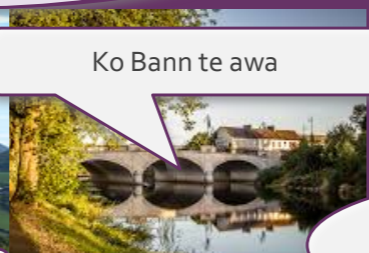
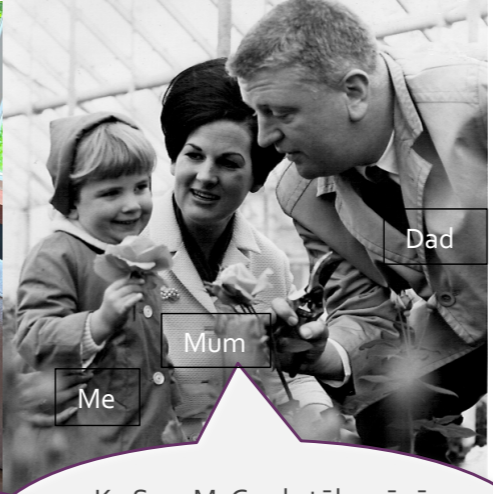


# Catching a Song



Maria Winder  
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Ko Maria Winder au  
No Tāmaki Makaurau au



Ko Slieve Donard te maunga

Ko Bann te awa

Ko Molly, ko Zoe rātou  
ko Rafi āku mokopuna

Ko Sam McGredy tōku pāpā  
Ko Maureen McCall tōku  
mama



Ko Airangi ki te raki  
(Northern Ireland) tōku  
whenua

Ko Joanna, ko Chris  
rātou ko Henry āku  
tamariki

Ko Peter Winder  
taku tāne



*Some of My Favourite Things...*

<i>My Family</i>	<i>Time with my children and grandchildren</i>	<i>Singing</i>	<i>Teaching Music</i>
<i>Reading</i>	<i>Carrot cake</i>	<i>Pinot Noir</i>	<i>Home</i>
<i>Friends</i>	<i>Boogie boarding</i>	<i>Water blasting</i>	<i>Waihi Beach</i>
<i>Meals with family and friends</i>	<i>Aotearoa</i>	<i>Sunshine</i>	<i>Choir</i>
			<i>Roses</i>
			<i>Beach cycling</i>

### Why Do I Teach Music?

- I believe that all children are musical.
- Music helps us to express who we are and how we feel.
- Music expresses our cultures and our languages.
- Music shows creativity, gentleness, love, sensitivity,  
beauty, compassion and real feelings.
- Singing and experiencing the joy of music is everyone's right.
- Music helps us to learn.
- Music helps us to be better human beings.


# Whakarongo Mai, Tui

Wha - ka - ro - ngo mai, Tu - i. I ta - ku ko - au - au,

4  
Tu - i. I ta - ku wai - a - ta, Tu - i, Tu - i, Tu - i - a

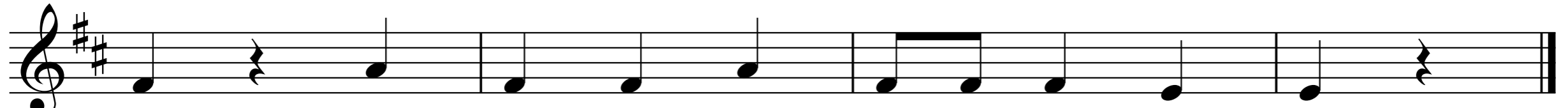
The musical score is written in 4/4 time with a key signature of one flat (B-flat). The first staff contains the lyrics 'Wha - ka - ro - ngo mai, Tu - i. I ta - ku ko - au - au,'. The second staff begins with a measure rest marked '4' and contains the lyrics 'Tu - i. I ta - ku wai - a - ta, Tu - i, Tu - i, Tu - i - a'. The melody consists of quarter and eighth notes, with some rests and a final fermata on the last note.

# Kia Ora! Welcome



Kia o - ra, ta - lo - fa and wel - come to you. Here's

5



John Here's Me - gan and An - a - he - ra too.

Song source Lucinda Geoghegan



Good mor - ing, Good mor - ning, Good mor - ning to you. Here's

5



John Here's Ma - ry and Jon - a - than too

Children learn to speak  
by immersion in  
**a language-rich environment**

Children **catch on to singing**  
by immersion in  
**a singing environment**

Studies show that babies **respond**  
**to the beat and rhythms of**  
**music** and they find it **more**  
**engaging than speech**

*"We put up the fancy spires first.  
When we saw that the  
whole edifice was shaky,  
we set to building the walls.  
We have still to make the cellar"*

***Zoltán Kodály***

- \* Music education should start as early as possible - Kodály
- \* Importance of listening for inheriting culture and language. Western culture - value tuneful, pentatonic, diatonic, 2 metre, 4 metre, compound. Other cultures may value tonality, dissonant, chromatic, poly-rhythmic
- \* Nurturing and supportive environment
- \* Repetitive nature of rhymes, songs and active musical play.
- \* Listening habits through experiencing music and movement
- \* Start to learn meaning of sounds and gestures
- \* Development of auditory discrimination - vital for language and music learning

These are baby's fingers  
These are baby's toes  
This is baby's bellybutton  
Round and round it goes

Peek a boo



Peek - a - boo, I see you hi - ding in your place.



Peek - a - boo I see you. With your smi - ley face.



Peek - a, peck - a, peck - a, peck - a - BOO!



# See The Bunnies Sleeping

1950's Nursery Rhyme  
Composer Unknown

**Slowly**



See the bun - nies sleep - ing till it's near - ly noon.

5



Shall we wake them with our mer - ry tune?

9



They're so still. Are they ill? Wake up soon!

Wake up little bunnies!

**15 Faster**



Hop lit - tle bun - nies hop, hop, hop. Hop lit - tle bun - nies hop, hop, hop.

19



Hop lit - tle bun - nies hop, hop, hop. Hop, hop, hop, hop, hop.

# Pitch Awareness

## Sing! Sing! Sing!

- The child voice
- Limited pitch range (suggest D - B)
- Sing face to face
- Creative vocal work
- Distinguish between speaking and singing
- Introduction to higher and lower

# 10 Minute Sample Lesson for Babies

Songs and rhymes for babies							
#	Song Title	Stand/sit	Tone Set	CSP	Activity/Procedure	Resources	Goals and Behavioural Objectives
1 min	<i>These are baby's fingers</i>	Sit	n/a	n/a	Finger play Face to face Repeat rhyme and song pair, substituting names of children		Contrast speaking and singing
Thematic Transition: Hiding eyes with our hands							
4 mins	<i>Peekaboo / See you</i>	Sit or stand	m sl	A = so	Song and game 1 <sup>st</sup> time bouncing baby on knee  2 <sup>nd</sup> time sway the lycra. Children take turns to hide under the lycra (held by carer) Anticipation of Peek-a-boo	Lycra	Anticipation Vocal Play Turn taking Experiencing steady beat connected to an adult
Tonal transition: sing E noho mai (s mm d)							
4 mins	<i>See the Bunnies Sleeping</i>	Sit	drmfsl d' t, s,	D = do	Bunny sleeping on top of the lycra Sing and swing the lycra	Lycra Bunny	Experiencing steady beat connected to adult Faster and slower
Transition: Time for a story							
2 min	<i>Ten Little Fingers and Ten Little Toes</i>	Sit	s, drm sl	A = s,	Story and song	Book	Calming

# **As a child's language and mobility develop, beat can be experienced with increasing independence**

## **Starting with seated actions**

No issues with balance and the child is anchored

## **Then walking a steady beat and moving in free space**

- Line games
- Circle games
- Moving to music
- Partner and group activities
- Guessing games

# 10 Minute Sample Lesson for Preschoolers

Songs and rhymes for 3-5							
#	Song Title	Stand/sit	Tone Set	CSP	Activity/Procedure	Resources	Goals and Behavioural Objectives
3 min	<i>Copy Me Copy Me</i>	Stand	<u>drmfsl</u>	A = so	Sing with simple actions Sing and copy partner		Creative movement Experience steady beat in upper body
Instructional transition: Sing instructions to the same melody e.g. <u>E Tū</u> , stand up <u>tamariki mt</u>							
2 min	<i>Feet, Feet</i>	Stand	n/a	n/a	Say the rhyme Walk to stand by a friend by the end of the rhyme		Contrast speaking and singing Experiencing steady beat. Walking in free space
Gathering Transition: Say the Rhyme Feet Feet while distributing the <u>cooperband</u> (check tuning fork F = do)							
3 min	<i>He Waka Eke Noa</i>	Stand	<u>dr m s,</u> t,	F = do	Sing and sway the <u>cooperband</u> as if paddling your waka	<u>Cooperband</u>	Group Singing
Tonal transition (check tuning fork F = do)							
2 min	<i>Swing Me Over the Ocean</i>	Stand	d m s	C = so	Children in the middle Sing and swing the <u>cooperband</u> with the beat. Count 1 2 3 <u>Whee!</u> And let go of the band	<u>Cooperband</u>	Experiencing steady beat in compound time, connected to an adult and moving as a group



Co - py me, co - py me. You can do it too!



Co - py me, co - py me. Then I'll co - py you!



Feet, feet, feet, feet. Walk - ing up and down the street.



Big feet, lit - tle feet, Come by me.

# He Waka Eke Noa

Kaitito: Sean O'Connor

Round in up to 4 parts, start at \*

He wa-ka e-ke noa, he wa-ka e-ke noa, we're  
all in this to-gether, we're all in this to-ge-ther.

The image shows two staves of musical notation in 4/4 time. The first staff contains the melody for the first line of the song, with lyrics 'He wa-ka e-ke noa, he wa-ka e-ke noa, we're'. The second staff contains the melody for the second line, with lyrics 'all in this to-gether, we're all in this to-ge-ther.'. Chords C and F are indicated above the notes. An asterisk (\*) is placed above the note for 'noa' in the first line, indicating the start of a round.

Swing me o-ver the o - cean. Swing me o-ver the sea.  
Swing me o-ver the gar - den wall and swing me home for tea.

The image shows two staves of musical notation in 6/8 time. The first staff contains the melody for the third line of the song, with lyrics 'Swing me o-ver the o - cean. Swing me o-ver the sea.'. The second staff contains the melody for the fourth line, with lyrics 'Swing me o-ver the gar - den wall and swing me home for tea.'. A measure rest of 5 measures is indicated at the start of the second staff.

One, two, three, Whee!

Keep it simple  
Keep it fun  
Limited pitch range (the child voice)  
Simple rhythms  
Unaccompanied singing  
Lots of repetition