

Welcome to your resource pack

MOVING ON UP!

This pack is designed to support teachers and all adults working with children in Years Three and Four. We have chosen simple songs with actions - no music reading is required nor instrumental accompaniment needed. The CD and DVD are for reference only, to help **you** to remember the songs and actions.

The pack also refers to cross-curricular links to enrich and enhance your Creative Curriculum, with a range of activities to suit all learning styles.

THE BENEFITS OF SINGING

Singing is soothing, spontaneous and stress-busting, raising self-esteem, boosting immune systems and improving brain power.

Short 'bursts' of singing activity can be fitted in during the school day as 'brain breaks' - it is not always necessary to set aside specific stretches of time.

SETTING THE EXPECTATION

Children need help to 'find' their singing voice. When they show accurate pitch matching shower them with praise at this important developmental milestone.

Quiet singing and 'smiling eyes' help to achieve accuracy of pitch. Be rigorous in helping them to achieve beautiful, unforced singing voices and do not accept anything else!

Aim to be a good role model, encouraging other adults to do the same.

- ≈ Establish a good singing body.
- ≈ Stand feet slightly apart, relaxed shoulders, arms loosely by side.
- ≈ If chairs are available, establish a 'singing seat', sitting away from the back of the chair, feet tucked slightly underneath, feet together and hands on lap.

Wherever possible avoid sitting on the floor. *The brain works 30% more efficiently when we are standing!*

SKILL PROGRESSION

Like Mathematics and Literacy, children need 'musical building blocks', only making effective progress if the basic skills are in place. That is why we have deliberately chosen easy songs with a narrow range of pitches. At the start of the pack, the songs are chants or have two pitches. If the children can sing these they will progress more easily to later songs. At the start, make sure the children can find their singing voices and a steady pulse.

Get the children to choose a song they know well and:

- ≈ Find the pulse
- ≈ Tap the rhythm pattern
- ≈ Sing some sections aloud, some in 'Thinking Voice'
- ≈ Sing the songs higher or lower (pitch)
- ≈ Sing the songs faster or slower (tempo)
- ≈ Sing the songs louder or quieter (dynamics)
- ≈ Show the phrases with 'Rainbow Arms'
- ≈ Rehearse songs in pairs or small groups to share with the class.

Once everyone is confident, move on to simple part-singing, combining some of the songs as 'partner' songs:

Try combining:

Dads Lads with Bounce High

and

Chest, Knee Toe with All 'Round the Brickyard

Eventually you can fit all four songs together!

HOW TO TEACH A SONG

- ≈ Establish a visual 'my turn, your turn' system
 - ≈ Sing the whole song (or just the first verse) through TWICE
 - ≈ If the song has four phrases, sing one, then children copy, then sing phrase two, copy etc.
 - ≈ Sing through phrases one and two before they copy.
 - ≈ Repeat process for phrases three and four.
 - ≈ All sing the whole song, starting with a sung "Off We Go".
- ≈ NOW the children should sing the song through without and adult assistance.

Choose a child as the "Off We Go" song leader.

This method of teaching a song reinforces highly focussed listening.



DDW = Don't do it with them

Try to resist singing along with the children all the time.
This can lead to an over-reliance on the teacher and it is
important to listen to the children to assess their
progress and achievement.

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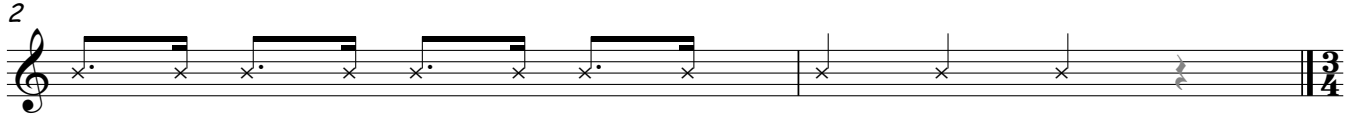
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Eenie Meenie



Ee - nie mee - nie mack - a rack - a Rare rie dom - in - a - ka



Chick - a - bock - a lo - lli - pop - a Om pom ping!

Many of you will remember this as a 'Dipping' game - it works well with the QCA Unit on playground games.

Form a circle and the chosen child, with a loose fist shape, taps each child's hand as he moves around the circle to the chant.

When the rhyme finishes, the nearest child takes over as the 'dipper' and the feeling of pulse is reinforced.

Things To Try

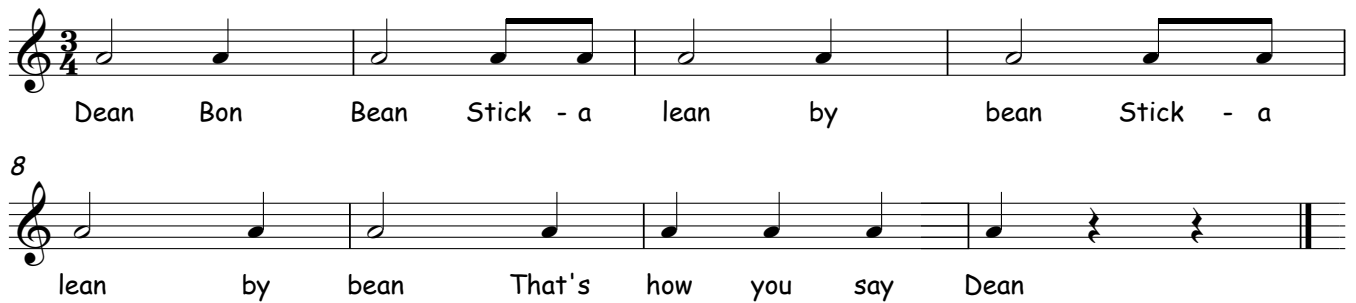
Discuss how a change of speed (tempo) can help to keep steady pulse.

Work out a clapping game in pairs to go with the chant.





Dean Bon Bean



This nonsense rhyme is a way of performing a chant whilst maintaining a steady pulse. Substitute a different name for each verse:

Dean Bon Bean
Stick-a lean by bean
Stick-a lean by bean
That's how you say Dean

Jane Bon Bane
Stick-a lane by bane
Stick-a lane by bane
That's how you say Jane

Toby By Bobby
Stick-a loby by boby
Stick-a loby by boby
That's how you say Toby

Things To Try

Add a hand clapping pattern of three - **tap, clap, click**
or

try a hand clapping pattern with a partner,
maintaining a steady tempo throughout.

Substitute your own name '*Dave Bon Bave*' etc.

Stand side by side with a partner. One person bounces/catches a ball to the pulse with the partner taking over with his/her new name. The skill is to maintain the pulse without any interruption or loss of tempo!



Cinderella



Cinderella dressed in blue
Went upstairs to get her shoe
By mistake the heel did break
How many cobblers did it take?
2, 4, 6, 8

Cinderella dressed in green
Went upstairs to get ice cream
By mistake she spilled her shake
How many napkins did it take?
3, 6, 9, 12

Cinderella dressed in red
Went upstairs to go to bed
By mistake she got toothache
How many dentists did it take?
4, 8, 12, 16

This is a good song for reinforcing times tables.
After 'How many did it take?', a number can be chosen as a basis to sing/chant tables and indicated by a show of fingers.
Tap knees on the pulse to each number.

Things to try

Add actions to the pulse - slap knees, clap hands, click RH/LH fingers whilst keeping a steady tempo.

Make up a clapping/patting body percussion pattern to accompany the song

Partner Songs:

Bounce High (track 34)

Bounce High/Chest Chest/All Around the Brickyard (Track 36)



Dads, Lads, Girls, Mums



The soh-mi toneset of the song (as sung by a cuckoo) is the most natural and instinctive interval to pitch match and this is a great song for feeling the pulse.

Tap knees or chest throughout the song to the pulse. After the song, continue the tapping whilst chanting the months of the year.



Things To Try

In a circle (keeping the tapped pulse):

Each child calls out their own month in the right place.

or

Using thinking voice, clap on your month

or

Each child stops when they reach their month

or

Children stands with birthday buddies

or

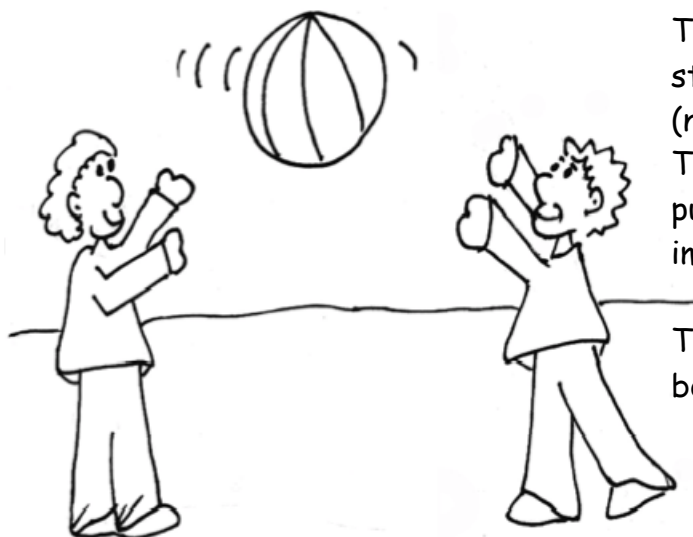
Chant the months in a different language

or

Substitute date for month



Bounce High, Bounce Low



The main aim of this song is to keep a steady pulse whilst bouncing a ball (netball type works best).

The basic action is 'bounce-catch' to the pulse. Initially sing this song bouncing an imaginary ball.

The leader starts in the middle of the circle, bouncing the ball as the singing starts.

Bounce/catch three times, then on the fourth bounce "bounce the ball to (name of child), they bounce the ball towards someone in the circle and everyone sings the recipient's name.

Things To Try

When the new "bouncer" starts, they may (deliberately or not) change the speed (tempo)
- try to copy the new speed.

Partner Songs:

Cinderella (track 34)

Cinderella/Chest Chest/All Around the Brickyard (Track 36)



Have you ever?

Have you e - ver, e - ver, e - ver in your
long - leg - ged life seen a long - leg - ged sai - lor with a
long - leg - ged wife? No! I've ne - ver, ne - ver, ne - ver in my
long - leg - ged life seen a long - leg - ged sai - lor with a long - leg - ged wife.

Have you 'drum rolls' on knees
Ever clap
Ever tap knees
Ever clap
In your tap knees
Long arms raised
Legged tap knees
Life clap

Seen a tap knees
Long arms raised
Legged tap knees
Sailor clap
With a tap knees
Long arms raised
Legged tap knees
Wife? clap

Things To Try

'Thinking voice' on the adjective

'Thinking voice' for everything EXCEPT adjective

Other adjectives eg. hairy, short,
bow-legged with different actions





Everywhere We Go

Leader Echo Leader Echo

Ev-ry where we go Peo-ple al-ways ask us

14

Who we are And where we come from

22

And we tell them We're from Hert-ford shire And

30

if they can't hear us We sing a li-ttle high-er

For this song, the Leader, teacher, adult or child, chooses how the song is sung - higher, lower, quieter, faster, posher etc

Things to try

Insert name of School, Town, Area, Country etc.





D'you Want a Choc'late Ice Sir?

1 2 3 4 5 6 7 8

'D'you want a choc - 'late ice Sir?' 'No Sir.' 'Why Sir?' 'Be -

5

cause I've got a cold Sir.' 'Where did you get the cold Sir?'

9

'Up the North Pole Sir.' 'What were you do - ing there Sir?'

13

'Catch - ing Po - lar bears Sir.' 'How ma - ny did you catch Sir?'

17

'One Sir, two Sir, three Sir, four Sir.' 'What

21

hap - pened to the fifth Sir?' 'It caught me Sir.'

This is a song for reinforcing the 'Call and response' style. Some children may be happy to sing individually, or the class could be divided in half with a leader for each half.

Things to try

Work out some actions/drama to accompany the song using different expressions to vary the timbre (tone colour).



High, low, chickalow



This is a playground song for relating pitch to movement - perfect VAK learning!

Teach the song without the actions first.

In pairs facing a partner, hold out left hand as if to shake BUT instead place hands back to back - glue it to partner's!
On the word 'high' clap right hand at eye level above outstretched left hands.
On 'low' clap below
On 'chicka' clap own left hand.



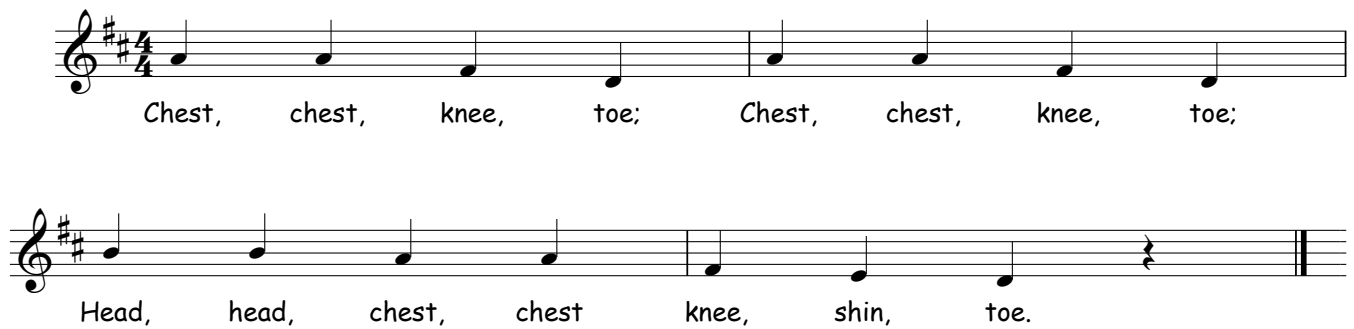
Things to try

Use 'Thinking voice' for the words 'high', 'low' or 'chicka' '
whilst still maintaining actions

Use 'Thinking Voice' for everything EXCEPT 'high', 'low' or 'chicka'.



Chest, Chest, Knee



Following on from 'High Low Chickalow', this song has five pitch levels. Note how the parts of the body (in relation to the floor and ceiling) correspond to the pitch outline - higher and lower.

Sing without actions first and then point to each relevant body part as they sing.

Things to try

Add 'Thinking Voice' for 'head' for the first sing through, then 'head and chest' and so on until the whole song is in a thinking voice.

Choose body parts at random

Partner Songs:

All Round the Brickyard (track 35)

Cinderella/Bounce High/All Round the Brickyard (Track 36)

All 'Round the Brickyard



This is a traditional song from the USA and describes a 'brickyard' - the four sides of a basketball court.

The challenge is to maintain a regular pulse and make every action fit to the music.

All in a circle, facing inwards.

'All 'round the brickyard' *four steps round in a circle*

'Remember me' *tap head for each syllable of 're-mem-ber'*

and then tap chest on 'me'

'And a' *both arms outstretched, palms upwards*

'Jump it' *jump*

Things To Try

Think of new actions for each verse - stamp it, clap it, rock it, roll it, whatever you like!

The song leader (teacher or pupil) sings the verse once deciding on the action and then everyone repeats it

Partner Songs:

Chest, Chest (track 35)

Cinderella/Bounce High/Chest, Chest (Track 36)

Dipidu



The song, from Uganda, uses two different METRES:

The first section has a metre of three, where the pulses are grouped in threes; the second section has a metre of two.

Facing a partner, tap own knees once, then clap own hands once and then clap partners once. (1, 2, 3) When the music changes to

'Dip dip dip dip dipidu' clap own knees then partners and so on. (1,2)

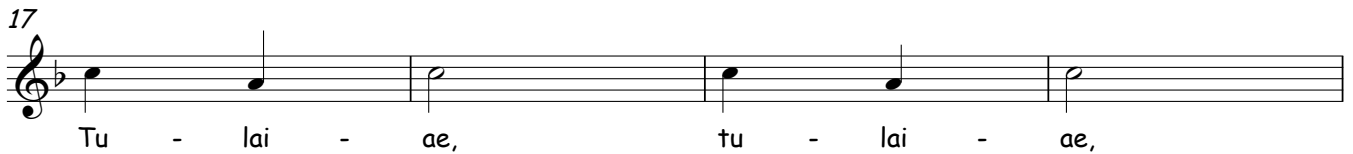
Notice that beat ONE is the strongest beat and is always on the knees.

Things to try

Make up your own patterns using body percussion



John Kanakanaka



2
We're bound away from 'Frisco bay
John kanaka naka tu-lai-ae
We're bound away at break of day
John kanaka naka tu-lai-ae
Tu-lai-ae, Tul-ai-ae
John kanaka naka tu-lai-ae

3
It's just one thing that grieves my mind
John kanaka naka tu-lai-ae
To leave my wife and child behind
John kanaka naka tu-lai-ae
Tu-lai-ae, Tu-lai-ae
John kanaka naka tu-lai-ae

4
It's rotten meat and weevily bread
John kanaka naka tu-lai-ae
It's pump or drown the old man said
John kanaka naka tu-lai-ae
Tu-lai-ae, Tu-lai-ae
John kanaka naka tu-lai-ae

5
We're bound away around Cape Horn
John kanaka naka tu-lai-ae
You'll wish to heaven you'd never been born
John kanaka naka tu-lai-ae
Tu-lai-ae, Tu-lai-ae
John kanaka naka tu-lai-ae

About John Kanakanaka

This sea shanty, originating in California, is about a sailor who is about to embark on a voyage from San Francisco, around Cape Horn, to the East Coast of the USA.

Hawaiian sailors were often called 'kanaka' which is the Hawaiian word for 'person'. Sometimes they were also named after the captain of the ship, resulting in names like 'John Kanaka'.

'Tulailae' was thought to be the name of one of the original Sandwich Islands.

'I heard, I heard the old man say' *link right arms and revolve*
'John' *stamp right foot*
'Ka-na-ka-na-ka' *tap alternate knees in time*
'Tu-lai' *clap own hands x2*
'Ae' *clap partner's hands*

'Today, today's a holiday' *link left arms and rotate*



Charlie Over The Ocean



27

Char - lie o - ver the o - - cean

29

Car - lie o - ver the sea

31

Char - lie caught a big fish

Can't catch me!

Stand in a circle. 'Charlie' walks around the outside of the circle singing the first line of the song and the circle echoes back. When the circle responds with the line "can't catch me", 'Charlie' tags the child who is standing beside him. The 'tagged' child then chases 'Charlie' around the outside of the circle, trying to tag him before he reaches the vacated spot. Whilst doing so, the circle chants "Charlie, Charlie, you can't catch me." Whoever loses goes into the 'fishbowl' in the middle. The game is repeated with a new leader chosen by the teacher and the child in the 'fishbowl' gets replaced each time

Things to try

The leader can replace 'Charlie' with their own name and think of something realistic or ridiculous that 'Charlie' could have caught.

Track 18 - Divide the class into two halves, one singing the whole song and the other adding 'Can't catch me' as a simple melodic ostinato (repeating pattern)

This could then be transferred to chime bars:

Can't catch me
D A D

Can't catch me
D A D

When I Was One



When I was one I sucked my thumb, The day I went to sea I
 jumped a - board a pi - rate ship And the cap - tain said to
 me, 'We're go - ing this way, that way, for - wards and back - wards
 O - ver the I - rish Sea. A bot - tle of rum to
 fill my tum, And that's the life for me.'

When I was two I buckled my shoe...
When I was three I cut my knee...
When I was four I knocked at the door...
When I was five I learned to drive...

This traditional action song allows children to explore rhyming words as well as co-ordinating music and movement.

"When I was one I sucked my thumb" actions as appropriate
 "The day I went to sea" arms make waves in front of body
 "I jumped aboard a pirate ship" jump on the word "jumped"
 "And the captain said to me" salute on the word "captain"
 "We're going this way" lean to the right with arms folded in hornpipe fashion
 "That way" lean to the left
 "Forwards and backwards" as lyrics
 "Over the Irish Sea" arms make waves movement
 "A bottle of rum" drink from bottle
 "To fill my tum" rub tummy
 "And that's the life" slap thighs or make "Ahoy" gesture on the word "that's"

Things to try

Make up new verses with interesting rhymes!





Obsiwana

15

Ob - si - wa - na, wa na, Ob - si - wa - na - wa.

Versions of this native Canadian song, which translates as 'Peace be with you', can be found all over the world.

Sitting in a circle, each child places a stick on the floor in front of them.

Sing the song and at * each child takes the stick from the child on the right and at ↓ puts it down in front of them.

Things to try

Use hockey sticks or quoits out in the playground

This fits together with "Funmje Alafia"
(May your day be filled with health and happiness)
from Resource Pack One as a SEAL partner song



Naka Naka Hoi!



This Japanese song simply translates as:

Naka = inside

Soto = outside

Hoi = Hoi!

It works best if sung gently and quite slowly.

It has five pitch levels and four phrases.

Note that there are rests at the end of phrases one, two and four.

'Naka' two gentle taps of the fingers on 'Na'

'Hoi' hands starting in praying position then moving up
and away from each other in two arcs like a fountain

'Soto' two taps behind the back on 'So'

Things to try

Walk to the rhythm.

Add arm actions for amazing brain gym!!

Mensa version - walk feet to the rhythm moving on one direction, change direction when each new phrase starts, add hand actions AND sing!!!!



Sorida



30



This is a partner song from Zimbabwe.

Stand facing a partner

So-ri-dadraw a large circle in front of the body with both hands,
ending with a clap on the third syllable - "da".

Ri-dari - palms of hands against partner's hands. **da** - clap.

Da-tap back of right hand against partner's right hand

da-tap back of left hand against partner's left hand

da-clap

Start very slowly and repeat slightly faster each time.

Be prepared for some confusion - getting it wrong is half the fun

Things to try

Change partners, holding onto the first
note "SO" until everyone has a new partner.

Track 23 - Sing to numbers:

So-ri-da . . . 5-3-1

Pick out the melody on a xylophone

So	Ri	Da
G	E	C



El Can Can



Translation :

*'The Can-Can, the Can-Can,
All the children know how to dance
With one foot with one foot
All the children know how to dance'*

El can can
El can can
Todos los ninos saben bailar
Con un pie
Con un pie
Todos los ninos saben bailar

Con un mano (with one hand)
Con dos pies (with two feet)
Con dos manos (with two hands)



Things to try

'With one foot' tap the pulse throughout
'With one hand' - opposite hand waving from side to side
Add two feet tapping pulse
Add second hand in a "sawing action" backwards and forwards!



Petit Jacques Danse


Pe-tit Ja - cques dan - se Sur mon pouce il dan - se. Pe - tit Ja - cques dan - se

47

Sur mon pouce il dan - se. Sur mon pouce, pouce, pouce, pe - tit Ja - cques dan - se.

Children who have covered the Key Stage 1 singing material in 'Off We Go' will recognise the melody of this song.
This is the original French version of the song which translates as "Little James dances, on my thumb he dances"

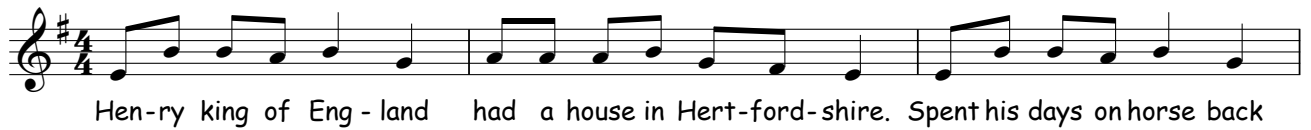
Verse two cumulatively adds the lyric 'pied' - foot
For example:pouce, pouce, pouce, pied, pied, pied etc.



Things to try

Add the names of other body parts as appropriate.
How many parts of the body can
be named and remembered?

Henry King of England



Henry King of England
Had a house in Hertfordshire.
Spent his days on horseback
When he liked to hunt for deer.
Like his clothes and 'bling'
He could dance and sing
Fa la la la la la la

Henry King of England
Had a house in Hertfordshire.
Spent his days on horseback
When he liked to hunt for deer.
Told the Church "I'm King"
Liked his clothes and 'bling'
He could dance and sing
Fa la la la la la la

Henry King of England
Had a house in Hertfordshire.
Spent his days on horseback
When he liked to hunt for deer.
Totalled six weddings!
Told the Church "I'm King!"
Liked his clothes and 'bling'
He could dance and sing
Fa la la la la la la

This song uses the same melody as "Petit Jacques" to outline the story of Henry VIII and Hatfield House.

Things to try

Track 27 - Add "fa la la la la la" as an 'ostinato' (repeating pattern)

Track 28 - Add a rhythm on a tambour (ta.... te-te ta.... ta....) to provide an authentic performance.



There's a Hole in my Bucket

There's a hole in my buck - et dear Li - za dear Li - za, there's a

60
hole in my buck - et dear Li - za a hole

This traditional song tells a cyclical story.
Listen to it and use it as a model for your own songs.

Such as.....

My car is too dirty Then wash it
So how will I wash it? At a car wash
And where is the car wash? In (Watford, Hemel etc)
How will I get there In the car
The car is too dirty!

Things to try

Can you finish this one?

The children are smelly Then wash them
So how will I wash them? In the shower

Christmas Bells



Things to try

Track 31 - add an ostinato - '*bells are ring-ing*'

Track 32 - This fits together as a partner song with the simpler **Christmas Bells** song from Resource Pack One.

Track 33 - All of the above!

Chime bars or hand chimes can be used for the ostinato
"Bells are ring-ing"

A F G C