional musical 'instrument has a different cultural significance. We can find out about the cultural significance of an instrument by asking:

- who can play the instrument;
- when it can be played;
- who can see it;
- the stories about the origin and use of the instrument;
- whether it is used for magic;
- what decoration is used on the instrument;
- what the community believes the sounds produced are.

Select two traditional instruments and find out their cultural significance

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**Topic 8: Papua New Guinean music**

All music students need to appreciate the diversity of music in traditional and contemporary settings.

Singing

PNG has many different traditional singing styles. Each style is different because it uses

- Different scales (pattern of pitches)
- Different rhythms (pattern of beats)
- Different tones (ways of making sounds) e.g. through nose, etc
- Different harmonies (ways of singing different pitches together)

Traditionally, songs were transmitted from one generation to another orally. There were no written texts or music notation to follow. This is still the best way to learn traditional songs accurately so teachers are encouraged to invite village musicians to teach songs to their students where possible. Songs can also be learned with the assistance of a sound recording of village musicians. While some songs may be performed publicly, the performance of some of the songs of particular cultural groups may be restricted to particular members within the society.

The diversity of vocal quality, both within provinces and from province to province, is one of the richest indications of the wide range of expression found in Papua New Guinea song. It is very important that teachers encourage pupils to use their own culture's music patterns and to sing in their own traditional singing style i.e. singing very high, (falsetto) through their noses, following a leader, etc.
Types of songs:
In every PNG society there are many traditional songs. There are:

- Lullabies (songs that mother’s sing to babies)
- Village game songs
- Work songs (for cutting sago, paddling, hunting, gardening, etc.)
- History songs (that tell what happened in the past)
- Love songs, songs for singsings, dances
- Welcome songs, farewell songs
- Songs for special ceremonies e.g. initiation, marriage, funerals, etc.
- Magic songs
- Songs about animals, plants, trees, birds, mountains, rivers, etc.
- Songs about legends, famous leaders, special visitors
- Songs about funny events, sad events
- Songs with double meanings or where the meaning has been forgotten
- Chants (these are spoken rather than sung)

Other types of songs can be taught. These should be taught in a language the pupils understand. They are:

- National songs (like the flag song and the national anthem).
- Prayer songs (for use at the start and end of the day).
- Church songs: about caring for other people and god, and for special occasions such as Christmas and Easter.
- Songs from other lands: to help the pupils to understand other people’s customs and cultures, and make them feel part of the international family of nations.
- Songs for learning English such as action and naming songs
- Rounds: where different groups start singing at different times causing harmony.
- Harmony songs: where different groups sing different melodies at the same time. Traditionally many societies had the men and women singing different parts at the same time.

Activity 9

- **Build up a collection of PNG songs to use for different grades. Some songs should be in the vernacular and others translated to English.**
- **Collect action and naming songs which will help children learn English.**
PNG music industry

Music has many uses. Students are encouraged to research how music is produced commercially and how music-making can lead to a career.

PNG has a thriving independent music scene and a prolific output from the two major recording studios, Pacific Gold Studios and Chin H Meen. Cassettes are cheap and sell well to a population that loves a good tune and a ghetto-blaster. Music shows on EmTV play lots of local video clips.

Missionaries brought hymns and songs and now there's a very strong gospel music tradition in PNG. This manifests in both *a cappella* groups and popular contemporary rock/soul sound. However, the most popular music is the stringband. Stringband music is played by four or five guitarists and a ukulele player and based loosely around a 12-bar blues structure. The stringband sound has a real swing to it in a lazy South Pacific kind of way, but it varies widely from the bright and happy Tolai (East New Britain Province) sound to the more dirge-like and sombre Manus stringband music. Virtually every PNG village has a stringband, whether for performances at festivals and sing-sings or just people getting together to jam. PNG rock musicians think stringband music is a bit unsophisticated. They like good hard rock, maybe with a reggae feel.

Prominent among early achievements was that of PNG's internationally-renowned rock group Sanguma, which toured the world and received "rave" reviews in the international scene. The country has seen local musicians follow suit like George Telek Mamua, Buruka Tau, Patti Doi and Ben Hakalitz who have scored plusses while doing overseas stints as guests and contract musicians.

**Telek**

George Telek is PNG's most successful musician. A Tolai from near Kokopo, Telek says he chewed a magic buai (betel nut) when he was a boy which gave him his wonderful and unusual voice. Most of PNG's successful musical artists are graduates of universities and music courses, but Telek has a very grassroots background and little formal education. He grew up near Rabaul when the PNG music industry was in its infancy. From the late 1970s he taught himself guitar while working in various rock and roll bands, and he kept his roots in stringband music by singing with the Moab Stringband and the Jolly Rogers Stringband. Through the 1980s and early 1990s, Telek sold lots of cassettes as a solo artist and as a frontman for bands like Painim Wok, Kagan Devils and the Junior Unbelievers. He worked in Australia at world music festivals. In 1997 he released his first, self-titled album to an international market in Australia.
**Music to tune Lihir Project**

TWO "golden oldy" string bands are being revived for a part in a locally based gold mine’s public awareness program. The Longerlasting string band of Pangeifua village on the west coast of New Ireland and the Luhtian string band of Rasese village of east coast Namatanai, are being resurrected by Lihir Mining Company to help document the Lihir gold project’s role as a major partner in the development of the New Ireland Province. They will record a string band number and a choir performance, to be eventually known as the “Lihir theme song”. The song, after it is recorded, will be used exclusively to introduce a monthly awareness radio program produced by the LMC public relations office for broadcast on Radio New Ireland. Choir groups who will be recording the song on Lihir are also being encouraged to translate it from Pidgin into the Lihirian language.

*Post-Courier, 21 March 2000*

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**Wan Kantri is theme song for the silver jubilee**

POPULAR local unity song Wan Kantri, recorded and produced by the Barike band, has been selected as the theme song for PNG’s 25th Independence anniversary. The song was chosen by the National Events Council to be adopted as the theme song, portraying the anniversary theme of “Walking Together, Wokabaut Wantaim and Raka Hebou”. Band leader Glen Low said Barike, which owns the rights to the song, had proudly given the approval for the song to be used as the theme song. "We feel proud because as a band that has been around for the last 20 years, we feel that through the song we have contributed something to the country through what we do best," Low said.

The new-look band comprises George Telek Mamua as the lead singer and Karol Tulai on vocals, Low on bass and Donald Lessy, guitars and keyboards. National Events Council Chairman Peter Barter confirmed that the song had been chosen as the theme because it carried a unifying message and stirred a national spirit of unity when it was first released in 1992. Wan Kantri was co-written by Low, Lessy and Matalau Nakikus who were original members of the Barike band and former vocalist Kanai Pineri and was produced by Lessy. The song became immensely popular throughout the country and is often used in many national events and on radio to promote unity.

*Post-Courier, 10 July 2000*
Now, the beat of Kanage

Hundreds of Kanage fans, the popular Eda Ranu character, will soon be tapping away to the beats of his music. Alphonse Dirau, 30, from Mikarep village, Bogia, in the Madang province, who has secured a huge following with his Kanage character on TV, will release a solo music album, currently being recorded with Chin H Meen studios in Port Moresby. It is predicted the album will be a sellout because of Kanage's huge popularity. The album titled "You make it a what?" after his famous words on EM TV, contains a mixture of contemporary, rock, disco, reggae and sentimental music.

The National, 9 February, 2000
Section 3: Teaching Music

In most colleges Expressive Arts teaching methods have to be integrated into the unit. This section introduces pre-service teachers to ideas which will help them create an interesting, stimulating, productive and practical program for their classes.

For planning and programming practise, it is essential that pre-service teachers have access to the following NDOE reform documents:

- *The Primary Curriculum in PNG*
- *Arts and Crafts – Lower Primary Syllabus*
- *Arts – Upper Primary Syllabus*
- *Programming Guide for Lower Primary Teachers*

Trainees will also need to refer to syllabus documents for other primary school subjects.

**Topic 9: Planning a music lesson**

Discuss with students the need for a variety of activities in lessons, use of vernacular and integration with other subjects.

A well-planned music lesson should include aspects of the following:

- Musical activities that are appropriate for all students
- In-tune singing
- Movement
- Individual responses and performances
- Part work
- Memory training
- Attention to performance elements
- Inventing
- Rhythmic development
- Melodic development
- Directed listening experience
Often several of these may be contained in one carefully devised activity. Make sure that you take into account the following requirements:

**Interest**
All people seem to respond to music. To maintain this interest in a learning setting the selection of materials and mode of presentation require careful consideration. A teacher's genuine interest in the student and enthusiasm for music can be sensed by student.

**Needs**
Music is a means of expressing feelings and ideas. People express themselves musically by singing, playing or composing. Those not actually making music themselves can enjoy music by listening, or express themselves by moving (e.g. dancing, marching, aerobics, clapping, foot tapping).

Students have different preferred learning styles, such as visual, aural, kinaesthetic. The music program should provide for all these styles. Students have different rates of learning and will not complete an identical task at the same rate. There will also be different rates at which the same student completes various music tasks. For instance, a student with limited psychomotor skills could take considerable time to master a recorder piece but have highly developed aural skills that enable him/her to memorise quickly and accurately.

**Achievement**
All students are capable of musical achievement. Teachers need to observe students in many different types of musical activities to gauge the degree of that achievement. Sufficient time for regular and frequent practice is absolutely necessary for students to develop musically. Many musical skills require repetition over a period of time so that they eventually become automatic. Students benefit far more from short, frequent music experiences than infrequent, protracted ones. It is the teacher's challenge to make this repetition purposeful and interesting.
Using the Activity Areas with Songs

**Singing:**
- Vary the ways you teach the song - sing it loudly, softly, faster, slower, clap the beat, 
tap the rhythm, until children have learned the song confidently.
- Learn song line by line, phrase by phrase or as a whole song if it is short.
- Sing, or play, the song through, having children join in during the chorus.

**Listening:**
- Listen to a recording of the song;
- Compare different recordings of the same song and discuss the differences; e.g. 
instrumentation, words, style, etc;
- Listen to half the class sing the song, while the rest of the class adds appropriate 
actions and/or instruments;
- Make up a simple dance to the song and have some children singing, others playing 
instruments, and others dancing.
- Have half the class sing the song, and have the other half listen for clarity of words, 
expressions and overall entertaining performance.
Moving:
- Dramatise the events of the song;
- Add suitable body percussion actions to the beat of the song.
- Make up a simple movement sequence and repeat it throughout the song.
- Create a simple folk dance to the song.
- Add appropriate actions to represent the words of the song;
- Have some children moving to the song, others playing instruments and others singing.

Playing Instruments:
- Use instruments to play the beat of the song.
- Add some instruments to play the rhythm of the song;
- Use different instruments to represent different events and characters in the song;
- Use tuned instruments to accompany the song, playing them on the beat and changing them in relation to the guitar chords above the song;
- Use instruments to create a simple introduction to the song; repeat this as an ending;
- Add instruments for appropriate sound effects throughout the song.

Organising Sound:
- Create a graphic score based on the song;
- Add a simple accompaniment to the song using percussion instruments;
- Use instruments to represent the different characters and events in the song;
- Play and sing some parts of the song loudly and some parts softly;
- Add a spoken ostinato (repeated phrase) throughout the song.

Managing a music lesson
- The effective learning period for the age level being taught is increased by alternating activities which require concentration with activities which relax and refresh the students.
- Include activities which have a specific purpose, either to prepare, make conscious, reinforce or assess a musical skill or understanding.
- Encourage students to make judgments in a positive and supportive way about the accuracy of their own musical perceptions or performances, and that of their peers.
- Allow students scope to make decisions and take responsibility for their choices.
- Foster a mutual respect between the teacher and the class by taking delight in making music-together.

 Demonstrate examples of integration with students using topics from primary syllabus documents.
**Topic 10: Integration**

Singing is a very good way for teaching knowledge: i.e., for teaching:

- English: using action songs and naming songs
- Maths: using counting and number songs
- Community Life: using songs about the family, the community and songs from other cultures and countries
- Health and PE: using songs about being healthy, and traditional game songs
- Religious education: using songs about behaving properly, and songs about Bible stories

Music and song can be used in different subjects to assist memorisation, reinforce concepts, provide a stimulus, provide opportunities for experiment, develop language skills, improve motor skills and co-ordination, and to enthuse and motivate.

![List of activities]

This could be done as a whole class or group activity. Use it as an opportunity to practise notation, creative writing and singing.

**Activity 10**

- Select a theme suitable for a lower primary class.
- Select a song to go with the theme. The song may be traditional or contemporary, from PNG or elsewhere. (In your school you can approach community members for a suitable song and invite them to teach the song.) If there is no suitable local or other song, plan a
creative song-writing activity. Students could make up a song about the theme or topic, using another tune they know.

- Plan a music (rhythm) activity, using different instruments to make rhythm patterns that accompany the song, or using body percussion such as clapping hands, stamping feet, snapping fingers, clicking tongues

**Topic 11: Teaching singing**

Select two or three songs and have students demonstrate different ways the songs could be taught

**Selecting songs**

When choosing songs to teach your class, consider whether a song has:

- A comfortable range
- Suitable words
- Melodic appeal
- Emotional appeal
- Rhythmic appeal
- A single melody line

A good test of a song's appeal is whether you, the teacher, like it, can remember the words and can sing it without too much difficulty. Teachers should check the content of lyrics so that no stereotyping or discriminatory language is included.

Some songs in the repertoire should be simple and easy to learn, enabling students to feel a sense of achievement. Other songs should be chosen because they are more challenging, and through practice will extend the student’s vocal abilities.

Vary the character of the songs in the repertoire. Nursery songs, folk songs, national songs, songs of respected composers, art songs and popular songs of good quality should be included. Material selected should reflect the background of the students involved.

Teach many songs but give attention to perfecting a few for special performances, working on expression, dynamics, clear diction, simple instrumental accompaniments (if appropriate) and other voice parts (if appropriate). Create occasions for your students to perform. They could perform for the principal, staff, students, parents, elderly citizens, another school or the general community. Frequent performances will heighten the student's motivation to sing at their best, especially if they are recorded on audio or video.
It is very important that PNG children enjoy and are proud of singing songs from their own culture (in tok ples) and from other cultures in Papua New Guinea. Singing is a very enjoyable activity and it encourages pupils to co-operate and makes them feel that they belong to a community.

**Teaching the song**

Every song is a piece of art and should be appreciated as such. Therefore, even the shortest songs should be performed musically, i.e. with correct pitch, rhythm, diction and expression. The quality of the model provided will directly affect the student's final performance. If the teacher lacks confidence in singing, a melodic instrument may be used to assist with the teaching of a melody. Add interest to music lessons by varying the method you use to teach a song.

**Parts of a singing lesson**

Preparation - Before a singing lesson there are several things to be done:

- Setting the objective eg pupils should understand the meaning of the song and be able to sing it by themselves
- Writing up the words of the song and simple notation
- Deciding on instruments for the pupils to use eg simple percussion instruments such as rattles, kundu
- Integrating the lesson with other curriculum activities

Teaching points should include -

- The words and their meanings - this is important for 'tok ples' songs
- The rhythm - common beats are 2, 3, 4, and some traditional songs have irregular beats
- The tempo - whether the song is to be sung slowly, quickly or at a moderate speed
- The melody- having the pupils hum the song while the teacher sings
- When to start - showing the pupils the correct time to start singing by counting in the song and conducting
- The sound of the words

After the song has been taught:

- Students should be able to perform the new song successfully without assistance from a leader
- The teacher should listen to the student's performance checking for accuracy and musicality
- The musical experience of the song should be extended to include appropriate accompaniments, additional parts etc
Learning to sing is the result of many repeated attempts to imitate sounds made by others. Two essential components are:

- A good model to imitate (teacher/parent/student)
- Many opportunities for the student to hear his/her own voice individually, enabling comparison with others

Singing in tune, like other fine motor skills, can be developed only through practice. An atmosphere which is constantly supportive and encouraging is essential so that the student does not become self-conscious and give up.

**Topic 12: Assessing music**

Maintain a profile of the musical progress of students in your class. Use your observations to demonstrate how to use checklists etc for assessment.

Assessment may be made by

- Observing the child’s response while participating in music activities and/or
- Formal testing of the child’s musical knowledge and skills

Formulating profiles of children for recording their progress is recommended as being more in keeping with the nature of music education than attempting to give children marks or grades. As music teaching and learning are mainly activity-based, assessment is best done through direct observation, anecdotal records and checklists.

Five basic areas of skill need to be assessed. These concern the child’s ability to

- Respond to music
- Describe music
- Relate sound to notation
- Use the elements of music in performance
- Use the elements of music in composition

Children need feedback from assessment procedures in order to know where improvement is needed and how this can be achieved.
Topic 13: Resourcing music programs

Making instruments is a way of not only providing students with resources for music activities, but with integrating music with other arts activities such as construction using local materials.

Making simple musical instruments

Brrrt block  Take a block of wood and make ridges across it with a saw or wood-carving tool. It can be played by scraping with a nail or stick

Drums  Collect a can with a plastic lid. Decorate the can and beat rhythms on the lid

Fill a jar with water and stretch some rubber over the top of the jar. Seal it tightly and beat out rhythms

Cover the top of a bamboo cylinder and beat out a rhythm

Shakers  Collect two paper cups, masking tape and seeds or berries or small stones. Decorate the cups, add the seeds etc then tape the cups together. Use the shakers to accompany singing

Decorate a cardboard tube. Fill the tube with rice or seeds and seal the ends tightly with rubber bands and paper.

Place seeds, rice or small stones in a glass jar with a screw top.

Guitar  Provide children with small blocks of wood. Hammer two nails into each end of the block. Stretch two rubber bands between the nails and strum.

Humbuzzer  Collect cardboard tubes from paper towels or toilet rolls. Punch several holes about 4cm from one end. Decorate the tube. Cover the punched end with paper, held tight with a rubber band. Hum into the open end.

Instrument sticks. Give each child a pair of sticks. These can be cut from various widths and lengths of dowel rod or readily available timber

Kazoo  Wrap wax paper loosely around a comb, hold it to the lips and hum.

Rattle caps  Collect bottle caps, punch a hole in each one and string them on wire or a coat hanger

Tambourine  You will need two paper plates for each child, paper strips, small pebbles (rice, seeds, shells), glue and scissors. Decorate the bottom of the paper plates and glue the paper strips to the inside of a plate. Place pebbles on one plate and glue or staple the other plate to it so the decorated section is exposed and the pebbles are trapped inside.

Traditional instruments  Check with the local community for types of instruments available and make use of community people to help with the construction of instruments for use in the classroom.
Xylophone

Use four to eight identical glass bottles. Pour water in each one to different levels. When you strike each bottle gently with a spoon or stick you will hear a musical note. If you have a good ear, you will be able to tune the bottles to a musical scale.

Other simple percussion instruments which are readily available

- A bottle and a small stone
- A bamboo tube and two sticks
- An empty tin and a stick
- Two coconut shells
- An empty soft drink can with small stones or seeds inside
- Shells and stones or sticks

Equipment

- Sound system
- Portable player
- Wall charts
- Music stand
- Cassette tapes
- Song collection
- Sheet music
- Department resource books
- Instruments – tambourines, chime bars, recorders, cymbals, maracas, guitar, piano
# Glossary

<table>
<thead>
<tr>
<th>Accent</th>
<th>the emphasis of certain beats or pulses in music by playing them louder than other beats.</th>
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<tbody>
<tr>
<td>Bar</td>
<td>one unit which has 2,3,4 or more beats. It has a vertical line to show that the unit has finished; A double bar line (two vertical lines) shows that the music has finished. If there are two dots before the double line sign this means that the music is to be repeated.</td>
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<tr>
<td>Dynamics</td>
<td>is changing from soft to loud, loud to soft, fast to slow, or slow to fast</td>
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<tr>
<td>Harmony</td>
<td>different pitches which sound good when they are sung together. e.g. a high pitch and a low pitch. Different cultures like different harmonies. In PNG, many fascinating and beautiful harmonies such as different flute and singing harmonies were developed by musicians. In Papua New Guinea traditional music, seconds are common, (i.e. singing doh and re together) in early western music; fourths were common (i.e. singing doh and fah together). Today most western harmonies use many thirds and sixths (i.e. singing doh and me together; or doh and la together.) Church music has developed 4-part harmony singing around the world. i.e. Soprano, alto, tenor and bass.</td>
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<tr>
<td>Melody</td>
<td>the sounds we sing. A melody is made up of a number of phrases. If a melody has words, it is called a song.</td>
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<tr>
<td>Metre</td>
<td>regular, predictable accenting of certain pulses (say, every second, every third or every fourth pulse), which gives music a certain rhythmical feel'.</td>
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<tr>
<td>Ostinati</td>
<td>are rhythmic and melodic patterns which go with songs. They can be made by clapping hands; hitting body parts such as thighs, chest, arms, etc; clicking fingers, making different noises with the mouth: clicking the tongue, whistling, making popping sounds i.e.</td>
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<tr>
<td>Ostinato</td>
<td>a rhythm pattern which is repeated regularly throughout a song or instrumental piece of music. Most musical cultures in the world make use of ostinato. An ostinato is different to the pulse or beat of music because it does more than simply marking out the steady pulse of the music. It is usually more interesting to listen to than the pulse of the music because it has more complicated rhythms</td>
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<tr>
<td>Phrases</td>
<td>the basic building blocks of the structure of music. All music has structure. In a song, a phrase is usually what is sung between two breaths taken by the singer. In simple songs which have only two phrases, the phrases balance each other. These two phrases function like a question and its answer. Phrases have shape or contour, according to the arrangement of pitch levels chosen by the composer. Phrases are often repeated and contrasted, within a musical composition. Some phrases are echoed</td>
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<tr>
<td><strong>Pitch</strong></td>
<td>the height or depth of sounds. i.e. how high or how low a sound is, in relation to other sounds. If a sound is hummable or singable, it is said to be a definite pitch. If it is not possible to hum or sing a sound, it is said to be an indefinite pitch</td>
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<tr>
<td><strong>Pitch Contour</strong></td>
<td>is the way a melody goes up and down. It can be drawn as a picture</td>
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<tr>
<td><strong>Pulse</strong></td>
<td>the on-going movement of music. Pulse can be either regular or irregular, though it is most commonly regular</td>
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<tr>
<td><strong>Rhythm</strong></td>
<td>the repeated pattern of beats. A rhythm pattern is made by:  - the pulse or beat of music  - the metre,  - the tempo and  - the accenting of different beats  Some types of music can be easily identified by their underlying rhythmic accompaniment. Papua New Guinea traditional styles such as Taibubu (commonly known as ‘Kiwai dance’) from Western Province, and garamut drumming from Manus Province are well known throughout the country because of their distinctive rhythm patterns. There are many other rhythm patterns which are unique to certain areas of Papua New Guinea. Some nations are known to the rest of the world for their unique rhythmic music. African countries such as Nigeria and Ghana and South America are well known for their rhythmic music</td>
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<td><strong>Rhythm Symbols</strong></td>
<td>Rhythms can be written down on paper and to do this there are signs or symbols which are used all around the world</td>
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<td><strong>Scale</strong></td>
<td>the pattern of pitches used in a song</td>
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<td><strong>Sound Sculpture</strong></td>
<td>Sound sculptures are constructions which create sounds. They have a long history and are found among many cultures including Kar Kar Island in Papua New Guinea. On Guadalcanal in the Solomon Islands they were used for funeral rites. In some parts of the world, they are erected to please the gods, to protect people from spirits and to keep birds away from crops. Today they are placed in art galleries as art objects, and some people like hanging them near their homes because they make pleasant sounds. Building an interesting sound sculpture is a challenge. Many natural materials can be used and wind, water, fire and people can be used to make the sculpture ‘play’ its sound</td>
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<tr>
<td><strong>Tempo</strong></td>
<td>the speed of music. It is the speed of the regular pulse, whether it is moving fast or slow, or gradually becomes either faster or slower. Tempo has a lot to do with the expressive character of music, i.e., how the music makes the listener feel</td>
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<tr>
<td><strong>Timbre (tone colour)</strong></td>
<td>the quality of sound produced by the voice, an instrument or any other object. Timbre depends on the way a sound is made: i.e. by strings, by air, in a bamboo tube, through the nose, by hitting hard objects</td>
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Vocal Effects
different ways of producing sound using the voice. eg clicking the tongue, whistling, humming, grunting, calls, yodelling, choral speaking, slides, popping, vibrato, etc. Music can be made more expressive through different vocal effects. In some traditional music, vocal effects are very important. Many different vocal effects are used in PNG. e.g. sliding down or up, vibrating on a note, shouting beginnings and endings, speaking during a song (this is called indefinite pitch), etc.

Volume
how loud or soft music is performed or played

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