

Scottish Network for Able Pupils



A Little Class Music

Angela Jaap

A practical guide for non-specialist
primary teachers



University
of Glasgow

A Little Class Music:

A practical guide for
non-specialist primary teachers,
commissioned by the
Scottish Network for Able Pupils

Angela Jaap

Published 2009



University
of Glasgow

Scottish Network 
for Able Pupils

TABLE OF CONTENTS

List of Figures	iv
Introduction	1
Where does musical learning take place?	2
What is the value of learning music?: Music and learning across the curriculum	3-4
What is high musical ability?	5
What does the highly able musician look like?	6
<i>Musical awareness of sound, pitch and rhythm</i>	7
<i>Creative interpretation</i>	15
<i>Dynamic of Performance</i>	18
<i>Motivation and commitment</i>	20
Summary	21
References	22
Resources	23
Example Music Interest Questionnaire	24
Coulter's Candy	25
Tam O'Shanter Question Sheet	26
Tam O'Shanter Answers	27
Tam O'Shanter Listening Guide	28-30
The Erlkönig Question Sheet	31
The Erlkönig Answers	32
The Erlkönig Listening Guide	33-34
Some suggestions for questions Die Erlkönig	34
The Jungle Book (questions using Bloom's Taxonomy)	35
The Jungle Book Answers	36
Recommended websites, material and further reading	37-40

LIST OF FIGURES

Figure 1: Basic note values	8
Figure 2: Note duration tree	8
Figure 3: Common combinations equal to 1 beat	9
Figure 4: Question and answer	9
Figure 5: Egg Game	10
Figure 6: Conducting	11
Figure 7: Bloom's Taxonomy	13
Figure 8: Round London's Burning	16
Figure 9: 12-Bar-Blues Grid	19

Scottish Network for Able Pupils

INTRODUCTION

High ability in any field or subject is best recognised in the early years or so Francoys Gagné (2004) would have us believe. Although there is justification that for many pupils with high ability their ability has been recognised early, within music education this becomes a little more difficult. If a child's family has an established musical background, they will have had an earlier exposure to music than their peers. Their parents will also know which attributes of high musical ability to look for in their children. For other pupils, musical experiences and the opportunity to play instruments at home may be limited, therefore school music acts as a way into learning about various instruments and basic theory, however the quality of this can also depend on the skills and confidence of the classroom teacher! If teachers take the attitude that a child either possesses musical ability or does not, they may be faced with a rather small class. There will always be late bloomers who discover that they are musical in the latter stages of Primary School and beyond, so how can we (the class teacher) make this experience worthwhile and 'find' these musically more able students at the same time? This booklet aims to provide information regarding the highly able musical child, from recognising to providing for their ability through accessible, practical ideas for lessons. The ideas are open-ended and flexible for a whole range of groups. Most importantly, the publication aims to demonstrate how teachers can encourage, enhance and develop the musical skills and experiences available for all children...and themselves!

Before you begin to read through this booklet, here are three questions to consider . . .

- ★ What value do you feel there is in learning music?
- ★ Do you think that we are born musically gifted or can it be nurtured?
- ★ How confident do you feel teaching music?



WHERE DOES MUSICAL LEARNING TAKE PLACE?

Musical learning can happen in a variety of contexts, not just in the classroom. Primary teachers may be surprised at the number of children in their classes who go to music lessons or musical activities. Musical learning can then be divided into two large groups, the formal (the classroom or any private lessons) and the informal (at home with family and friends, etc) (Cope and Smith, 1997). Peter Cope and Lucy Green (2008) feel that there is a division between the two approaches, one which will lead to technical expertise and proficiency, the other which encourages participation for all, regardless of ability. These are quite large generalisations and the two areas do share some common skills (collaboration, emotion and enjoyment) and they do have implications for your class lesson planning. Swanwick and Tillman (1986) studied the way in which young children composed music. Their research suggested that learning is best when it is in the vernacular and culture of the child, in other words, where the child understands it. Swanwick and Tillman believe that learning was most effective when built upon songs which the children already knew, for example, simple nursery rhymes. This is where music can be used for pupil development in a number of subjects, building upon what a child already knows and using this to build skills in other areas, for example, language development through nursery rhymes. Green (2008) is in support of Swanwick and Tillman's work, considering that musical development should start at what the children currently know and can do (highly able or otherwise), 'keeping it real' with musical events outside of the classroom.

WHAT IS THE VALUE OF LEARNING MUSIC?:

Music and learning across the curriculum

Music has always been seen as a culturally valuable subject since the Victorian times. Philpott (2001) is of the opinion that this admiration of music stretches back further to Classical Greece, were it was considered that philosophy and the arts were a sign of refinement and knowledge. Since the time of the Greeks, Music as a subject has taken a few knocks leading some people to see it as perhaps too culturally refined or elitist, however this is not the case. Music can be heard everywhere, from TV programmes to computer games, very few people are seen without an MP3 player of some sort! There is no reason why we cannot use such an adaptable medium to foster other work. Howard Gardner (1983) devised his Multiple Intelligences through the arts. He noted that the skills involved in performing or appreciating music or painting a picture were valuable cognitive skills, skills which are transferable across into a number of different tasks. Swanwick (1988) is also supportive of these transferable skills and argues that music and the arts should be at the centre of the learning experience across the curriculum. McCormack and Healey (2008) believe that it:

- ★ encourages problem solving;
- ★ requires individual thought and collaborative learning;
- ★ develops higher order thinking skills;
- ★ can help learn about cultural diversity and history without being threatening (or boring) to the child;
- ★ is rewarding;
- ★ gives room for exploration of expression.

Why is music important for learning across the curriculum? Here is a brief description of music across some of the main curricular areas

★ Music and language

Language is developed through singing, vocabulary, expression in words. Can also act as a gateway into learning Modern Languages and foreign songs.

★ Music and social subjects

Non-threatening introduction to historical events, songs and music of different eras, folk music, etc.

★ Music and Personal and Social Education (PSE)

Music as a tool for exploration of emotions and emotions connected to events and people.

★ Music and mathematics

This is possibly one of the most renowned areas where musical ability can be found. The ability to recognise and process patterns and shapes.

This is only a 'snap-shot' of the ways in which musical skill can be used across the curriculum. Additional information can be found in the McCormick and Healey (2008) book (details in the further reading section on page 40).

POINTS FOR REFLECTION . . .

- ★ How can you find out what your pupils' musical interests are?
- ★ How can you develop links to the pupils' learning outside of the classroom?
- ★ In what ways can you use music within your other lessons?
(If you already use music in other areas, how effective have you found this?)
- ★ What do you feel is the value in using music across the curriculum?

WHAT IS HIGH MUSICAL ABILITY?

Just like in the wider high ability research, attempting to define musical ability is difficult. How a teacher views an ability influences the way in which it is identified. Musical ability literature is no different. At the heart of much of the research literature lies the nature / nurture debate (Stollery and McPhee, 2002), with a common view that you either possess musical ability or you do not. The difficulty about high musical ability is that pupils have access to such a variety both in and outwith the classroom, making it difficult for the child to demonstrate their musical skills within a variety of contexts. Stollery and McPhee's response to this is that we all possess musical talent and that it is our interactions with the context which determine how good we become. A parallel can be seen here with the enrichment work of Renzulli (1977) who considered that teachers should provide interesting opportunities to ignite interest and potential ability. From a musical perspective, John Sloboda (1990) also believes that all humans can develop musical ability to some degree, however these are influenced by various factors. His work centres upon four common misconceptions or myths about musical ability:

- ★ The myth of precocity - to become excellent, one has to be excellent to begin with;
- ★ The myth of diligence - if you work hard, you will in time become excellent;
- ★ The myth of intelligence - musical excellence can only be attained by those with innate musical ability;
- ★ The myth of education - musical excellence can be gained through formal training from experienced musicians.

Although aspects of these myths may be important to the development of musical talent to some degree, they are general common misunderstandings, for example, a musician would not be able to develop without practicing. However, spending hundreds of hours practicing will not necessarily make a talented musician! There is also a tendency for some people to think that musical talent involves playing an instrument, however, as this booklet aims to show, music (and musical ability) can take many different forms. Some of the most successful musicians did not have access to an instrument until age 11 their interest was started through listening and becoming attached to the sounds of other musicians and the music which surrounded them as a child.

POINTS FOR REFLECTION . . .

- ★ Do you think that we are born with high musical ability or can it be nurtured?
- ★ What skills do you think the highly able musician has?
- ★ What would skills would you look for in your pupils?

WHAT DOES THE HIGHLY ABLE MUSICIAN LOOK LIKE?

Joanne Haroutounian (2000) conducted an analysis of test instruments and checklists used to identify the highly able young musician and the research literature within this area. She noted that there are several main areas of common ground between the attempted definitions. For Haroutounian, general musical ability is termed as "musical knowing" (Haroutounian, 2002:153), how one person can create, respond and understand music in any form, the way in which the child internalises this experience, affects the level of musical ability. She considers there to be three key basics of musical understanding (parallels to the 5-14 guidelines are in brackets)

- ★ The ability to be keenly aware of sounds; (listening and appreciating)
- ★ To inwardly sense and manipulate these sounds; (creating and designing)
- ★ To communicate them to others through personal interpretations (performing, evaluating and appreciating) (Haroutounian, 2002:153)

These three basics could relate to any child within the classroom, however for the musically more able Haroutounian creates a more specific and detailed account which lie over four main areas: Musical Awareness and Discrimination; Creative Interpretation; Dynamic of Performance and Motivation and Commitment. Although these are similar to the three basics of musical knowing, Haroutounian's research provides a selection of traits which are commonly found within highly able young people within both the formal and informal contexts. This booklet shall discuss these four areas in relation to the more able musician, but will allow the teacher to adapt to suit the needs of his / her pupils.

POINTS FOR REFLECTION . . .

- ★ How can you learn about your pupils' musical experiences?
- ★ Who do you feel is the best person to teach the musically able?
- ★ How can you make connections outside of the classroom?
- ★ What do you want the musically able child to be able to do? (Enjoyment, success, development...)

MUSICAL AWARENESS OF SOUND, PITCH AND RHYTHM

What should I look for?

The more able musical child may...

- ★ have a steady sense of rhythm and can identify a pulse easily;
- ★ pick up on musical and sounds from the surrounding environment;
- ★ recognise patterns (at the same and different pitches);
- ★ hear differences in pitch and recall melodies and repeat them.

The musically able child may tap or sing along (sometimes spontaneously!) to the music and sound which they hear. They may become excited or engrossed in these sounds and notice (with relative ease) differences in timbre (sound colour). Even from a very young age, the musically able can recognise different instruments and recurring themes on specific instruments, perhaps associating these with other events and experiences in their lives. This is more to do with the emotional response to music, how the person perceives sounds and responds to it. When an individual is particularly moved by a sound or piece of music, this is called emotional transformation, better known as the tingle factor. More information on music and emotions can be found in this article [Can Music Make Us Happy?](#) a feature in the Telegraph in 2006. A link to this resource is found in the website section of this booklet.

The activities below are to encourage *all* children to develop awareness of sound, pitch and rhythm. The more able pupil can be extended with probing tasks, thinking about more complex rhythms, sharing their expertise with the group. Popular and well-known music tracks have been suggested; however, these can be changed to suit your class / level.

Rhythm, the not so complicated bit

Introducing the children to rhythm and notation is quite straightforward. The most common times are either 3 (a waltz) or 4 beats in the bar. If you want to illustrate these to the pupils, a good example of a waltz is the *The Blue Danube* by Strauss, the three beats are clear and steady. Examples of 4 beats in the bar are more common. Try using a pipe band march (any one will do) as the pulse has to be very steady to keep the players walking.

In the Primary School it is useful to encourage the children to think about the proper names of the notes, however it is also quite effective using popular brands (like the musical beverages in Figure 1) or even the children's names to give the idea about rhythmic values. Even in Secondary music classes, rhythm can pose a problem for some pupils, knowing how a note or group of notes sound can help playing. One way to encourage children is to 'play it the way you say it', physically saying the word as they play can help build their confidence in performance. Some children can be a bit self-conscious about saying the rhythms aloud, but they gradually become more at ease with the process when they see how effective it can be!



Figure 1: Basic note values

NAME	Note	Value (length of time)	Easy to remember word
Quaver	ε	1/2 beat each	Two quavers together  Cof-fee
Crotchet	θ	1 beat	Tea
Minim	η	2 beats	Tea-ee
Dotted minim	η.	3 beats	Tea-ee-ee
Semibreve	ω	4 beats	Tea-ee-ee-ee

Figure 2: Note duration tree

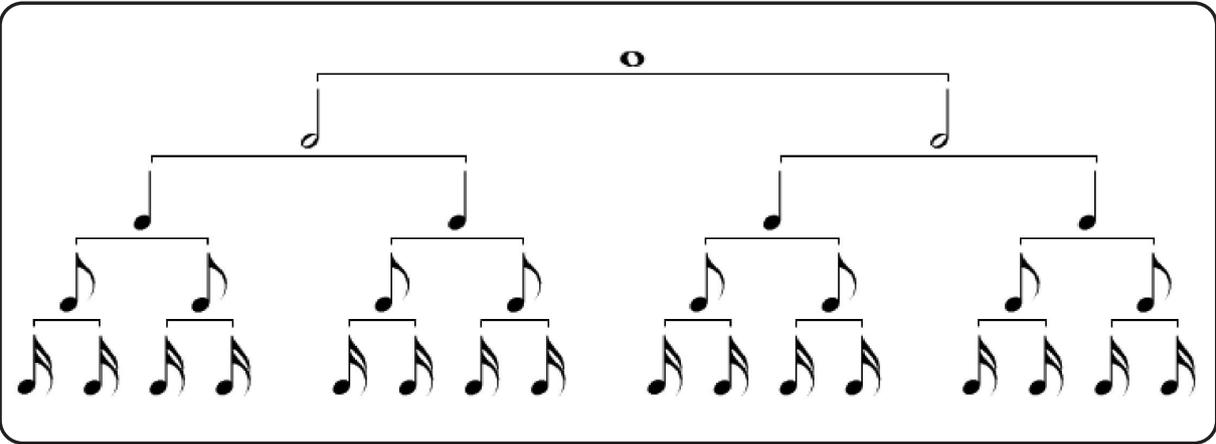


Figure 3: Common combinations equal to 1 beat

NAME	Note	Value (length of time)	Easy to remember word
Dotted quaver (plus semi quaver)		1 beat	Co-la
Semiquavers		1 beat	Co-ca-co-la
Quaver and semi quavers		1 beat	Hot Choc'-late
Semiquavers and quaver		1 beat	Le-mon-ade

More extension activities can be used (see Figure 3), such as getting the children to make up their own rhythms and trying to clap along to them. Question and answer (or call and response, see Figure 4) between the pupils is also quite effective, for example, Pupil A will clap a rhythm to Pupil B, Pupil B either 'answers' with their own rhythm or repeats what they have just heard. The teacher can get involved too. For example, ask the children a 'musical question'...

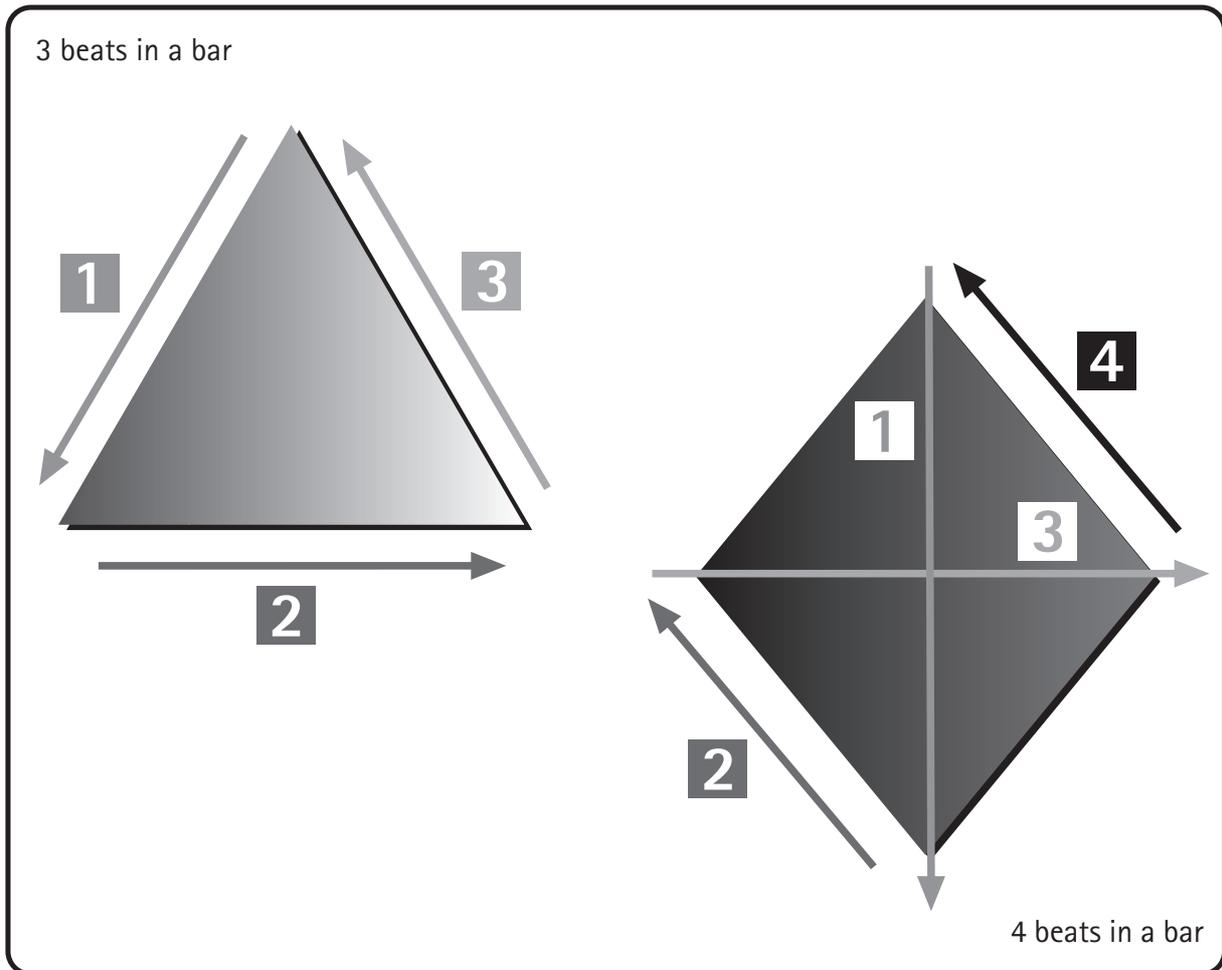
Figure 4: Question and answer

WHAT IS YOUR NAME?	MY NAME IS...
	

This not only helps the pupils to understand how their own name can be musical, but can also be a useful way of introducing syllables to pupils too. It is at this stage that teachers can begin to see how music can be used in a variety of ways across a range of subjects. Musical maths can be effective, either writing up note values on the board like a sum or by giving a number and asking the children to work out how many notes are needed.

Rhythm work can be turned into games easily. Many people can become bored with the theory aspects of music, but with a bit of creativity they can be fun and the pupils can be involved from the very beginning. To encourage the children to think about pulse, arrange the class in a circle. The teacher starts by clapping (or beating a drum) quite slowly and the children have to follow the pulse. The pupils have to listen carefully as this pulse can become faster or slower. When you

Figure 6: *Conducting*



Once the pupils learn the shapes, play an extract from another CD and ask them to work out how many beats are in the bar.

Sound and pitch

The activities so far have tried to encourage the pupils to develop their rhythmic ability, establishing a musical pulse or catching the rhythm, however there are quite a few activities that a teacher can use to encourage musical awareness of sound and genre. Experimenting with different genres (jazz, folk, rock) is another way of broadening the pupils' interests and experience. Again, take time to ask questions (what do you hear, are there any instruments, are there any voices, do you like it, does it remind you of anything).

WHEN LISTENING TO THE MUSIC, ASK QUESTIONS

- ★ What instruments can you hear?
- ★ Is the music fast or slow?
- ★ Can you clap along with the pulse?
- ★ What parts are loud or soft?
- ★ Is the music getting higher or lower?
- ★ Can we sing / remember the melody?
- ★ Does the music sound happy or sad?
- ★ What does it remind you of?

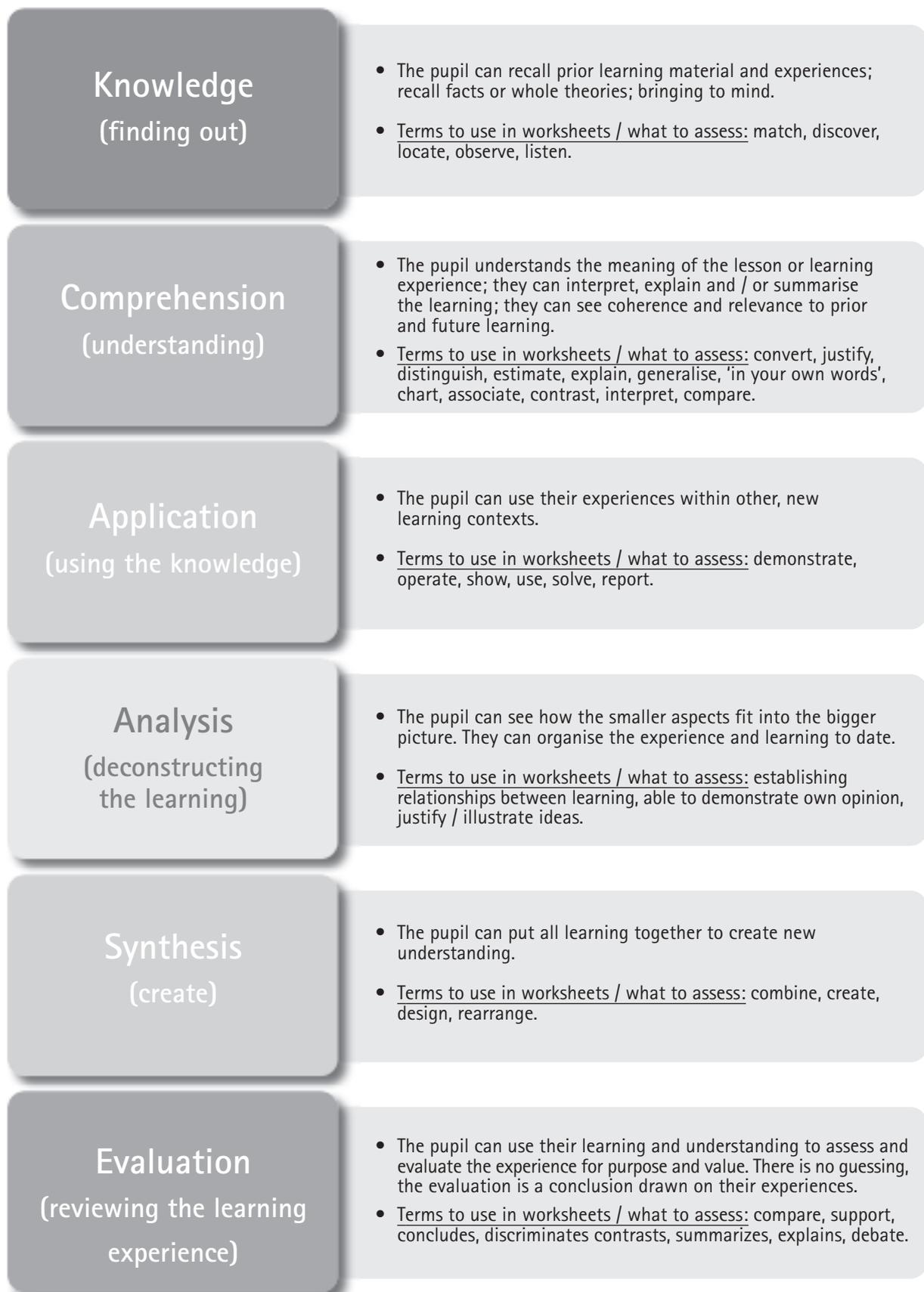


These are just a small selection of questions that can be easily applied to any piece of music. It is sometimes quite handy for the class teacher to make their own CDs / tapes to use with the class and is a good way to develop aural skills. For more able pupils, extension and more detailed questions can be asked without singling them out for attention. Compare and contrast questions are useful tools for extending class ability, allowing for the children to recognise different musical terms and instruments easily. The Tam O'Shanter listening guide (in resource section) gives examples of probing questions about the music. Questions can also be asked of films. An effective way of developing musical awareness in pupils is by reflecting upon the sound track, it provides a fairly low level (and fun) way for the children to be introduced to more 'classical' forms of music.

Within some curricular areas, differentiating work can be difficult, however listening lessons in music can be adapted easily to suit a variety of learners. By using Bloom's Taxonomy and applying this structure to a piece of music, a multitude of different layers and learning experiences can be obtained from the one piece of music. Bloom's Taxonomy was created primarily for learning and assessment, encouraging the cognitive development of the learner (see Figure 7). Using the diagram when lesson planning is useful, as it helps to phrase and pitch questions at the appropriate level of the child, an example of a DVD soundtrack (Disney's Jungle Book) created using Bloom's Taxonomy for a listening lesson has been included in the resources section of this booklet.

There is also scope within these questions to let the children use their imagination. For example, Programme Music, music written with a story or inspiration, Till Eulenspiegel (Strauss), Pictures at an Exhibition, Night on the Bare Mountain (both Mussorgsky) Die Erlkönig (Schubert), Tam O'Shanter (Arnold), The Planets (Holst) are all 'classical' pieces with stories or images behind them. A listening guide for Die Erlkönig and Tam O'Shanter are provided in the resources section of this booklet. Tam O'Shanter is good for middle Primary upwards, the others would perhaps be best used with older classes as some of the stories (or sounds) may scare the younger pupils! For the more able instrumentalist, write out short extracts from the pieces and ask them to play for the class.

Figure 7: Bloom's Taxonomy



Playing short extracts and asking the children about what they represent is a good way of encouraging them to develop their creative thinking capacity. Several of the programme music pieces have been brought to life by Disney in Fantasia (1 and 2) as well as several short cartoons. Here are some other suggestions to help the pupils be creative

- ★ Nationalist 'classical' music (Sibelius, Chopin, Mussorgsky) - when you hear the music, which country do they represent?
- ★ National music - the USA, Scotland, NI, Eire...listening for similarities and differences. Scottish, Chinese and other Eastern styles music are particularly effective as they use a limited number of notes (5 or 7).

One very good way to introduce the children (any age) to differences in music is through opposites, using contrasting excerpts to help the pupils think about the music they are listening to. Some suggestions include

- ★ Carnival of the Animals The Fossils and Flight of the Bumble-Bee (Slow and fast)
- ★ Scotland the Brave (or any type of pipe band march that has a clear pulse - 4 beats in the bar) and The Blue Danube (a waltz, so this has 3 beats in the bar)
- ★ The Surprise Symphony Haydn (this is quite good as there are sudden bursts of loud instruments)

Again, these are quite flexible ideas and can work from mid-Primary school up to S1. Obviously, the more experienced the age group, the more focussed on concepts the activity should become.

The activity ideas so far also show that that a pupil can take part in without being able to read a note of music. If anyone in your class can read music and has started learning to play an instrument, encourage them to bring it into the class and talk the other pupils through it. Sharing their experiences can sometimes be quite an effective introduction, especially for children who do not have a 'musical background'.

CREATIVE INTERPRETATION

What should I look for?

The more able musical child may...

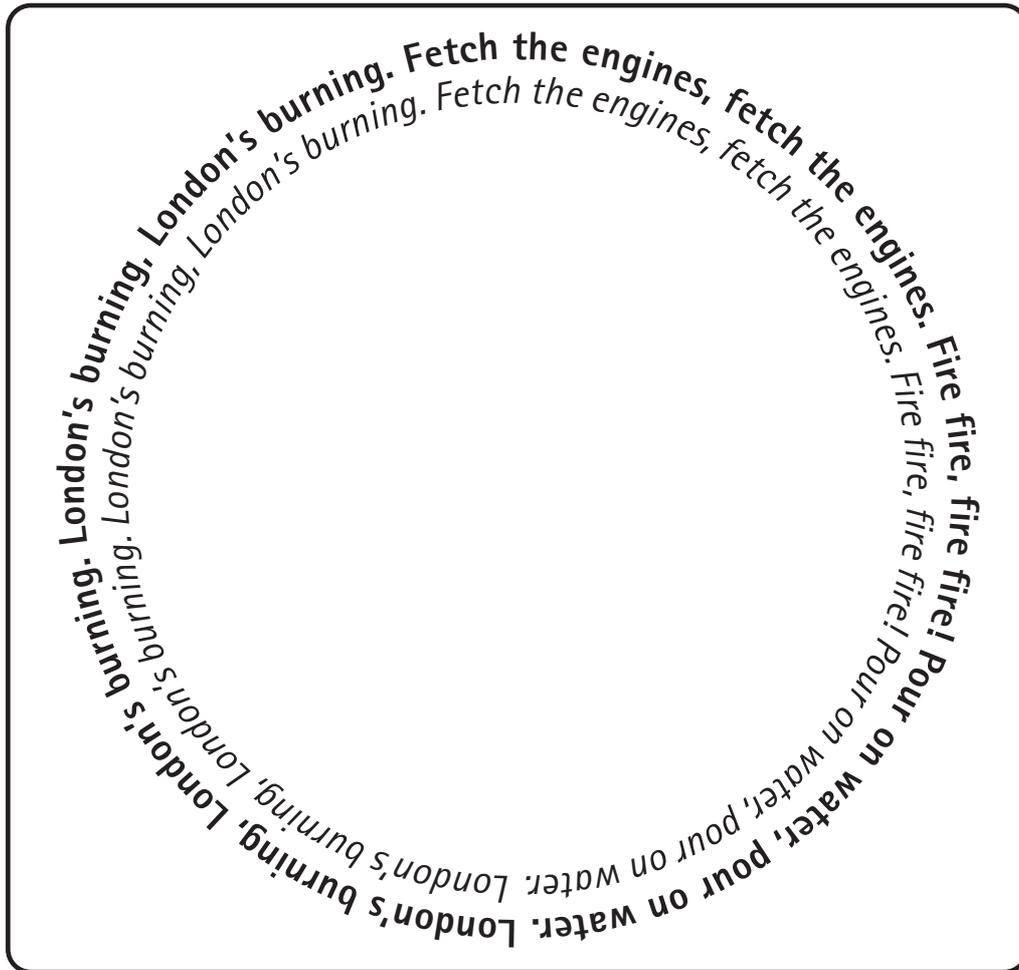
- ★ Like experimenting with sounds
- ★ React and become more involved in musical activities
- ★ Like working with musical ideas
- ★ Find expression in music

A musically able child can understand, replicate and recreate in their own style what they hear. This does not have to mean that the pupil performs on an instrument or composes a tune, but can be in the way that they talk or describe pieces or musical experiences. They see music as a chance to explore and experiment with sounds, a bit like a jazz musician. In a similar way to the musically perceptive child above, creative interpreters are sensitive to sounds and the sounds of instruments so they may be prone to singing or making up their own sounds in response to what they hear. Listen to what children do with simple tunes, for example, a nursery rhyme. Do they change any part of it? By using some of the activities above the teacher can begin to extend the interpretive and creative skills of their pupils.

Computers and the internet are a good resource. BBC learning websites or orchestral websites encourage the children to engage with music in a fun and easy-to-follow way (see the resources section). Learning and Teaching Scotland has a large selection of music resources and links to lesson plans which can be used by the specialist music and classroom teacher.

Singing is another good way to start introducing music to children. When introducing more traditional Scottish or Irish songs to the children there are several good resources which come with CD accompaniments to sing along to (more information is available in the resources section). Start by using 'easier' songs, for example nursery rhymes gives the children confidence. Build upon this by introducing some rounds, songs which can add in more and more parts (e.g., Frere Jacques or London's Burning, Figure 8) or through games in the playground.

Figure 8: *A Round, London's Burning*



Artistic interpretation

Musique concrète (music with sounds) is an accessible and low-cost means of introducing composition (creating and designing music) to children. Everyday sounds from the classroom can be recorded and played back, the sounds can be edited and warped through free internet resources or the pupils can create and conduct their own live performance. Musique concrète is 'one-off' music (you can rarely - if at all - have the same performance twice), so a live performance from the pupils is a good way to demonstrate this.

Any form of 20th Century music is interesting to use with children as it can be quite untuneful! Composers tended to go out their way to make sure that they could use any resource and put it to music. By using some of the questions (on page 12) probe the children about what they can hear. Good resources include

- ★ Suite for Toy Piano - John Cage
- ★ Helikopter and Strings - Karlheinz Stockhausen
- ★ Clapping Music - Steve Reich
- ★ 4'33 - John Cage

Clapping Music is an effective way to encourage rhythmic concentration in older musically able pupils. The sheet music (a simplified version!) for this can be ordered at various online sheet music stockists.

Another way of encouraging spontaneous performances is to use a visual stimulus. Music of the 20th Century tended to use graphic scores (information on these can be found in the resources section) which were simply symbols and lines on a page. Show the children different pieces of art work, some Impressionist work, Renaissance, gradually working up to Expressionist asking them to think of music which would 'fit' the picture. For younger children, keep to more basic ideas, happy and sad, stormy and sunny. Beethoven's Pastoral Symphony (Symphony No.6) is a good example of this and can be quite effective with younger pupils.

Soundtracks and TV themes can be used too. Pupils can think about the characters and why the music may have been chosen. Listening to the same theme in different styles is another way of promoting creative thinking, for example, The Simpsons theme has been reworked into different styles (Halloween, Bossa Nova, Australian). Star Wars use several leitmotiv (a theme for a character), a good compare and contrast would be between the Dark Side (Darth Vader's March) and Princess Leia's theme. Additional examples that could be used include

- ★ The Beatles Concerto (John Rutter) with a real Beatles recording
- ★ The Simpsons theme (Elfman) with The Simpsons theme in a jazz style (available on iTunes)
- ★ Any instrumental piece (no singers) with a pop music piece

DYNAMIC OF PERFORMANCE

What should I look for?

The more able musical child may...

- ★ Have natural ease in performance with a good sense of rhythm
- ★ Have an emotional response to music and during performance
- ★ Listen and respond to the notes on the page
- ★ Be sensitive to performances.

When thinking about general high ability literature many (if not all researchers) believe that ability is demonstrated through a performance of some sort. Music is no different and can be seen in a number of ways, for example, expression during playing or the ability to capture attention through skill. Dynamic of performance in music is all about communication, how the musician reads the notes of the composer and relays these to the audience. This allows us to recognise and catch the spark of musical ability, catching it in the act. The musically talented person is one who shows a natural ease with their instrument, who can relay this information comfortably, listening and responding to the rhythms and pitch.

It can be quite easy to spot the highly able musician during performance as their skills usually make them stand out from their peers, however attention to also be paid to those who develop these skills over time. As mentioned earlier, some children do not have the opportunity to take part in musical activities until Secondary school therefore the teacher should keep an eye (and ear!) ready for the 'hidden' abilities. Group performance (especially with more able children) is a great opportunity to get pupils working together and to enable these 'hidden' skills to emerge in a more comfortable setting.

Up until now the activities have largely centred upon teaching the pupils new things, however group performance can be a way of building upon what the pupils already know (as mentioned with Cope, Green and Swanwick earlier). Music packages such as Band in a Box, Sibelius (or even Cubase to make recordings) are available for music classes to use and create their own arrangements. MIDI (Musical Instrument Digital Interface) files can be downloaded free and make good backing tracks for pupils. Links to sites are available in the website section of this booklet.

Guitar chords and lyrics can be a good starting point for mini-performances. From a chord chart (see website list for links) teachers can create rhythm sheets or note sheets from lyrics (again without being able to read any musical notes). An example, Ally Bally Bee, (found in the resources section) is a vernacular song for many pupils (as Swanwick and Tillman supported earlier). All children sing the song, but one or two add in musical notes and the others use unturned percussion instruments to play along. The guitar chords have been added to show a step-by-step guide (see the resources section).

Improvisation is a good way to allow musically able children to be creative with their performance. 12-bar-blues can be a useful tool and structure to encourage the pupil to branch out. Again, give the pupils two notes, G and C and ask them to play along with you. As the pupil gets more confident, ask them to fill in the gaps between the notes with whichever note(s) or rhythm(s) they feel suits the style. The process of improvising not only demonstrates how well they listen (which notes fit or clash, accompanying the teacher / other pupils), but gives the teacher an idea of how the pupil can be creative and understand the process of inventing. Figure 9 is a grid for the 12-bar-blues. Each bar is worth 4 beats and can be as fast (or slow!) as you wish.

Figure 9: 12-Bar-Blues Grid

C _{2 3 4}			
F _{2 3 4}	F _{2 3 4}	C _{2 3 4}	C _{2 3 4}
G _{2 3 4}	F _{2 3 4}	C _{2 3 4}	C _{2 3 4}

MOTIVATION AND COMMITMENT

What should I look for?

The more able musical child may...

- ★ Have high levels of focus when taking part in musical activities;
- ★ Have a long concentration span;
- ★ Persevere in musical tasks;
- ★ Enjoy working individually (can often find working with others frustrating);
- ★ Have high standards and be self-analytical.

It is a well-documented fact that highly able individuals have a higher interest and motivational drive than their peers (Renzulli, 1977; Gagné, 2004). There is a deep interest and almost an infatuation with the task; indeed, it is this trait which sets the highly able apart from his / her peers. Research on musical motivation by O'Neill and McPherson (2002) suggests that there are four aspects which determine if a child will develop into a successful musician. These are:

- ★ attainment value (student expectation of success);
- ★ intrinsic motivation (enjoyment and pleasure);
- ★ extrinsic utility value (future career);
- ★ perceived cost of engagement (sacrifices required to develop).

O'Neill and McPherson's research emphasises that even from a very young age a child is aware of their preferences and can relate one (or more) of these four motivational aspects depending on their age, for example, a child of four may not be as driven when considering extrinsic utility value as opposed to the P7 student.

The most effective way of identifying the musically motivated is to set a task and see how the child engages with it, "[i]f the goal is met, and perhaps exceeded beyond expectations, it shows internal motivation to achieve and improve. The internally motivated student will usually set self-made challenging goals" (Haroutounian, 2002:172). As per any other aspect of musical learning, musical motivation can be developed to a degree, however this relies on careful development on the pupils' skill, building gradually and gaining their trust and interest through challenges which meet their needs.

Music can come into its own at this stage! Rewards of listening to CDs and performing more music chosen by the pupils can encourage interest in the subject. The only advice that can be passed on to ignite interest would be to listen to the pupils, what do they like, why do they like it, can you think of any other pieces which may be similar.

For the children who participate in musical events outside of the classroom it is useful for them to keep a practice diary. Ask them to write down what they did, how difficult they found it or, most importantly, how did they enjoy it. Notebooks are also handy for relaying information from the instrumental teacher to the classroom or to parents. In some schools there is not enough dialogue (if at all) between these groups, teachers in class can sometimes be unaware of what their pupils are involved in, therefore the note book can be quite effective. There is no reason why this musical diary cannot be used for all pupils; indeed, it could prove effective in making lessons more appealing to the children.

SUMMARY

These elements of musical high ability are only several of many possible skills that a child may demonstrate. Passion, drive, concentration, self and personal identity are all traits not covered in any depth which could describe possible outlays of the highly able musician. Although a child may be more able in one area of musical expression does not mean to say that they will be just as able in another, similarly, a musically able child may chose not to participate or develop their skills to a higher level! Creating interesting lessons and an ethos for achievement can ignite a passion for music not only for the pupils, but also for the teacher. Being creative, allowing space for the child to practice and respond to the experience can be an effective tool for many pupils, including those with learning difficulties.

Children with a higher musical ability should be encouraged to participate in instrumental lessons. Often those who take private lessons usually embark upon the external music exams (Associated Board, Trinity, Guildhall, Rock School, etc) to aim and credit their performance and theoretical abilities. For those who play instruments there are numerous extracurricular events which take place throughout the country, Saturday morning wind bands and string orchestras are common from September to March. Residential courses for a few days in school holidays (Easter and Summer) are also regularly run by councils across Scotland. For those pupils who may consider a career in music, the Royal Scottish Academy of Music and Drama (RSAMD) YouthWorks (Junior Academy) takes place on a Saturday, which encourages the development of the whole musician through instrumental lessons with professional musicians and theory lessons to name but a few activities. Similarly, the National Youth Orchestra for Scotland (NYOS), the National Youth Choir for Scotland (NYCOS) and the National Youth Jazz Orchestra for Scotland (NYJOS) also provide additional means of developing talent in young people. Further information can be obtained by contacting your Music Co-ordinator through your local Council Education Department.

Partnerships and connections with more freelance musicians and music bodies can be encouraged and developed, for example Scottish Ballet, Scottish Opera, Celtic Connections and the Scottish Music Centre to name but a few, can provide access to a wide variety of musical opportunities to engage children. The Royal Scottish National Orchestra (RSNO) and BBC Scottish Symphony Orchestra over the past few years have established outreach schemes to encourage more children to become involved in the classics. These ventures have proved to be highly successful and more information can be found upon their respective websites (see website pages for site addresses).

I finish this booklet with a quotation which should stay at the heart of any musical experience and at the core of all lessons

“...music should be something we engage in because we feel better for it. It should never become a mere duty, for teachers or pupils.”
In short, music is

- ★ an active subject consisting of the activities of composing, performing and listening
- ★ for all children
- ★ for all teachers
- ★ fun. (Mills, 1994:3)

REFERENCES

- Cope, P. & Smith, H. (1997) Cultural context in musical instrument learning. *British Journal of Music Education*, 14, 6
- Gagné, F. (2004) Transforming gifts into talents: the DMGT as a developmental theory. *High Ability Studies*, 15, 10.
- Gardner, H. (1983) *Frames of Mind: The Theory of Multiple Intelligences*. London, Heinemann.
- Green, L. (2008) *Music, Informal Learning and the School: A New Classroom Pedagogy*. Aldershot, Ashgate Publishers.
- Haroutounian, J. (2000) Perspectives of Musical Talent: a study of identification criteria and procedures. *High Ability Studies*, 11, 24.
- Haroutounian, J. (2002) *Kindling the Spark: Recognizing and Developing Musical Talent*. Oxford, Oxford University Press.
- McCormick, I. & Healey, J. (2008) *Getting the Buggers in Tune*. London, Continuum International Publishing Group.
- Mills, J. (1994) *Music in the Primary School*. Cambridge, Cambridge University Press.
- O'Neill, S.A. & McPherson, G.E. (2002) Motivation. in Parncutt, R. & Mcpherson, G. E. (Eds.) *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford, Oxford University Press.
- Philpott, C. (Ed.) (2001) *Learning to Teach Music in the Secondary School*. London, Routledge Falmer.
- Renzulli, J.S. (1977) *The Enrichment Triad Model: A guide for developing defensible programs for the gifted and talented*. Connecticut, Creative Learning Press.
- Sloboda, J. (1990) Musical Excellence - How Does it Develop? in Howe, M. J. A. (Ed.) *Encouraging the Development of Exceptional Skills and Talents*. Oxford, BPS Blackwell.
- Stollery, P. & McPhee, A.D. (2002) Some perspectives on musical gift and musical intelligence. *British Journal of Music Education*, 19, 14.
- Swanwick, K. (1988) *Music, Mind and Education*. London, Routledge.
- Swanwick, K. & Tillman, J. (1986) The Sequence of Musical Development: A Study of Children's Composition. *British Journal of Music Education*, 3, 36.

RESOURCES

This Section Contains:

- ★ practical examples for use in the classroom.
- ★ useful website addresses
- ★ recommended material
- ★ further reading

EXAMPLE MUSIC INTEREST QUESTIONNAIRE

1. Name: _____

2. Primary School: _____

3. Can you play any instruments? _____

4. Can anyone in your family play an instrument? _____

5. List any instruments in your house: _____

6. Do you have a private teacher? _____ (If so, what's his / her name? _____)

7. Name your 3 favourite pop stars

a. _____

b. _____

c. _____

8. Name your 3 favourite TV programmes

a. _____

b. _____

c. _____

9. If you would like to learn a musical instrument write its name here:

10. What did you learn about music in Primary School?

COULTER'S CANDY (2 verses and chorus)

Chorus:

D **G** **D**
Ally, bally, ally bally bee,

A
Sit-tin' on yer mam-my's knee

D **G** **D**
Wai-tin' for a wee pen-ny

A **D**
Tae buy mair Coul-ter's can-dy.

Mammy gimme ma thrifty doon
 Here's auld Coulter comin' roon
 Wi' a basket on his croon
 Sellin' the Coulter's candy

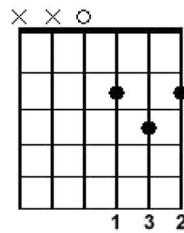
Chorus

Little Annie's greetin' tae
 Sae whit can puir wee Mammy dae
 But gie them a penny atween them twae
 Tae buy mair Coulter's candy

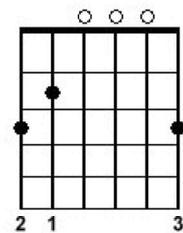
Chorus

To make quite effective arrangement, have the pupils sing the words and use the main notes from the guitar chords (D, G, A) to create a mini-accompaniment.

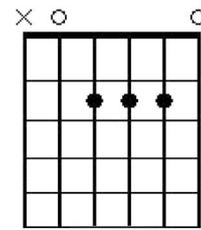
Here are the guitar chord shapes to add to the arrangement. The guitar chords are the same for the chorus and verse.



D



G



A

TAM O'SHANTER

Tam comes out of the ___ with his friends, _____ an Old Scottish song. As he tries to get onto his _____ called Meg, he hears a storm far in the distance. When he gets on his horse, he rides off _____ at the top of his voice. The storm comes overhead and Tam starts to get _____ as he has to pass lots of spooky places on the way home. He tries to cheer himself up by _____ but it does not work. He _____ Meg to make her go faster and gallops at full speed home. As he turns a corner he sees Alloway _____, but although it is very late at night, it is brightly lit. Tam is noseey to see what is happening and goes up the path even though Meg is scared. When he reaches a window, he looks in and can't believe his eyes! A group of ugly _____ and _____ dancing Scottish dances to the sound of _____ dressed in their _____! Tam goes to another window to see who is playing the _____ and is shocked to see 'Auld _____' sitting on the altar. The church _____ starts to ring and Tam gets carried away watching a young witch (with a very short _____) dance he shouts out "Weel done, Cutty _____!"

The music stops.

The witches spot Tam and Meg and run to the door to catch them. Tam and Meg gallop off with the witches following behind them. They get closer and closer to Tam, but just as he reaches the _____ over the river, Cutty _____ grabs onto Meg's _____

but the horse is going so fast that it comes off in her hand leaving Tam and Meg to escape.

TAM O'SHANTER: Answer Sheet

Tam comes out of the **PUB** with his friends, **HUMMING** an Old Scottish song. As he tries to get onto his **HORSE** called Meg, he hears a storm far in the distance. When he gets on his horse, he rides off **SINGING** at the top of his voice. The storm comes overhead and Tam starts to get **SCARED** as he has to pass lots of spooky places on the way home. He tries to cheer himself up by **WHISTLING** but it does not work. He **WHIPS** Meg to make her go faster and gallops at full speed home. As he turns a corner he sees Alloway **KIRK**, but although it is very late at night, it is brightly lit. Tam is nose-y to see what is happening and goes up the path even though Meg is scared. When he reaches a window, he looks in and can't believe his eyes! A group of ugly **WITCHES** and **WARLOCKS** dancing Scottish dances to the sound of **BAGPIPES** dressed in their **UNDERWEAR**! Tam goes to another window to see who is playing the **BAGPIPES** and is shocked to see 'Auld **NICK**' sitting on the altar. The church **BELLS** starts to ring and Tam gets carried away watching a young witch (with a very short **UNDERSKIRT**) dance he shouts out "Weel done, Cutty **SARK**!".

The music stops.

The witches spot Tam and Meg and run to the door to catch them. Tam and Meg gallop off with the witches following behind them. They get closer and closer to Tam, but just as he reaches the **BRIDGE** over the river, Cutty **SARK** grabs onto Meg's **TAIL** but the horse is going so fast that it comes off in her hand leaving Tam and Meg to escape.

TAM O'SHANTER LISTENING GUIDE

(it is probably best to do this guide over two or three lessons, suggestions have been given in different colours. Play the piece the whole way through during the last lesson).

Slow introduction

1	0-00	Spooky atmosphere. A Scottish sounding tune on piccolo (a smaller, higher flute) can be heard.	What does it sound like?
	0-22	Thunder can be heard in the distance on timpani and bass drums .	Listen to the thunder, how do we know that it's in the distance (or getting closer)?
2	0-26	Tam comes out of the pub humming (bassoons)	
	1-13	The rain begins to pour down (violins) and the thunder begins to get nearer (0-44 / 1-00 / 1-17). Tam prepares to get on his horse, Meg. He is humming again (bassoons - 1-36)	
3	1-50	Tam climbs into the saddle (brass and woodwind ascending scale) and he rides off into the storm.	What's happening to the music? (Is it loud / soft? Is it getting faster? How many instruments do you think are playing?)

Music becomes faster

4 & 5	2-03	The humming tune on the bassoons earlier (0-26) becomes the main theme. This is Tam singing and is heard on trombones (2-06). This is accompanied by crashes of thunder (drums), flashes of lightning (cymbals) and the wind (piccolo and flutes).	Ask the pupils what the instruments may represent (thunder, lightning etc).
	2-50	Tam sings loudly to keep up his spirits (trombones) as he is scared about the witches and ghosts.	Is this section loud or quiet?
6	3-10	Tam whistles a tune (piccolo) but is drowned out by the storm.	
7	3-30	Tam whips Meg to make her go faster. He is singing again (trombone) (3-57).	

Music becomes faster

8	4-25	Alloway Kirk is in sight, ablaze with lights. Tam is curious and urges Meg up the path to a window (the brass instruments hesitantly go up a scale) (4-47).	<p>How do the brass sound? Are they hesitant? If so, why?</p> <p>Does it help to create a tension?</p> <p>Why do you think he / Meg might be hesitant?</p>
9	4-25	Tam can't believe his eyes. Witches and warlocks dancing hornpipes, jigs, strathspeys and reels. Auld Nick is playing bagpipes. A drone is heard on bassoons and trombones with screeches from the French horns .	<p>What does the music sound like?</p> <p>How do we know that it is Scottish?</p> <p>What instrument do you think you can hear?</p>
10	5-35	<p>A jazzy hymn tune is heard on piccolo and it alternates with the bagpipe music.</p> <p>(The dance music returns at 5-45)</p>	
11	5-54	<p>The music sounds messy to show how loud and frantic everything is becoming.</p> <p>The church bell begins to toll (tubular bells).</p>	
12	6-21	The dancing continues and becomes wilder. The church bell begins to merge with the sound.	
13	6-57	Solo trombone signals "Weel Done, Cutty Sark" (this is quite easy to hear as everything stops and the five notes - one for each syllable - are clear on trombone).	<p>What does solo mean?</p> <p>What's a syllable?</p> <p>How many are in 'weel done, Cutty Sark'?</p> <p>How many notes do we need to listen out for?</p>

14	7-00	The screaming witches chase Tam out of the church.	What instruments can you hear? What do you think the witches are doing?
15	7-40	The chase ends suddenly and Meg's tail is pulled off by Cutty Sark as she crosses the bridge	What can you hear? (thundering of hooves and the whip)
16	7-50	The witches vanish (clarinets ascending scale).	What do you think is happening?
17	7-57	The wind drops. Peace.	
18	8-15	Final surprise bit by the orchestra to end on a happy note.	

FRANZ SCHUBERT

The Erlkönig

Schubert came from _____ and was born at the end of the __ th century. During his short life he composed just over ___ songs. Most of his songs have an _____ which sets the _____.

The Erlkönig is a dramatic song. It tells the story of a father's desperate attempt to reach _____ on his _____ with his dying son. The boy is in _____ and is hallucinating that he sees a creature called the Erlkönig who is trying to lure him away. The Erlkönig represents _____. Despite his father's comforting words, the son becomes more and more hysterical and afraid. Eventually he screams that the Erlkönig has _____ him. When they arrive home, the father looks at the boy, but he has passed away.

The Erlkönig has an exciting _____ accompaniment, which helps to imagine the _____ along in the dark, _____ night. There are four characters in the song, the Erlkönig, the father, the son and the _____. They are all sung by one singer who alters his voice to suit each character.

FRANZ SCHUBERT

The Erlkönig: Answer Sheet

Schubert came from **AUSTRIA** and was born at the end of the 18th century. During his short life he composed just over 600 songs. Most of his songs have an **INTRODUCTION** which sets the **SCENE**.

The Erlkönig is a dramatic song. It tells the story of a father's desperate attempt to reach **HOME** on his **HORSE** with his dying son. The boy is in **FEAR** and is hallucinating that he sees a creature called the Erlkönig who is trying to lure him away. The Erlkönig represents **DEATH**. Despite his father's comforting words, the son becomes more and more hysterical and afraid. Eventually he screams that the Erlkönig has **HURT** him. When they arrive home, the father looks at the boy, but he has passed away.

The Erlkönig has an exciting **PIANO** accompaniment, which helps to imagine the **HORSE GALLOPING** along in the dark, **WINDY** night. There are four characters in the song, the Erlkönig, the father, the son and the **NARRATOR**. They are all sung by one singer who alters his voice to suit each character.

DIE ERLKÖNIG LISTENING GUIDE

Narrator	Who rides so late through the night and wind? It is the father with his child. He holds the boy in his arms, grasps him securely, keeps him warm.
-----------------	---

Father	My son, why do you hide your face so anxiously?
---------------	---

Son	Father, do you not see the Erbkönig? The Erbkönig with his crown and tail?
------------	--

Father	My son, it is only a streak of mist.
---------------	--------------------------------------

Erlkönig	Darling child, come away with me! I will play fine games with you. Many nice flowers grow by the shore; My mother has many golden robes.
-----------------	---

Son	Father, father, do you not hear what the Erbkönig softly promises me?
------------	---

Father	Be calm, be calm, dear child. The wind is rustling in the dry leaves.
---------------	---

Erlkönig	You beautiful boy, will you come with me? My daughters wait upon you. My daughters will this night come round, And will rock you, dance to you, sing you to sleep.
-----------------	---

Son	Father, father, do you not see the Erbkönig's daughters there in that dark place?
------------	---

Father	My son, my son, I see it clearly. It is the grey gleam of the old willow trees.
---------------	---

Erlkönig	I love you. Your beauty allures me, and if you do not come willingly, I shall use force.
-----------------	---

Son	Father, father, now he is seizing me! The Erbkönig has hurt me!
------------	---

Narrator	Fear grips the father. He rides swiftly, holding the moaning child in his arms. With effort and toil he reaches the house - the child in his arms dead.
-----------------	---

Some suggestions for questions to think about during Die Erbkönig

1. What is the role of the narrator?
2. How does the narrator change his voice for each of the characters?

Narrator, 'normal', calm	Son, panicky, voice becomes more tense
Father, calming (or trying to be)	Erbkönig, starts off sweet, becomes sinister
3. What does the piano sound like in the background?
Fast, like horses' hooves.
4. Does the music change at any time? (Faster, slower, louder, quieter...)
Sounds loud and fast due to tension.
5. What emotions do you think the boy is feeling?
Panic.
6. What about his father? What is he trying to do to the boy?
How does this sound in the music?
Calming influence.
7. When do you hear the Erbkönig's sinister side coming through?
When he will use force. Voice gets nasty and rasps.
8. What happens to the music at the end of the piece?
It gets slower as the horse is nearing the boy's home.

THE JUNGLE BOOK (questions using Bloom's Taxonomy)

The Elephant Song

What does the music sound like? _____

How does it fit the animation on the screen? _____

How many beats are in the bar? _____

The Bare Necessities

What do you think the stringed instrument used in the song is? _____

How would you describe the music? _____

I Wanna Be Like You

What instrument is King Louie trying to copy? _____

Trust in Me

What does pitch mean? _____

What do you think the pitch of this piece is? _____

Vulture Song

Complete the following sentence by circling the correct answer.

This song features 2 / 3 / 4 voices. It begins as accompanied / unaccompanied voices, and stays this way for most of the song until a bassoon / guitar / kazoo starts to play.

Do the vultures in the cartoon remind you of any musical group? _____

Take any two of the above songs and compare and contrast them.

Why did you choose them? What did you like / dislike about them? Have you heard anything like this before?

THE JUNGLE BOOK: Answer Sheet

The Elephant Song

What does the music sound like? **A MARCH.**

How does it fit the animation on the screen? **THE ELEPHANTS ARE DRILLING LIKE THE ARMY.**

How many beats are in the bar? **4 BEATS.**

The Bare Necessities

What do you think the stringed instrument used in the song is? **BANJO.**

How would you describe the music? **HAPPY, FAST...**

I Wanna Be Like You

What instrument is King Louie trying to copy? **TRUMPET.**

Trust in Me

What does pitch mean?

How high or low a note is.

What do you think the pitch of this piece is? **LOW.**

Vulture Song

Complete the following sentence by circling the correct answer

This song features 4 voices. It begins as **UNACCOMPANIED** voices, and stays this way for most of the song until a **GUITAR** starts to play.

Do the vultures in the cartoon remind you of any musical group? **THE BEATLES.**

Take any two of the above songs and compare and contrast them. Why did you choose them? What did you like / dislike about them? Have you heard anything like this before?

RECOMMENDED WEBSITES, MATERIAL AND FURTHER READING

Websites: General

Guitar chord shapes

Internet Guitar Database <http://www.igdb.co.uk/pages/guitar-chord-charts.htm>

Guitar chord and tablature sites

911 tabs <http://www.911tabs.com>

Tab Crawler <http://tabcrawler.com/>

Keyboard chord shapes

Chord Map <http://music.shanemcdonald.org/chordmap/>

Music Theory

Basic Music Theory <http://www.musictheory.net/>
(works well with interactive whiteboards)

MIDI Sites

M-Files www.mfiles.co.uk/midi-files.htm

Free Midi www.free-midi.org

Popular themes and riffs

8notes <http://www.8notes.com>

General information / gateways

Associated Board for Royal
Schools of Music <http://www.abrsm.org>

BBC Music <http://www.bbc.co.uk/music/>

BBC Radio 3 <http://www.bbc.co.uk/radio3/>

BBC School Radio: Music <http://www.bbc.co.uk/schoolradio/music/>

BBC Proms <http://www.bbc.co.uk/proms/2008/>

Bloom's Taxonomy [http://www.businessballs.com/bloomstaxonomyoflearningdomains.htm# bloom's%20taxonomy%20overview](http://www.businessballs.com/bloomstaxonomyoflearningdomains.htm#bloom's%20taxonomy%20overview)

Celtic Connections <http://www.celticconnections.com/>

Classic FM <http://www.classicfm.co.uk/>

British Kodály <http://www.britishkodalyacademy.org/>

International Kodály Site <http://kodaly.eu/>

MTV UK <http://mtv.co.uk>

Music at School <http://www.musicatschool.co.uk>

Notables <http://www.notablesongs.co.uk/>

Royal Scottish Academy of
Music and Drama <http://www.rsamd.ac.uk>

Scottish Arts Council	http://www.scottisharts.org.uk/
Scottish Music Centre	http://www.scottishmusiccentre.com/
Scottish Ballet	http://www.scottishballet.co.uk
Scottish Opera	http://www.scottishopera.org.uk/
Vh1 UK	http://www.vh1.co.uk
Vh1 US Education	http://www.vh1.com/partners/vh1_music_studio/

Orchestras

BBC Scottish Symphony Orchestra	http://www.bbc.co.uk/scotland/music/bbcso/index.shtml
New York Philharmonic Kids	http://www.nyphilkids.org/lockerroom/main.phtml
Royal Scottish National Orchestra	http://www.rsno.org.uk/cms/
San Francisco Kids	http://www.sfskids.org/templates/splash.asp

English Publications and sites

Can Music Make Us Happy?	http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2006/11/25/bamusic25.xml
Musical Futures	http://www.musicalfutures.org.uk/
Music Manifesto	http://www.musicmanifesto.co.uk/
Making Every Child's Music Matter	www.musicmanifesto.co.uk/assets/x/50226
Sing Up!	http://www.singup.org

Interactive learning sites

BBC Tune In!	http://www.bbc.co.uk/scotland/learning/primary/tunein/
BBC BiteSize Music	http://www.bbc.co.uk/schools/gcsebitesize/music/
BBC Discover Conducting	http://www.bbc.co.uk/musictv/maestro/discover/
Graphic Scores	http://www.upenn.edu/almanac/v46/n06/CrumbSpiral.gif http://www.paulhazel.com/blog/stockhausen/stockhausen_score.png
Gullah Musical Journey	http://www.knowitall.org/gullahmusic/
How Music Works	http://www.channel4.com/culture/microsites/H/how_music_works/index.html
LT Scotland National Qualifications	http://www.ltscotland.org.uk/nq/subjects/music.asp
PBS Kids	http://pbskids.org/music/
PBS: The Blues	http://www.pbs.org/theblues/
PBS: Jazz	http://www.pbs.org/jazz/
PBS Jazz Kids Go!	http://pbskids.org/jazz/
Phil Cunningham's Scotland's Music	http://www.bbc.co.uk/scotland/music/tv/

RECOMMENDED MATERIAL

Hodder Education (www.hoddereducation.co.uk)

- *How to Pass Standard Grade Music*
- *How to Pass Higher Music Listening*
- *How to Pass Higher Music*
- *Dictionary of Music*
- *Classic FM The Incredible Story of Classical Music for Children*
- *The Classic FM Friendly Guide to Music*

Instant Art for Class Music Teachers and Instant Art for Instrumental Teachers

both by Christopher Tambling. Two very good books with photocopiable worksheets on music history, theory and group performance. Useful for P3 onwards.

Leckie and Leckie (www.leckieandleckie.co.uk)

- *Leckie and Leckie Class Music* A book packed with group arrangements for Secondary pupils. These are graded and can be used as part of the NQs.
- *Leckie and Leckie Music Notes* A great resource for pupils working on certificate courses.
- *Leckie and Leckie Traditional Scottish Songs and Music* A wide range of Scottish music (instrumental, singing etc). Stories about songs and includes a CD with Karaoke tracks and listening excerpts.

Music Express (<http://www.acblack.com/musicexpress/>)

A variety of progressive and interesting musical activities for all ages in Primary School. These books come with lesson plans, CDs and photocopiable sheets.

Nelson Thornes Publishers (<http://www.nelsonthornes.com>)

Nelson Thornes have a wide range of musical books for schools. The music section can be accessed through their main website above.

Out of the Ark Song Books (<http://www.outoftheark.co.uk/?dest=UK>)

A resource packed with good lyrics, exciting melodies, comfortable singing ranges and styles.

Scholastic Publishers (<http://www.scholastic.co.uk/>)

Scholastic have a good range of musical resources and have a music magazine for more teaching ideas.

Sibelius Starclass (<http://www.sibelius.com/products/starclass>)

An electronic resource packed with audio, lesson plans and activities for a range of abilities. More information available from the website above.

DVDS AND ADDITIONAL MATERIALS

Alfred's Essentials of Music Theory Rhythm Flash Cards

Photocopy these onto coloured paper and they can be effective tools for call and response tasks.

These are effective DVDs, however are subject to availability. It is best to check online stores such as Amazon (www.amazon.co.uk) for additional information.

Peter and the Wolf by Disney – A short cartoon by Disney about Prokofiev's Peter and the Wolf.

Tubby the Tuba – Cartoon story of the orchestra.

Carnival of the Animals – There are various cartoon versions of the Carnival of the Animals.

Fantasia and Fantasia 2000 – Both quiet effective when used in short sections. Take a look at the extras on the DVDs. Fantasia 2000 has a good cartoon called 'Whistle, Toot, Plunk, Boom', which takes a look at how music is produced.

FURTHER READING

Glover, J. & Young, S. (1999) *Primary Music: Later Years*. London, Falmer Press

McCormick, I. & Healey, J. (2008) *Getting the Buggers in Tune*.
London, Continuum International Publishing Group

Mills, J. (1994) *Music in the Primary School*. Cambridge, Cambridge University Press.

Mills, J. (2004) *Music in School*. Oxford, Oxford University Press.

Mills, J. (2008) *Instrumental Teaching*. Oxford, Oxford University Press.

Pound, L. (2003) *Supporting Musical Development in the Early Years*.
Buckingham, Open University Press.

Roberts, J.L., & Inman, T.F. (2007) *Strategies for Differentiating Instruction: Best Practices for the Classroom*. Waco, Prufrock Press Inc.

Savage, J. (2006) *Meeting the needs of your most able pupils: Music*. London,
David Fulton Publishers Ltd.

Sutherland, M. (2005) *Gifted and Talented in The Early Years: A practical guide for 3-5 year olds*
London: Paul Chapman Publishing

Swanwick, K. (1988) *Music, Mind and Education*. London, Routledge.

Zimmerman, E. (ed) (2004) *Artistically Musically Talented Students*. California, Corwin Press.



Scottish Network 
for **Able Pupils**

University of Glasgow Faculty of Education
St Andrew's Building, 11 Eldon Street, Glasgow, G3 6NH

Tel: 0141 330 3071
Fax: 0141 330 5451

Email: snap@educ.gla.ac.uk
Web: www.ablepupils.com