

Standard 2

Aims

Students at Standard 2 should be able to:

- maintain a steady beat on a chord note throughout a song
- maintain on and off the beat playing
- understand and perform the basic rhythmic pattern straight 4
- make up to three chord changes in one piece
- hear chord changes and react to them instrumentally and with movement
- maintain a simple pattern (ostinato) throughout a work
- make decisions, with teacher guidance, about the order of performance
- understand some written form of patterns played.

Beat

In the early stages of arranging in Standard 2, there is a need for constant repetition of maintaining a steady beat. Any songs or pieces of music can utilise body percussion or untuned instruments to maintain the beat.

Students should alternate between playing / clapping etc. on every beat of the bar or every second beat.

For example:



2/4 bars should either be



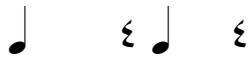
and 3/4 bars



Three beat pieces can now be extended to beat, rest, rest and rest, rest, beat.



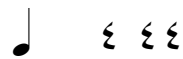
The development of the 4/4 bar will continue to emphasise the 'off' beat work - with two groups. For example:




and

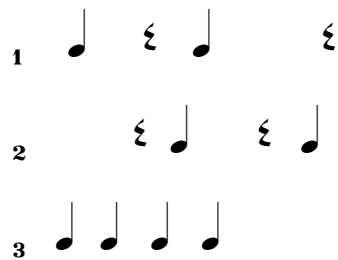


Further extensions to this work on beats could include:



or  (long sounding instrument).

This leads to a combination played by the kit drummer called a straight 4. For example:



The aim is to play these three patterns at the same time.

Instruments could initially be body percussion e.g. (1) foot (2) patsch (3) clap. Untuned suggestions would be e.g. (1) **bass drum, conga, tambour** (2) **tambourine, snare drum, maracas** (3) **high hat cymbal, cymbal on ground, cabasa.**

This pattern works very effectively with all pieces in 4 time.

The extension for 3 time could be patsch, clap, clap; or **drum, snare, snare** or **tambour / tambourine / tambourine** etc.

		1	2	3	1	2	3	
11.	3/4	↓ x	↓ x	↓ x	↓ x	↓ x	↓ x	
Patsch		x			x			
Clap			x	x		x	x	

Pitch

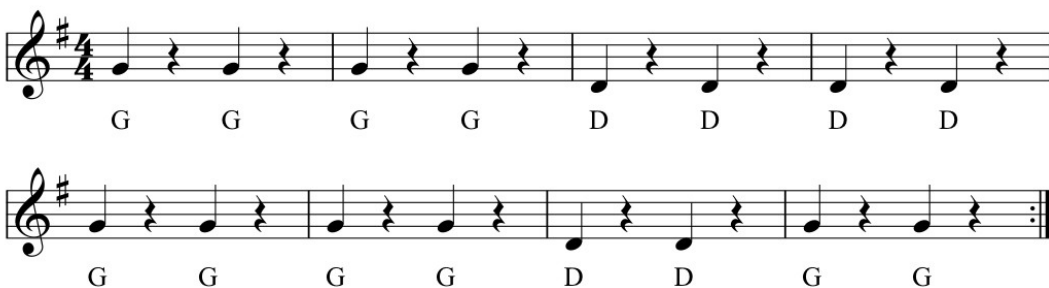
Early stages of Standard 2 in the tuned percussion area should examine two-chord material.

The class can be split into two teams with patterns (beat numbers) taught so they know when to change notes (chords). As the students develop 'an ear' for the chord change they could be challenged to find the chord change on their own.

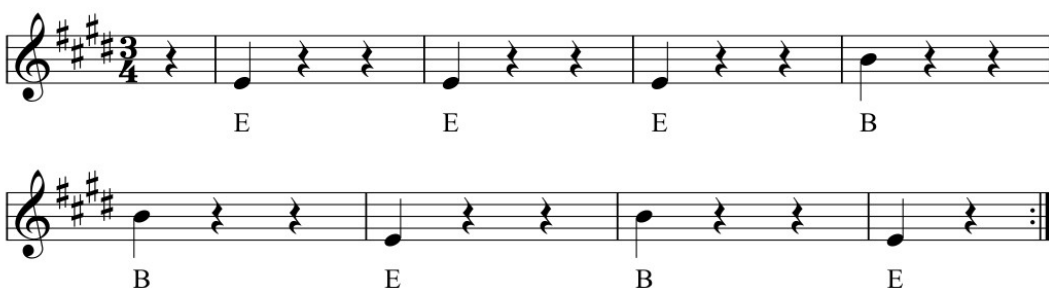
To assist this process, students should learn songs or pieces thoroughly using actions and movement to reinforce words and tune. To indicate the change add some movement and body percussion on chord changes. Then introduce the two-chord notes and ask them to play when it is their turn.

Some good recent examples of two-chord songs that have a simple change are found in the **ABC Songbook** series. For example:

ABC 2005, *You Can't Roller Skate in a Buffalo Herd* (verse)


12. 

ABC 2002, *Found a Peanut*

13. 

The chord structure is very simple F F F | C C C :|| or F | C: ||

15a. 

15b. 

As the students develop gross and fine motor skills, this chord structure can be played by one student on one instrument (or two students on one instrument!).

The use of chord notes as the basis for instrumental arrangements should be extended, challenging each individual with three or more chord notes.

A good song to introduce 3 chord playing is *Calypso* found in **ABC 1996**. The pattern is:

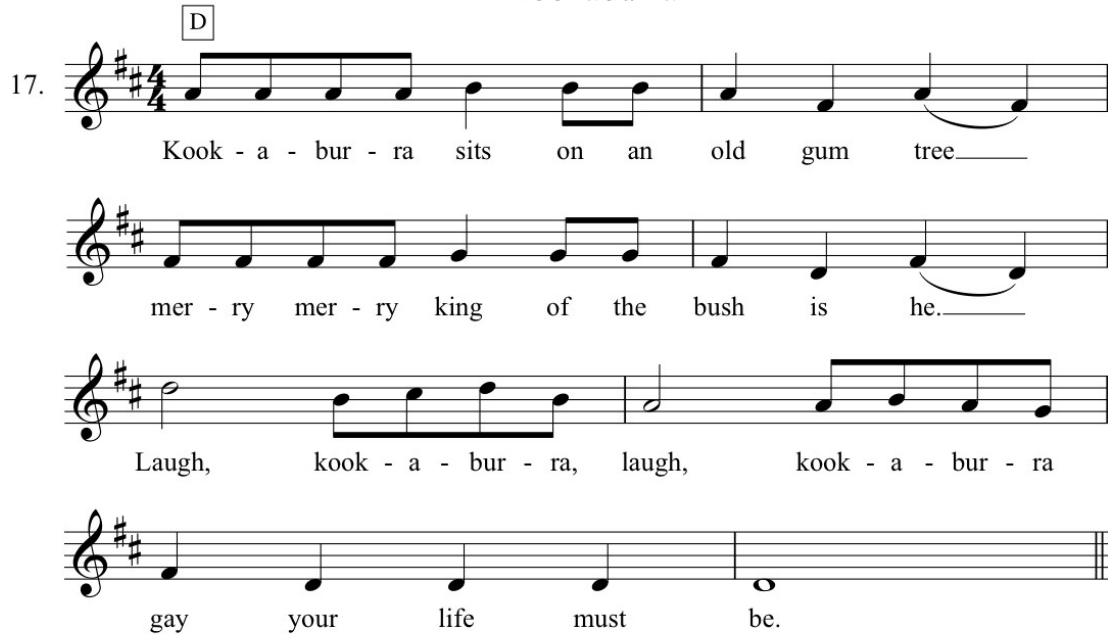
16. 

The song is also a round allowing many variations, for arranging.

Design

Another way to extend the range of material used in the arrangements is the introduction of ostinato. Ostinato is a repeated pattern that continues throughout the song and does not necessarily follow the chord sequence. Ostinati can be played on tuned or untuned instruments. The easiest example of an ostinato is a steady beat of the chord note in a one chord song or the beat played on a drum.

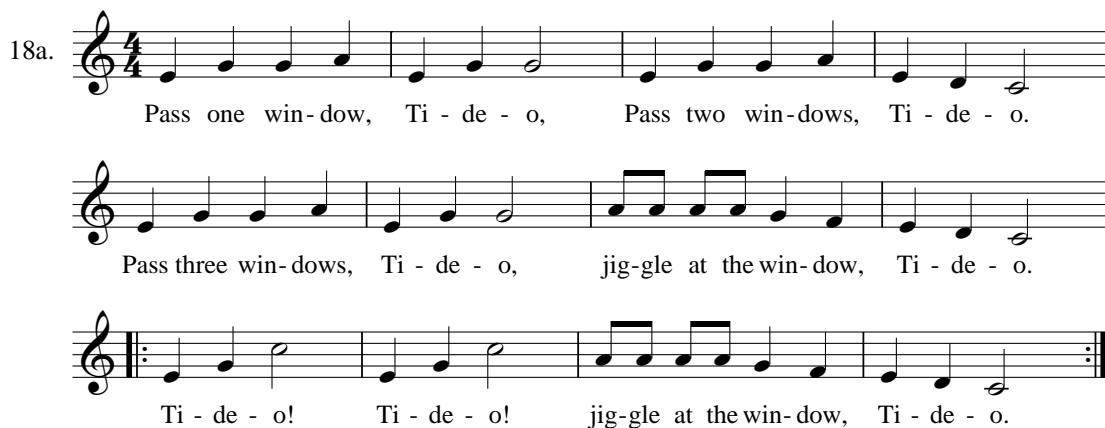
Kookaburra

17. 

Play D / / / throughout.


More interesting ostinati can be drawn straight from patterns in the song. For example, *Tideo*, **Catch a Song**.

Tideo

18a. 

E G G A could be repeated throughout the song as an ostinato; bars 2, 4 and 7 could each be a separate ostinato.



As this song also has actions, the arrangement may look like this:

- (1) all sing
- (2) introduce bars 2 and 4 as ostinati
- (3) add untuned percussion.

Straight 4

19.

Group 3	↓	↓	↓	↓		↓	↓	↓	↓
Group 2	↻	↓	↻	↓		↻	↓	↻	↓
Group 1	↓	↻	↓	↻		↓	↻	↓	↻
	$\frac{4}{4}$								
	1	2	3	4		1	2	3	4

(4) maintain ostinati patterns, untuned percussion, and add a group singing the song and another performing the actions.

Many resources have the ostinati already written for you. For example, **Mrs Macaroni** has simple tuned and untuned ostinati written with many of the songs and chants offered in the book. You will also find some ostinati written in the **2004 Jam** book. Check out *Marmite and Cheese*.

Many splendid arrangements for primary classroom music have already been invented and new ideas will come as a result of using other people's arrangements.

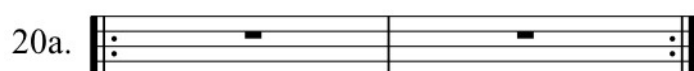
A wonderful resource of early childhood percussion arrangements is **Marimba Music for Little Kids** by Jon Madin. The song *The Annual Thing* (also found in **ABC 2000**) offers a fun, challenging round with a number of simple melodic ostinati, which are very effective.

Notation

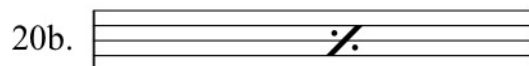
Making a written representation of a class or group arrangement is a skill that can be introduced at this standard.

Give groups names, for example, song team, action team, ostinato 1 or 2, beat team, straight 4 team etc. Write the order of play suggested by the class / group on a white board or large piece of paper. This order may initially be a vertical representation and then become a horizontal form as is read in music.

Symbols such as rests, bar lines, repeat signs for both sections



and bars



should be introduced.

At a later stage staves can be used to introduce the musical representation of the letter names the students are playing. At this standard there will be a small number to recognise.

Suggested references and further examples

Catch a Song

Tideo

also in ***Mrs Macaroni*** with written out ostinati
or use patterns from song

Johnny Works with One Hammer

build instruments into song

Kookaburra

use patterns from song as ostinati

Mrs Macaroni

Puff the Magic Dragon

ostinato written

Marimba Music for Little Kids

Lovely arrangements for the classroom!

Click Your Tongue

Scooby Dooby Doo

The Annual Thing

Pudding on the Hill - use groups for each section

I Wanna CCC

Gina

Two-chord songs found in ***ABC Songbooks***

Achy Breaky Heart (1995)

Baby Sardine (1998)

Chanukah Chanukah (1998)

Chopsticks (1996)

Ferry Boat / Station Wagon (1990) - partner songs

Found a Peanut (2002)

It Ain't Gonna Rain No More (1999)

Michael Finnigan / This Old Man (1982) - partner songs

Nicky Knacky Knocky Noo (1989)

Song of Peace / Dona Nobis Pacem (1997) - partner song

The Earth, the Air, the Fire, the Water (1998)

You Can't Roller Skate in a Buffalo Herd (2005)

Other simple chord songs found in **ABC Songbooks**

A Grasshopper Loose in Queensland (1982)

A Sailor Went to Sea (1989)

Calypso (1996)

Christmas Boogie (2001)

Get Up Get Up (1994) – round

Jiggles (1997) – pattern

Lime Juice Tub (1996)

Oh How He Lied (1995)

Polly Wolly Doodle / Tom Dooley (2000) - partner songs, perform in groups

Rock My Soul (1990)

Three Little Fishies (2005)

Tie Me Kangaroo Down (2004) - also found in **Upbeat Guitar**

Twist and Shout (1999) – pattern

Wombat on a Surfboard (1996)

Yonder Come Day (1997)