

# CELEBRATING NEW ZEALAND AUTHORS

**There is a huge range of material available for primary teachers to use in their music programmes. Many fantastic resources come from overseas and have a valid place in our music programmes.** They give children a world view of music and the opportunity to explore other cultures, though I am always on the hunt for resources that draw on the richness of our own culture and everyday life here in Aotearoa. I love the way that music is so easily integrated with learning in other curriculum areas that we are focusing on in our classroom creating rich accessible musical experiences.

The links between literacy and music are strong. We can use speech rhythms to create rhythmic pieces and/or use these speech rhythms to create melodies turning a poem into a song. A poem or story can open the door for wonderful musical exploration. Here in Aotearoa, we have a fantastic array of stories, poems and legends. Some stories have a natural rhythm, those that also have repetition often become favourites as children anticipate when to join in with a repeated line in the story.

One NZ author who does this well and whose stories have been enjoyed in many homes and classrooms is Dame Lynley Dodd, with her series of books about a little dog called Hairy Maclary. Her work has been well loved over the last 40 years so you will find her books in many school classrooms and libraries. I am aware that her books have been critiqued on the basis of giving a narrow range of gender representation. However, let's not throw the baby out with the bathwater. Within our music programmes we have the flexibility to be creative making changes and adaptations. What if Hairy Maclary had more dogs follow in line to the dairy? What would the new dogs look like? What would their names be? How would they walk? How would they bark? What if dogs were the pets of tamariki in your class?

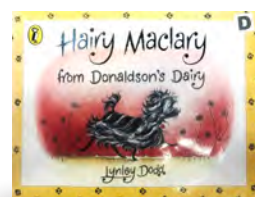
You may find other favourite stories or poems that have interesting sounds, rhythms or repetitive phrases that could be easily used to create rich music learning experiences in your classroom. Perhaps use the words of the items collected by that sneaky cat "Slinky Malinki" to create an interesting rhythm piece. Changing the order of the things collected or adding items Slinky Malinki might collect next time. In a similar way you could work with the words of the things found in "Down the back of the chair" by another great NZ Author Dame Margaret Mahy. Joy Cowley's stories about a greedy ginger cat also lend themselves well to musical exploration. Using legends or other stories about other journeys you could create soundscapes perhaps... even your own journey to the dairy!

I have found using a typical Orff Schulwerk process which integrates language, music, and movement leads to successful, fun music sessions. Children have the opportunity to explore movement and embody rhythms before exploring how these may then be played on untuned or tuned percussion. I love that within this process children are encouraged to bring their

own creative ideas to a composition. You can find out more about ONZA here. [onza.nz/](http://onza.nz/)

I am sharing a series of learning sequences with you so that you can enjoy these stories in a musical way with your tamariki. There is a lot here. You may want to try just one or two activities or take your tamariki on a musical journey. My hope is that this experience may be the springboard for other musical learning experiences in your classroom.

## HAIRY MACLARY



### NE - Year 3

#### Sing

- Teach the children to sing "Hairy Maclary from Donaldson's Dairy" soh me style. Encourage children to use their hands to show the melody rising and falling. G E GG E GG E GG E - later this could become the intro to your story with some children playing on tuned instruments.
- Read the story with children joining in on "Hairy Maclary from Donaldson's Dairy"
- **Explore rhythms.** Clap the rhythm of each dog name
- Describe the appearance of each dog - small, big, skinny... what would their bark sound like? Is there a link between the size of the dog and the sound it makes?

#### Move

Can you move like... Muffin MacLay? Schnitzel von Krumm? Take some time to explore the way the other dogs might move. Fast, slow, standing tall, heavy or light footed. Talk about movement words scurrying, trotting, prancing. What do these words look like? Ask the children if they can show you how the dogs they know move.

#### Percussion Instruments

- In groups of 2 or 3. Give each group a dog picture and practice saying the rhythm of bark words, eg. Bow-wow-wow-wow. You could write these words on separate pieces of paper for each group to refer to.

**Hairy Maclary - Yap, Yap, Yap**

**Hercules Morse**

**Bottomley Potts - Ro Ro Ro Ro Ro**

**Scarface Claw - Wrowww-w-w-w-w-w-w**

**Muffin McLay - Ruff-Ruff**

**Bitzer Maloney - Bow-wow-wow-wow**

**Schnitzel von Krumm - Yip yip**

Consider whether your dog's bark is high or low, loud or soft, short or long.

- Match each dog & cat to a percussion instrument. Let children lead the way with their choice of instrument and encourage them to give an explanation for their choice.

**Create a soundscape** using pictures from the story (plus any you have created)

- Explore playing the barking rhythms slow and fast. Each group plays their bark rhythm in turn at a regular/slow speed. When the Scarface Claw sound is made each group plays quickly in turn to match the story – representing the dogs running back home. You could finish this piece with a sigh – a sign that Hairy Maclary is safely back in bed.

**Year 3 Extension.** Can we add an ostinato sentence to your soundscape that keeps going underneath?

Eg. watch out for Scarface. This could be spoken or accompanied by a percussion instrument.

### Further Extension Year 3 - 6

#### HAIRY MACLARY CATERWAUL CAPER



#### Exploring with voice

- Sort the dog pictures from smallest to largest.
- How does the size of the dog influence the pitch of the bark? Consider each different dog; would it bark fast, med, slow?
- Working in groups of 3 - 5, give each group a dog picture and matching dog bark words from the story.
- Practice saying the words rhythmically. You may want to give groups an opportunity here to create a new dog, drawing a quick picture and creating a dog bark sound – they could write this down.

#### Explore using percussion Instruments

##### Activity 1 Soundscape – re. creating the story with sound

- As a group, consider the size of your dog, how does this influence the pitch of its bark?
- Then choose a percussion instrument to match your dog. 6 dogs + Scarface Claw.
- Practice playing your dog rhythm using your percussion instrument.
- Share back one group at a time with Scarface Claw's sound played in between each bark as in the story.
- Can we add an ostinato sentence that keeps going underneath? eg. "What's that noise?" or "Who's making that noise?" This could be spoken or accompanied by a percussion instrument.
- You could develop this piece to share with others.

##### Activity 2 – Conducting circle

- Using the dog bark rhythm words above, and any new ones you may have created, say with an accompanying drum. Notice how the barks naturally fit with the beat.
- Choose a conductor to point to one group at a time turning barks on and off. Repeat with different children as conductors.
- Experiment with layering sounds. The conductor could use both hands to point to two groups at a time. Give sufficient time to listen to how the barks work together before stopping one or both groups and listening to a different combination.

#### Activity 3 – Grid pattern – Working Together

- How do these sounds fit into a 4 beat pattern? Are there any rests? Draw the bark sounds into a grid, similar to the one below. Notice which beats have a lot of sounds and which beats have less. Experiment with starting barks on different beats. What if Hairy Maclary started yapping on beat 2?
- With a drum keeping a steady beat, groups in turn make their dog sound.
- Try adding texture by layering sounds. Hairy Maclary keeps yapping and another dog is added. Continue until all the dogs are barking, recreating the scene when all the dogs gather at the bottom of the tree.
- You could experiment with changing the order of the dogs or adding new dog sounds. Discuss with your tamariki what way you like best.

1	2	3	4
Yap	Yap	Yap	
Woof			
	Ro Ro	Ro Ro	Ro
Ruff		Ruff	
Bow	Wow	wow	wow
			Yip yip
Wroww	w	w	w

#### Explore using Melodic Instruments

- What if we were to put these barking rhythms onto a tuned instrument? Use the same barking rhythm to create a melody? You could have a xylophone or glockenspiel per group. Consider whether the bark is repeated on the same note, rises or falls. Allow time for children to experiment and choose the melodic pattern they like best. (You may want to consider using a C pentatonic scale – removing Fs and Bs)
- Encourage children to record their melodies in a way that they can share with others. Perhaps using a symbol or note letter for each sound. These symbols could rise and fall to match the pitch of the notes chosen.
- You could revisit the chart above with one or two children playing the newly created rhythmic melody and others in the group playing percussion instruments. Perhaps experiment with changing the order of the dogs to see which you like best.

If you used a C pentatonic scale for creating barking rhythm melodies you could try the “conducting circle” again, this time using the melodies created as all will work well together.

**BIO:** Suzanne Thom ONZA Wellington Representative Suzanne has been working at Eastern Hutt primary school as a specialist music teacher since 2019.



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