



(Personal photo, Waihi Beach).

### Big Ideas and Key Understandings

Creating with others in an ensemble requires a level of ownership and commitment to the group.

In this situation, key aspects of music learning –listening, thinking, improvising, singing, and playing - are synthesized. Improvising or making up on the spot encourages children’s use of imagination, curiosity, and offers playful, inventive opportunities to hook them in. Using an aural approach to musical learning supports focused and perceptive listening.

In this music-sound arts plan for learning, students are encouraged to be playful in their sound making, and to listen to the effects of their own sounds and others’ sounds. Triggered by experimentation with a range of strikers on school playground equipment and other sound sources, they move beyond ‘hitting’ or striking loudly by learning control and playing techniques. With guidance, they begin to seek out interesting sounds and combinations. Building rhythmic and expressive vocal pieces with their own words and phrases sourced after an experience outside the classroom, make useful links to literacy and build a sense of ownership in learning. This leads to rhythmic competency. Using repetition and variation, encourages students to experiment in various ways. They can then organise their musical ideas into structured forms, such as A,B,A. (ternary form or “sandwich form”) or Rondo form: A,B,A,C,A (where section A is repeated prior to each variation).

Students may wish to practise and rehearse their unique works to share with an audience.

Emphasised in this plan for learning are the processes of imitation, moving from simple to complex musical ideas, improvising, creating and developing students’ unique ideas, and working in collaboration with others.

*Pupils’ learning is more productive if it is reflective, intentional, and collaborative, practices which may not come naturally, but can be taught and can lead to pupils taking responsibility for their own learning Black et al., 2006, p.126.*

**Cross-curricular links:** In English and Technology, children can be motivated to design and build a “sonic playground” in part of the school grounds. They can pose and respond to questions in a range of contexts e.g. with peers, with family and community members, and online. They can develop vocabulary for talking about their experiences and/or write about these experiences to share with others.

### Values

**Inquiry and Curiosity** - Students will be encouraged to be seekers of information and posers of questions, to offer and respond to imaginative ideas, as they collaborate with others. Playful experimentation in sound, taking chances, and discovering multiple solutions will foster curiosity. Creative and critical thinking, and the honouring of newly found ideas is to be fostered by peers and adults alike

**Community and participation** - Students share roles and responsibilities in completing a common task. Build whanaungatanga.

**Excellence** – Students will listen to and reflect on their musical endeavours, and then return to work to refine and make changes needed to improve their first efforts.

### Key Competencies/Te tino Pūkenga:

**Thinking:** I can recall and express sounds; I make decisions about what sounds I play when playing with others

**Participating and Contributing:** I can confidently share my ideas and sounds with others. I willingly take part in set tasks.

**Managing Self:** I listen and respond to what I hear; I can follow instructions and take turns; I start to explore a range of sounds beyond a “first response”; I show persistence by returning to work to revisit, refine, rehearse.

**Using language, symbols, & text:** I can use text to explore, replicate, and develop sonic ideas;  
I can match word-rhythms by chanting, singing, and playing.

### Achievement Objectives / Whāinga Paetae: Level 1

New Zealand Curriculum, (2007).

PK	Explore how sound is made, as they listen and respond to the elements of music: beat, rhythm, pitch, tempo, dynamics, and tone colour.
DI	Explore and express sounds and musical ideas, drawing on personal experience, listening, and imagination.
CI	Share music making with others. Respond to live and recorded music
<b>Level 2</b>	
PK	Explore and identify how sound is made and changed, as they listen and respond to the elements of music and structural devices
DI	Improvise, explore and express musical ideas, drawing on personal experience, listening, and imagination
CI	Share music-making with others, using basic performance skills and techniques

### Resources/ Rauemi:

Playground Song: *Sansa Kroma* Retrieved from [www.youtube.com/watch?v=-Hib6V1vrKs](http://www.youtube.com/watch?v=-Hib6V1vrKs)

Poem: *At the Playground* Retrieved from. <http://www.scrapbook.com/poems/doc/2844.html>

Johnson, J. (2006). *Jungle Gym*. [Video] <https://www.youtube.com/watch?v=EKNNJFeKWH8&list=RDEKNNJFeKWH8&index=1>

Diagram of a xylophone showing C (doh) pentatonic scale (C,D,E,G,A), as distinct from the diatonic scale (C,D,E,F,G,A,B,C)

### Equipment/Utauta:

Playground equipment. Percussion (metal, skin, wood); various strikers; everyday objects eg. plastic buckets; corrugated cardboard; natural sources: bamboo sticks, stones. Barred tuned instruments (marimbas, metallophones, xylophones).

**Assessment/Aromatawai:** Formative assessment practices, based on teacher observation and judgement.

Organise an adult, in advance, to capture the sound exploration and improvisations on camera or a sound recorder. Viewing and listening to creative music-making enables students and teachers to offer feedback/feed forward to enhance learning, and improve work beyond the first response.



Personal photograph: Part of the playground at Puketaha School.

**Vocabulary/Kupu:** (i) related to playgrounds: Wave slide, Twister, Scale wall, Dragons-back bridge, Crawl tunnel, Ladders and chains, Battle climb, Decks...(ii) related to sound making: tone colour: eg. scratching/tapping/scraping/patting/swishing dynamics – degrees of softness/loudness; duration: length of sound – short, ongoing, long; beat: constant pulse; rhythm: patterns of long & short sounds; improvise: make up on the spot; chanting: playing; creating; listening...

**Prior preparation:** To help with the musical ideas and key concepts in this plan, be thoroughly familiar with Ministry of Education (2001). *Into Music 1: Classroom Music in Years 1-3*. Wellington: Learning Media Ltd. pp. 32-39, 46-52. [http://artsonline2.tki.org.nz/resources/units/music\\_units/into\\_music\\_1/](http://artsonline2.tki.org.nz/resources/units/music_units/into_music_1/)

Ministry of Education, (2005). *Into Music 4: Classroom Music in Years 1-13*. Wellington: Learning Media Ltd.

*'Hailstones'*, (*Into Music 1*), is a good forerunner. This example helps students to listen for the following purposes:

- keep in time with each other, by feeling the beat and matching the rhythmic pattern of the words
- hear how the tone-colour changes, depending on choice of sound sources, and ways they are played
- hear how the layers of sound (texture) are variously combined. eg. In 'unison'; playing one 'layer' after the other.

## Session 1

Learning Intentions/ Nga Whāinga Pū. <i>We are learning to</i>	Success Criteria/ Paearu Angitu: <i>We will know we have achieved success when we...</i>
- explore long, continuous, short, loud, and soft sounds find ways to make and change sounds	- make and change a range of sounds using our hands and strikers and playground equipment
- improvise sounds on apparatus, taking turns to play and following the conductor's signals	- make up sounds to match the conductor's signals, and play when it's our turn to play
- share my work with others and offer feedback to help others in their sound making	- act as audience members, listening to players playing their sounds, - offer feedback using helpful comments

### Teaching and Learning Sequence – outside the classroom in the school playground or at an adventure playground

Prior to leaving the classroom share and discuss Learning Intentions and Success Criteria.

Seat students on the grass in front of the adventure playground. Briefly outline the expectations for sound exploration using the playground equipment. eg. Establish a non-verbal cue for "Stop playing" eg. a 'clacker' or a triangle. (Rehearse this so children understand what they need to do when this sound is heard). Establish and demonstrate gestures the conductor will use. *"Watch the conductor and follow the signals like..."* Small gestures = soft sounds, large gestures = loud sounds.

1. Ask half the class to choose a spot to explore sounds, while the other half become an audience.

*"Go to the place you like the most. In 30 seconds find 5 different sounds using your hands"*.

2. Ask players to follow the conductor's signals. Ask audience members to listen for sounds that interest them, so that they can offer constructive feedback. Teacher/audience members may pose questions such as...

*"What sounds have you managed to discover? Can you change that particular sound by making it softer / louder? How else might you change that sound? What happens when the sounds of 2-3 players play at the same time/one after the other?"*

3. Distribute a range of different strikers to other half of the class. *"Find 5 different ways of playing on the same apparatus with your strikers in 20 seconds"*. (One half are the audience). Ask sound-makers/players to follow the conductor's gestures.

4. Conductor starts and moves up and down the area where students are playing – stopping some, keeping others playing, using gestures to show 'get a little softer' and 'get a little louder', and STOP.

5. Ask audience: *"What did you notice? What sounds interested you?"* ...and to a player you have noticed playing with an interesting technique: *"Can we please hear your sounds again?" "Can you show us how you are making your sounds?"*

6. Feature the different categories of sound sources:

Ask: *"What do you hear when we put the players playing on "the wooden deck" together, and then we add the player rattling the metal chain?" "What do you notice about these two different kinds of sound materials?" "Can you change these sounds?"*

*"Let's try all those playing metal materials to begin softly and slowly and then get louder". "After some silence let's have the "wood" players playing their sounds loudly and quickly and then getting softer and slower"*.

Ask audience: *"What do you notice?" "Who can offer us another idea for creating a series of sounds with another group of 2-3 sound-makers"?* eg. Feature the sound makers coming down the slide / on the ladders / crossing the bridge / up on the climbing bars. Observe the ways that each player uses their strikers.

7. Repeat with first half of the class offering similar opportunities to be sound makers/players, while the previous players become audience members. Repeat steps as above.

Refer to Learning Intentions. Ask: *"How well have we achieved these? What might we do next?"*

**Extension ideas:** With whole class paired up, encourage students to explore making a simple sequence together, using 2-3 of their sounds on other apparatus, lasting about 30 seconds. Allow 2 minutes for this improvisation. (You may wish to only work with half the class at a time). Return to the classroom. View the video or listen to the sound recording. Talk about:

- the categories of sound sources (eg. metal, wood) and the kinds of sounds they offered.
- the sounds that surprised them, giving reasons as to why they were surprised.
- questions such as...*"If we wanted to create a "sonic playground" what materials might we need?" "How might we convey the sounds to suggest swings, swinging on monkey bars or riding a roundabout?"*

**Notes for Teachers:** Follow up any suggestions and possibilities, by taking brief opportunities before or after a break, to explore sound making using a range of 'found sound' materials and un-tuned percussion. Set a task for children to explore sounds outside during their break times. The more opportunities children have to familiarise themselves with sonic materials, the more techniques of playing and sound ideas will be added to their 'bank' of sounds, which they can later draw from. With such opportunities offered, children will learn to use their imagination, to engage with unexpected outcomes, and to explore multiple solutions. Most importantly, this creative, open-ended approach will inspire musical 'learning'. Use ideas related to playground apparatus such as swinging swings, scaling ladders, as well as their own vocalised phrases to play rhythmically, eg. *'Sam swings up to the sky and back'; 'Ngaio jumps and rat-tles the chains'*. Capturing students' exploration and class activities on video provides an excellent way of evaluating the learning and acts as motivation for further learning.



## Sessions 2, 3

*Sansa Kroma. Let Your Voice Be Heard! Songs from Ghana and Zimbabwe* by Kobena Adzenyah, Dumisani Maraire and Judith Cook Tucker (World Music Press, 1986/1997).

<b>Learning Intentions/ Nga Whāinga Pū: We are learning to...</b>	<b>Success Criteria / Paearu Angitu: We will know we have achieved success when we...</b>
-sing a folk song rhythmically in time with the beat PK -accompany the song using movement or stones PK	- match the rhythm of the song, singing in time with the beat - use simple movements and /or play the 'stones' as we sing
- create a simple melodic accompaniment using C(doh) pentatonic pitches DI	- explore the C(doh) pentatonic pitches to build a 'repeating' pattern using 2-3 pitches eg. C & G/A played simultaneously; or C,D,E, D, C

### Song

*Sansa Kroma* (Sansa Kroma is an Akan language children's playground song from Ghana).  
*Ne na woo aw*  
*Che che kokoma*

**Pronunciation:** 'sah-sah kroh mah nee-nay woo-aw-chay-chay koh-koh mah'. The 'n' sound in *Sansa* is not pronounced.

**Translation:** '*Sansa, the hawk. You are an orphan, and so you snatch up baby chicks.*'

(Akan children are reminded that if they ever became orphans, they would not have to wander alone trying to provide for their own needs. Rather, they would be taken in by a relative or a family in their village).

<http://pancocojams.blogspot.co.nz/2012/03/lyrics-meanings-of-ghanaian-song-sansa.html>

### Teaching and Learning Sequence

#### 1. Singing the song:

Learn the melody aurally, using an 'echo method'. No words displayed. Students can find a place to stand where they can move around in a small space feeling the beat on their thighs or left foot-right foot etc.

Teacher sings a phrase, students echo. *San-sa kro-ma*. Sing this 2-3 times using changes in dynamics – loud, softer.

Teacher sings 2 phrases *San-sa kro-ma ne na woo ...* and so on until the song is learned. Children can sing and continue to move in own pathways, as they feel the beat on their bodies.

Listen out for: in-tuneness – notice and practice the leap in pitch between *kro-ma* and *ne na*, as the melody descends.

#### 2. Play a stone-passing game. All seated in a circle.

On the beat, pass one stone from left hand to right hand on '*san-sa*' and then on to the next child's left hand on '*kro ma*' and so on, while seated in a circle. Sing around the circle individually when students are confident.

3. Clap repeated patterns (ostinati), using a phrase of words from the song such as '*che, che, koh-koh-mah*'.

4. Then have half the group sing and play the "stones" on the beat in the circle, while the others clap or drum the repeated ostinato as an introduction and accompaniment to the song.

[www.youtube.com/watch?v=-Hib6V1vrKs](http://www.youtube.com/watch?v=-Hib6V1vrKs) Here children are using upturned plastic cups and a different beat pattern.

## *Sansa Kroma*

*Melody: Traditional African Folk Song*

The image shows the musical notation for the song 'Sansa Kroma'. It consists of four staves of music in a single system, all in the key of C major (indicated by a 'C' above the first staff) and a common time signature (indicated by a 'C' in a circle). The melody is written on a treble clef staff. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: 'San - sa kro - ma. Ne nay woo aw-che - che ko - ko - ma.' The melody starts on a C4 note, moves to E4, then G4, and has a descending leap from G4 to E4 between 'kro-ma' and 'ne na'. The piece ends with a double bar line and repeat dots.



**Creating ostinati accompaniments** – using barred instruments (xylophones, chime bars, marimbas).

*NB. Unless students are familiar with playing barred instruments this may need to be a new teaching session.*

1. Locate pitches C and G, using fingers. Using mallets (one in each hand), play either C or G on the beat as song is sung, or play both pitches simultaneously.

2. Explore pitch patterns using C and G matching word-rhythms / ostinati (words from song). eg. *che che ko ko ma*  
Share these patterns around the classroom. Teacher may ask one student to play the beat, either on a drum or using C and G on a bass marimba or alto xylophone, to support the rhythmic playing and singing to keep in time.

3. Introduce C (doh) ‘pentatonic’ – 5 tones/pitches C, D, E G, A.

Have a diagram drawn of a xylophone to show the relationship of pitches to those that are not played on the “diatonic” scale, **CDEFGABC**.

4. In pairs, create a simple 4 beat melodic pattern to be played as a melodic ostinato throughout the song, using any 3 of the C (doh) pentatonic pitches. Teacher models 4 beat phrase eg. C C gg G :|| or aa aa G \_ :|| **repeat** x2

Ask: *What do you notice about the starting note?... the finishing note?*

Suggest starting or ending on C or G. NB. Introduce the “**repeat**” symbol as an example of a music symbol

### 5. Group Tasks

Ask each group to choose a phrase/word-rhythm around “the playground”. eg. *swing to the sky and back...*

Give students 3-4 minutes to improvise a 4 beat (or an 8 beat) melodic phrase using 3-5 pitches of C(doh) pentatonic on a barred instrument.

6. Share the improvisations around the group.

7. Select one or two groups to accompany while the rest of the class sings the song.

**8. Conclusion:** Refer to Learning Intentions. Ask: *How well have we achieved these? What might we do next?*

### Follow-up ideas:

(i) What possible dance movements might we try to enhance the song? Improvise in pairs.

(ii) Add a circle dance. (i) step on *right foot*, bring *left foot together*; *left foot, right together* or: (ii) *holding hands, walking to the right on right foot first*, to establish beat and rhythmic aspects of the melody. With each phrase, change direction.

(III) *Obwisana* is another simple African folk song and passing game, this time with sticks to sound out the beat.

[www.youtube.com/watch?v=M7pZSoNu2T4](http://www.youtube.com/watch?v=M7pZSoNu2T4)

### Sessions 4, 5 +

Learning Intentions/ Nga Whāinga Pū: <i>We are learning to...</i>	Success Criteria/ Paearu Angitu: <i>We will know we have achieved success when we...</i>
- chant and play rhythmically using our voices, body percussion and a range of instruments <b>PK</b> - distinguish between beat and rhythm <b>PK</b>	- use our voices to chant text and match the rhythm of the words with body percussion/sound sources - show the difference between beat and rhythm
- create a Rondo using text, voices, and percussion <b>DI</b> - create a group rhythmic improvisation using text and voices <b>DI</b>	- use the Rondo form to shape our musical ideas - improvise using lines of poem in rhythmical ways
- share our work with others and offer feedback to help others in their sound making <b>CI</b>	- share our “work-in-progress”, and offer positive feedback to others

### Session 4: Teaching and Learning Sequence:

Ask students for their ideas about their favourite places in the playground.

1. Read the poem, “*At the playground*” - related to ‘swings’ using your vocal range and dynamics.

2. Lead students in playing the beat as they walk (on the spot or around their own pathways), and chant the first 2 lines rhythmically – “*Away down deep and away up high*” and then the next two lines. (4 lines in all).

Signal, using gesture, to students to join in the chanting, while walking and ‘feeling’ the beat on their bodies.

3. Then: “*With your partner, create actions to mime any two lines of the poem*”. Allow 1-2 minutes.

4. Share ideas. Have one half of the class demonstrating their actions while the other half chant. Swap.

5. Identify rhythm patterns and distinguish rhythm from beat.

Ask: “*Who can show me the rhythm pattern of the words?*”

6. Seated in doughnut circle, have half class chanting and feeling the beat on thighs - while the other half play the rhythm pattern (each syllable of each phrase is sounded) with 2 fingers on palms of hands.

Swap. Accompany with a drumbeat.

6. Add a few percussion instruments (bamboo sticks, guiros, handdrums) for 4-5 students to tap out the rhythm pattern.

6. Organise a class Rondo – Section A – chant 4 lines of poem, plus feel the beat  
     Section B – mime action – no words  
     Section A – chant 4 lines of poem, plus feel the beat  
     Section C – play the 4 lines rhythmically on sound sources...Return to Section A.
6. Practise this Rondo until the entries to each section are in time and provide a seamless piece.

**Conclusion:** Ask: “*What have we learned?*” Refer back to learning intentions. *Any surprises?*

**At the playground** - by William Stafford (n.d.)

Away down deep and away up high,  
 A swing drops you into the sky.  
 Back, it draws you away down deep.  
 Forth, it flings you in a sweep.

All the way to the stars and back,  
 Goodbye, Jill; Goodbye, Jack:  
 Shuddering climb, wild and steep,  
 Away up high, away down deep.



**Sessions 5-6 Teaching and Learning Sequence:**

Revisit previous session – perhaps by watching a video of children’s work, or by actively chanting and playing the piece in ABA form.

Ask students for words and phrases related to sounds and actions on other playground equipment. List.

Talk about the learning intended and discuss how this might best be achieved.

**Group tasks:**

1. Offer each group of 4-5 students, a 2 lined phrase (or 2 of the next 4 lines of poem) to explore rhythmically, using voices and body percussion - 2 minutes.

2. Give students 3 minutes to explore their phrases in 2 different ways.

(i) Half the group chants, ‘feel’ the beat on the body – perhaps add dynamics/volume too?

(ii) Other half plays the rhythm pattern using body percussion or one kind of untuned percussion.

Emphasise the importance of experimentation, before settling on one idea. Welcome any other ideas...eg. the group travels across the floor/uses actions too.

3. Share the work and offer feedback, encouraging students to offer each other feedback. Offer sentence stems for using a CRC strategy. Commend something they notice someone playing: *Your body percussion was ...*

Recommend: *Perhaps you might think about...*

Commend something about the group’s work overall: *I especially liked...*

4. Give groups of students 5 minutes to explore

(iii) their own sonic variation using words/phrases related to “swinging” or another movement sequence used on playground equipment, perhaps by vocally improvising, and using actions or movements building an 8 beat phrase. Signal the length of this using a drum beat while vocalising a phrase. eg. ‘*swi..ng..ing up ‘n down I go*’.

Then ask: “*How might we build a 16 beat phrase?*” eg. use repetition; add pauses/ silence; add another word/phrase to extend the 8 beat phrase.

5. Encourage students to arrange their 3 tasks: (i), (ii), (iii) sonic variations into an ordered sequence, using changes in volume, repetition, and possibly pauses/silences for effect.

6. Share each group’s set of 3 sonic variations. Encourage feedback to each group.

Then share each group’s work again to support a rhythmical ‘fit’ over the beat – played by the teacher or a student, on a drum.

7. Arrange the groups’ musical pieces together in a sequence. Gesture the entry of each group or play 4 drumbeats between groups, to establish when each group is to make their entry.

8. Encourage students to reflect on their own creative work by identifying expressive qualities and reacting to audience feedback

Ask: “*What have we learned?*” Refer back to the learning intentions. “*Have we any surprises?*”

*How well have we explored a range of sound possibilities? In what ways did we refine our work?*

**Extension/follow-up** with a cross-curricular link to Technology: Design a “sonic playground”.

eg. Level 1: Outline a general plan to support the development of an outcome, identifying appropriate steps and resources.

Level 2: Develop a plan that identifies the key stages and the resources required to complete an outcome.

### Further Follow-up Ideas

**Song:** *Jungle Gym* – by Jack Johnson <http://www.youtube.com/watch?v=EKNNJFeKWH8>

Follow the ideas in the Ministry of Education’s *Into Music* 1, p.24: *Teaching a song*.

[artsonline.tki.org.nz/resources/units/music\\_units/into\\_music\\_1/](http://artsonline.tki.org.nz/resources/units/music_units/into_music_1/)

Listen to part of the song. Ask: *What do you hear? What do you notice about the music – the way it moves / What interests you?*

Play the whole song again. Ask: *What do you hear? What surprises you? ...What is the message of this song? In what ways does it differ from the Jungle Gym that we know about in a playground?*

Teach the song aurally (echo method) with no words visible. That way, students need to listen more carefully and respond to your enthusiasm and facial features also!!

Be thoroughly familiar with the tune and the start of the song – so that you can “pitch” students in by singing the opening phrase.

Finally, post up the words, and focus on the song’s rhythmical aspects, articulation, and in tune-ness, matching pitch from the start of the song, and singing with vigour! <http://www.azlyrics.com/lyrics/jackjohnson/junglegym.html>

### Further Resources:

**‘STRIKE’ - NZ PERCUSSION GROUP** [http://www.youtube.com/watch?v=CY13fs\\_EQsI](http://www.youtube.com/watch?v=CY13fs_EQsI)

**‘STOMP’ Awesome Beats** <http://www.youtube.com/watch?v=0afeh59xiLE>

These are very bold, energetic performances based around rhythm, using everyday objects!



*Personal Photos: the re-developed playground at Hamilton’s Lake Rotoroa.*

*Catherine Short, 2015.*



