

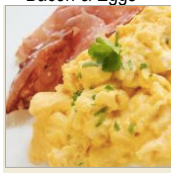
KIWI BREAKFAST? TE PARAKUIHI? Te Pūoro / Music-Sound Arts.

Years 4-6+

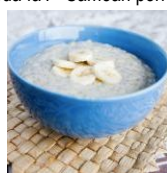
Kūtai & Kūmara fritters



Bacon & Eggs



Sua fa'I - Samoan porridge



Baked Beans on toast



Very Berry smoothie



Photographs retrieved: <http://www.breakfast-eaters.org.nz/breakfasts>

Key Ideas: Spoken word and playing simultaneously aids aural memory and aural learning. This also encourages the rhythmical “fit” of the accompaniment (ostinato/riff) with a chant or a song, and builds rhythmic competency. *‘Think in, think up, and think about music’.* (Best, cited in Frazee 2006, p.18).

Key Competencies / Te Tino Pūkenga:

Using Language, symbols and text: I can chant text with others and use appropriate ‘sound’ and ‘music’ words when talking about my work.
Thinking: Drawing on prior knowledge and creative processes, I can make decisions, about my work.
Managing Self: I can listen to and follow the conductor’s gestures. I can demonstrate a willingness for tasks and persistence in returning to work
Participating and Contributing: As an active participant, I can contribute ideas, accept and offer feedback, and act on advice.

Achievement Objectives / Whāinga Paetae: Level 2

Practical Knowledge: Explore and identify how sound is made and changed, as they listen and respond to the elements of music and structural devices.
Developing Ideas: Improvise, explore, and express musical ideas, drawing on personal experience, listening, and imagination.
Communicating and Interpreting: Share music making with others, using basic performance skills and techniques.

Learning Intentions /Nga Whāinga Pū. W.A.L.T...

1. chant text rhythmically and expressively, exploring use of *accent*, and distinguishing beat from rhythm **PK** strand
2. create rhythmic and melodic patterns matching word-rhythms and use the pentatonic (5 tone) scale – F,G,A,C,D **DI** strand
3. share ‘work-in-progress’ with each other; offering and receiving feedback to improve our work. **CI** strand

Success Criteria/ Paearu Angitu: We will know we have succeeded as we....

- ...chant expressively using the range and dynamics of our voices, keep in time with the beat, and explore the effects of emphasis on key words when exploring rhythm patterns
- ...improvise with rhythmic patterns on different percussion instruments and then with pitch patterns using the C (doh) pentatonic scale
- ...share our musical works and offer and receive helpful feedback.

Bicultural Perspective/ Kācano Ruatanga: Ngā tohutohu - instructions

Titiro mai – *Look this way*; Whakarongo mai - *Listen to me*; Turituri – *It’s noisy in here*; Taihoa – *Wait. Kua mārama? Do you understand? Kia mau – Hang in there.*
 Ngā mihi- Praise: Ka pai – *good* Te pai kē – *really good*

Resources / Rauemi:

Sound sources eg. drums; glass; metal; wood; xylophones, marimbas, glockenspiels. Health and Physical Education in The New Zealand Curriculum, pp. 30–31. Focus on Food / Te Arotahi ki te kai (2008). Cause and Effect cards ‘No breakfast today’ p.14. Glossary: <http://artsonline2.tki.org.nz/ecurriculum/music/glossary.php>
 Poem: **Teeth** crunch-ing ce-re-al, **Mouth**-munch-ing toast.
Slurp! Hot choc’-late, I love it the most! (C.A.Short)
 4 beat music to accompany a Starter activity: eg. Dave Dobbyn’s, *Slice of Heaven*.

Assessment Method/ Tikanga Aromatawai:

Formative – observation and listening to students’ sound work.
 Peer and self assessment, related to Learning intentions.

Teacher Preparation: Make connections to prior learning and experience, by talking about healthy eating and the importance of breakfast. Talk about the way jingles are used in advertising to help sell a product like weetbix. Talk about chants with the students so they understand what jingles and chants are. A rap is another way to start. Create a supportive learning environment and a safe culture where students can engage in sound exploration and take risks with ease- by offering time for learning opportunities, and by listening responsively and attentively to students' music-making. Encourage reflective thought and action by providing time for sharing of 'work-in-progress' with student-led feedback to each other. Plan for more time to return to their work. Familiarise oneself with the chant and be able to teach it line by line – plus 'feel' the beat on your body and in your feet! This takes practice – in front of a mirror is good! Select first 2 lines, then add another and repeat in various ways (eg. alter pitch of voice/alter body part), until the chant is learned. Then make it into a simple song...an example is included in Session 2.

- Students will learn the chant and the song aurally (*aural learning*), without having to read the words. No word chart/music notation is therefore needed.
- Students will 'feel' the beat (*kinaesthetic learning*) on their bodies through movement (eg. 'beat in the feet'). Each time the chant is repeated, the beat can be felt on a different body part. If the beat is getting faster, keep the students together- by lifting the knees up as they walk on the spot, or widen the gap between handclaps. This steadies and slows the pace. Movement aids audiation and children's ability to internalise the beat.
- In combining chants and/or ostinati (one part against another), remember that it is not until children are about 8 years old that they can schematically keep a beat/ song/ in their head and say it/ perform it at the same time against a different pattern by another group.
- The rhythmic pattern is the pattern of the syllables and each syllable needs to be matched with a sound. eg. tapping fingers on the palm of a hand. It is also important to chant the words out loud as the rhythm is being played. Likewise, when improvising a melody, chanting pitch names matching the rhythm will support learning. The use of the pentatonic scale is an easy way in to creating simple tunes – improvising using 2-3 pitches is a good way to start.
- Set the scene at the outset. Use pictures or a current issue (such as *Healthy Eating*) as a stimulus, or read a picture book, eg. Eric Carle's, *Pancakes, Pancakes!*

Session 1 Teaching and Learning Sequence		Questions, Instructions
Intro	Talk about the importance of Breakfast as the first meal of the day. Make links to healthy eating by discussing "food choices made by individuals and families affect all aspects of their health". Health and PE Curriculum, p. 40. Link to Cause and Effect cards, "No breakfast today". Share breakfast ideas of different cultures. Have picture cards displayed. Share learning intentions (1, 3) for today's session. Negotiate success criteria.	All seated in a circle on the floor. <i>What foods do we eat for breakfast every morning? What do we know about the food we eat? Students think, pair, and share their ideas about the foods they may need to eat more of for breakfast and why. How might we know when we have achieved our learning intentions?</i>
Starter Simultaneous reactions:	Use body percussion to imitate and invent rhythmic patterns for group to imitate simultaneously, strengthening listening and rhythmic skills. Start with using only 2 body parts. Offer leadership to students, returning to playing 8x beats on thighs, before the next student's turn. Use music with a strong 4 beat – such as Dave Dobbyn's <i>Slice of Heaven</i> .	<i>Use gestures, rather than vocal instructions to engage students in doing these body percussion patterns simultaneously.</i>
Body of lesson	Teach the chant aurally, 2 lines at a time, using the range of the voice (gruff/ high/ posh) changing for each repetition while still feeling the beat on the body. Ask students to say aloud only the following words: <i>cereal, toast, slurp, most</i> ; while T chants whole chant. (Checks ability to recall with accuracy). "Doughnut" Circle - in Pairs: Inside circle – play beat on knees Outside circle – two finger tapping of rhythm pattern while chanting aloud Allow 3-4 minutes to explore varied ways of saying & playing - accent & changes in rhythm, Share around the circle. Then encourage students to fit their rhythms over the drumbeat. Ostinato: Select the last line, "I l..o...v...e it the most!" – accent and draw out "love".	<i>Where else might we feel the beat on our bodies? Let's check to see whether we really know this chant. Who can tap out the rhythm pattern of the chant? Ask for a volunteer. What happens when we accentuate certain words? In pairs, explore different ways of saying the chant by altering accented words and changing the rhythm pattern. Can we use this phrase as an ostinato? Have half the class repeat it 4 times, while the other half chant the chant.</i>
Ending	Build a piece in <i>ternary</i> form: ABA. Section A is repeated, while Section B is different. Section A: ½ class chant aloud and play rhythm on hands while other ½ chants the ostinato Section B: No words spoken- all play the rhythm of the chant percussively, ensuring that they use accents with energy. Repeat Section A.	<i>How can we ensure that our entries are played simultaneously? Check out the degree to which students believe they have achieved the first learning intention.</i>

Session 2 Teaching sequence		Questions, Instructions
Intro	<p>Nines Body percussion imitated simultaneously with teacher, working down from above head to feet – 9, 7, 5, 3 beats, 1 beat</p> <p>Or revisit the chant – as an audience, viewing and/or listening to the chant recorded – or by chanting rhythmically (4/4 time), and adding actions or sound gestures.</p>	<p>1x hand clap above head, 2x chest pats, 2x thigh slaps, 2x backs of legs, 2x foot-stamps, then back up again. Reduce to 7 beats/actions, then to 5, to 3, & to 1. Then increase tempo. Ask – <i>What do you hear? What do you notice?</i> <i>In what ways could we make our chant more interesting for an audience?</i> <i>Are we all keeping in time with the beat?</i></p>
Starter	<p>Refer to Learning intentions and build success criteria. Warm up voices with 2-3 fun activities using pitch patterns, sirens. (Bks <i>Into Music</i> 1,2). Model and use hand gestures to aid changes in pitch.</p>	<p><i>How best might we achieve our learning intentions? What do we need to know and do?</i> <i>Let's explore our voices – listen to our sounds - watch my signals as we move our voices up and down.</i></p>
Body of lesson	<p>Match word rhythms to a simple repetitive set of pitches in F (doh) pentatonic, and sing this little 'chorus'. Teach it aurally, line by line (echo method). Be sure to "pitch in" at the start by singing the first phrase; sing the starting note & have students sing it in tune. Have some groups sing while others play a simple percussive chord accompaniment on beats 1 and 3 of each bar.</p> <p>Teeth crunch-ing ce-re-al, Mouth-munch-ing toast A A A C' A F A A A C' Chord: F F IF F C C C C</p> <p>Sl ur p! Hot choc'- late, I love it the most! C' Bb A F F G G G F Chord: F F IG F C C C C</p> <p>Another group, using other sound sources, could create an introduction, related to a phrase, such as "<i>Break-fast, the meal of the day! Yeah!</i>"</p>	<p>Set up marimba/xylophone with pitches: F,A,G, C,D Introduce this 5 tone scale – <i>penta-tonic scale</i> Bars 1 and 2: play C & F simultaneously – one mallet in each hand as chordal accompaniment, Bars 3 and 4: play C & F simultaneously, until the word, "love" – play C & G simultaneously. Ask 2 students to play this chord pattern to accompany the song.</p> <p>Ask: <i>Who would like to play the pattern "Slurp! Hot choc'-late" on drums?</i> You may wish to have 2 students playing the melody line on xylophones. Notice that a Bb has been introduced in the 3rd bar <i>Who would like to create an intro and an outro using a pattern from our chant or some of our breakfast words or an 8 beat rhythm pattern?</i> <i>Who would like to conduct this piece?</i></p>
Ending	<p>Put the whole piece together ABA form. Include an introduction, followed by the song with simple melodic/chordal accompaniment first, then the melodic accompaniment with a drum pattern added, and then the song with melodic accompaniment, and an outro. Refer to Learning intentions and success criteria.</p>	<p>Video/audio-record the work. Play it back, and encourage positive feedback. Ask: <i>What do you notice?</i> <i>How well have we achieved our learning intentions?</i> <i>Are we surprised by anything we have learned?</i></p>
Follow-up ideas	<p>(i) Sing and play the song at various times before/after breaks during the week. Audio/ video record and watch and listen, reflecting on the work and ask: <i>How else could we improve our work? What verses could we create to go with our chorus – perhaps we could start and finish with <u>F doh</u>, as our home note? doh? Can we create a verse about Breakfast in Samoan, Māori, or another language? Perhaps we could put some actions to our song?</i></p> <p>(ii) Prepare to share the learning with another class.</p> <p>(iii) Begin to explore ways of playing barred instruments and other tuned percussion and encourage students to create their own pitch patterns to match students' own word-rhythms.</p>	

