

One Piece, Hundreds of Ideas!

“Teaching takes time. Teaching properly takes time and requires constant repetition.”

Richard Gill



Both Doug Goodkin and Richard Gill espoused the importance of “repetition, repetition, repetition.” Inspired by Doug Goodkin and Richard Gill, this elective is based on the notion that you can take one musical idea or piece of repertoire and explore it in hundreds of different ways with your students to create familiarity, confidence and a wonderful, embedded foundation for musical learning. Rather than think of it as one workshop, think of it as a springboard of ideas. Today’s workshop will be targeted at Stages 1 & 2, however, these activities can be modified to cater for a wide range of student learning, experience, skills and knowledge. Please note that the processes and activities below can be used for a wide range of repertoire. The sky is the limit!

Students will:

- Explore *Chicken on a Fencepost* through participation in a wide range of performing, listening and creating activities
- Respond to music, create and explore ideas and repeat and apply the ideas in different contexts and with different resources
- Explore tone colour possibilities using body percussion, melodic percussion and voice
- Use explorations in groups and as individuals to inform the composition process
- Explore, perform, read and organise notation to represent musical patterns (crotchet, crotchet rest, pair of quavers and semiquavers)

Age Group:

- 5 - 8 Years (can be adapted for ES1 - S3)

Techniques used:

- Whole Song Method
- Simultaneous Imitation
- Echo
- Improvisation
- Embodiment

Outcome:

Mus 2.1 *Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.*

Mus 2.2 *Improvises musical phrases, organises sounds and explains reasons for choices.*

Mus 2.3 *Uses commonly understood symbols to represent own work.*

Mus 2.4 *Identifies the use of musical concepts and musical symbols in a range of repertoire.*

Indicators:

- MUS 2.1 Moves in response to music and sound
Imitates sound, pitch and rhythm patterns
Uses voice, movement and body percussion
Performs simple patterns using voice, body percussion and other sound sources (bucket lids, melodic percussion, etc.)
Sings in tune individually and with others
Sings while performing ostinatos, keeping a steady beat
- MUS 2.2 Improvises movements
Explores and improvises sounds and rhythms using voice, body percussion and other sound sources (bucket lids, etc.)
Creates simple rhythmic and melodic accompaniments individually, in pairs and small groups
Sings to explore the expressive possibilities of their voices
- MUS 2.3 Uses movement to represent features of music
Identifies, interprets, follows and explores rhythmic notation (crotchet, pair of quavers, semiquavers, crochet rest)
Uses technology to represent and notate music
- MUS 2.4 Listens to song
Responds to music through movement, singing and playing
Identifies and describes simple musical features

Resources:

[Intery Mintery](#) by Doug Goodkin

Chicken on a Fencepost Traditional

[Bucket lids](#)

Rhythm cards

[Jumbo Cube](#)

Melodic percussion

[Melody Maker](#) by Chrome Music Lab

[Song Maker](#) by Chrome Music Lab

[Flipgrid](#)

[Padlet](#)

Outcomes in this document are from [Creative Arts K-6 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2006.

Lesson Structure

Activities inspired by Richard Gill and Doug Goodkin

Part 1

Focus:

- Listening and responding
- Having the children make the music, create the ideas and repeat the ideas

Who is Good at Listening?

I am going to see just how well you listen with your ears AND your eyes!

Warm-ups - Elementary Movement

Students follow Teacher movement:

- teacher moves for children to simultaneously imitate
- teacher changes movements (fast, slow, high, low)
- teacher focus' students, "I'm going to try and trick you, but I don't think I can because I know you're all very good at listening and watching!"
- teacher changes movements and introduces a "freeze".

Teacher has students "be the teacher" and lead the movement:

- each child given time to be successful
- always positive reinforcement of students
- Teacher focus' students by telling them that "I'm testing to see who is watching to help their listening."

Using movement to match sound:

- Teacher takes a drum and asks children to listen very carefully to the sound and make up a movement that matches what they hear. Move when the sound is happening, then stop when the sound stops.
- Teacher makes a range of sounds for students to respond to. For each sound, the teacher chooses one student to show the class their movement. Teacher asks the class to watch the student and copy them.

Musical Statues:

Teacher uses rhythms from Chicken on a Fencepost

- Can you match your movement to the sound that you hear?
- I'm going to make sounds on my instrument and you will need to match your movement to the sounds. When the music stops, you will need to freeze.
- Give some examples of what students could do:
 - Let's think;
 - if the music is really loud, what might our movements look like?
 - Teacher plays instruments and students respond.
- Teacher has students "be the teacher" and play the instrument for the class to respond to. Keep the turns of the children short.

Part 2

Focus:

- Preparation for and teaching the song
- All the activities lead towards the teaching of the duration and pitch.
- “Notice how much repetition there is, notice how much time it takes and remember, Teaching takes time. Teaching properly takes time and requires constant repetition.”
Richard Gill

Introducing Rhythms:

Echo rhythm:

- Teacher performs simple 4 beat rhythms for students to echo (these include the rhythms and patterns from *Chicken on a Fencepost*)
- Teacher changes the length of the phrases (ensuring children are watching for their cue to echo)

Rhythm Game 1 - Music Dice:

- Have a dice/[jumbo cube](#) with the rhythmic symbols from *Chicken on a Fencepost* on each side (crotchet, pair of quavers, semiquavers, crotchet rest).
- Children roll the dice to create a 4 beat rhythm
- Children perform the rhythm using body percussion
- This can be done as a class, in small groups or pairs
- Extension: children can notate their rhythms; join their rhythm with the rhythm of another group to make an 8 beat rhythm; perform their rhythm at the same time as another group; etc.

Rhythm Game 2 - Reading Rhythms and Tone Colour Exploration:

- Simple rhythm game where children perform 4 beat rhythms
- Include patterns from *Chicken on a Fencepost*
- However, for EACH rhythm children perform in the following ways:
 1. Say using French Time Names
 2. Say and clap
 3. Say in head and clap
 4. Put the rhythm on a part of their body
 5. Put the rhythm on a different part of their body
 6. Put the rhythm on part of the room
 7. Return to their seats and clap the rhythm once more!
- The game works best when the beat is constant, there are no breaks between rhythms and the children are constantly moving, reading and playing

Teaching *Chicken on a Fencepost*:

Explore *Chicken on a Fencepost* words:

- Teacher introduces the words in an expressive way using movement to support expression

Teach *Chicken on a Fencepost* lyrics in echo with correct duration:

- Phrase by Phrase
- use gesture to show students when it is their turn to echo/ imitate
- Use fingers to embody the phrasing for students. For example:
 - Teacher and students point to their thumbs when they say phrase 1
 - Teacher and students point to their pointer finger when they say phrase 2
 - Teacher and students point to their middle fingers when they say phrase 3
 - Teacher and students point to their ring fingers when they say phrase 4.

Put the rhythm on your body:

- “This time, I am going to change something, I wonder if you will notice.”
- Teacher says the words of the song and patsches every time they say *chicken on a fencepost*
- Children perform in the same way.
- Complete this process for all rhythms:
 - Semiquavers = patsch
 - Quavers = clap
 - crotchet = head
- Extension: Can you think of different sounds to use? Students use three different sounds to represent each rhythmic symbol and perform. This can be done individually or in groups. Students could use body percussion, voice or other sound sources.

Part 3

Focus:

- Transferring the song to sound sources
- Using simple materials to make effective percussion instruments (bucket lids)
- Students are led into improvising, the use of echo (imitation) and the connection between this and the song which students have previously learnt.

Transferring to bucket lids:

Simultaneous imitation

Directing students (rest position, ready position, ready to play position)

Explore sounds – teacher directed

Explore sounds – students explore and share

Echo sounds – 4 beats long

Teacher gives students 4 beats of sound and 4 beats of silence to “make up” their own patterns and sounds

Students share:

- class plays 4 beat pattern;
- student plays 4 beat pattern;
- class plays 4 beat pattern;
- student plays, etc.

Teacher performs *Chicken on a Fencepost* using buckets but without singing:

- QUESTION: What do you notice?
- Perform song again with students joining the teacher (children saying the chant)
- Perform again but this time say the words in your head

Teacher says the chant/ song and only plays on the semiquavers:

- This time, what do you notice?
- Perform again with students only playing semiquavers

Students find a different sound for this part:

- Students share and copy each other’s sounds

- All perform together

Explore different sounds for Semiquavers, Pairs of Quavers and Crotchet

Explore a range of activities (adding ostinati, canon, introducing sticks or other non-melodic sounds sources, etc).

Teach Melody Through Whole Song Method:

The teacher sings the song many times. Each time the students are asked to actively engage with the song, each time focusing on different musical aspects of the piece. They listen to the song many times, so that by the time they sing it in its entirety, the melody is embedded in their aural memory! The added benefit is that students have also participated in a guided listening activity and have developed musical knowledge of the piece.

- Teacher gestures for students to make a circle
- Teacher says, “watch and do what I do, but don’t sing! You’re going to want to, but try not to!”
- Walk left around the circle while singing
- Walk right around the circle while singing
- Walk away from the circle during the song and return just before it ends
- Patsch the beat while singing
- Explore different accompaniments and tone colours
- Ask children to create different accompaniments. Share.

With a partner:

- Teacher puts students in pairs
- Students clap hands together at appropriate time
- Sing song with actions
- Switch partners and sing again
- Teacher leads students to switch partners at different times during the song
- Create your own accompaniment with a partner

Transferring to Melodic Percussion

Transfer to Melodic Percussion:

- Teacher directs students to Melodic percussion
- Introduce rest position, ready position and play position
- Mirror movements
- Mallet warm-up for dexterity and appropriate technique
- Explore and find the notes
- Teacher introduces bourdon (F C)
- Play bourdon and sing melody
- Teacher introduces melodic ostinato
- Play melodic ostinato and sing melody
- Play bourdon, melodic ostinato and sing melody (swap parts)
- Can you work out the melody?
- Show us!
- What do you notice about the melodic ostinato? Can you create another melodic ostinato by taking a section of the melody and repeating it?

Notation

Reading and exploring rhythmic notation of song:

- Teacher directs students to return to the circle of bucket lids (each rhythm card has a 2 beat rhythm on it from the song)
- Students must practise saying and playing their rhythm
- Students stand up and walk around the circle singing the song. When the song stops, sit down at a bucket lid and say and play the new rhythm.
- What do you notice about the new rhythm?
- Repeat this activity several times.
- What do you notice? A. There are only three rhythm pattern cards.
- Have all the same patterns perform together
- Have children perform one after the other.
- What do you notice? A. The rhythms are taken directly from the song

Rhythm Activity:

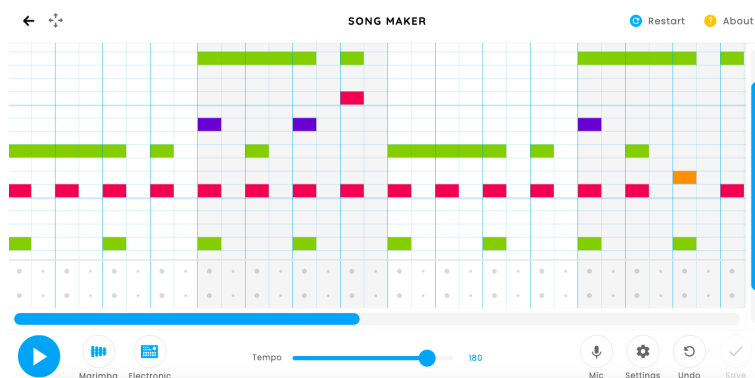
- Take your card with notation and combine with other students to put them into the correct sequence for the rhythm of *Chicken on a Fencepost*. You will need to arrange the cards in order and be able to perform the rhythm. You can choose the T.C.
- Once students finished, all groups check each other's work and listen to their performances.
- Going Further:
 - students can re-arrange the rhythms to form a new composition
 - Add their own ostinato to create an arrangement/ performance of their new rhythm
 - Do a similar activity with the pitch notation

More Ideas for Exploring:

Technology:

- Use Chrome Music Lab [Song Maker](#) to notate and record the bourdon. Students can then use this to accompany them while they sing the melody; or play the ostinato; or improvise new ideas
- Use Chrome Music Lab [Song Maker](#) to notate the exact pitch and duration of the melody and/or bourdon and/or melodic ostinato.

Click the image below to watch and listen!



- Use Chrome Music Lab [Song Maker](#) to create different bourdons, melodic and rhythmic ostinati to accompany *Chicken on a Fencepost*
- Use Chrome Music Lab [Song Maker](#) to create a melody that is similar
- Use [Flipgrid](#) to share your group performances of the accompaniments for Chicken on a Fencepost
- Use [Flipgrid](#) to share your performances of Chicken on a Fencepost on melodic percussion
- Use [Padlet](#) to reflect on your learning

Singing/ Playing:

Have the children sing and play the song many times but with a focus on doing something different each time. For example:

- Sing while keeping the beat in their feet
- Sing while using different body percussion (head, click, shoulders, etc).
- Sing while walking (this is surprisingly tricky)!
- Sing loudly, softly, fast, slow
- Sing the song but sing some words in your head
- Teacher “shares” the song - teacher first, children second, etc
- Sing/ play with different expression (you’re sad, happy, angry, tired, etc)
- Sing/ play in a round (with groups starting at different times)
- Tap the beat on the bucket/ plate/ cup
- Sing the song and match what you are singing on the bucket/ plate/cup/ instrument
- Play the rhythm of the melody
- Half the class performs the beat/ half the class does the rhythm of the melody
- Sing with solfa hand signs
- Sing with solfa syllables
- Students follow pitch notation as they sing
- students change the words