Teaching strategies used in Vocal Ease MORE (Module 1)

Vocal Ease More

Commonly used music education strategies

* This section includes the most commonly used teaching strategies in Vocal Ease MORE. These are commonly used in most music education lessons. This list is not exclusive to this resource and it is also not exhaustive. There are many other strategies that can be used, these are just suggestions.

Key to icons

Concepts of Music

Duration Duration

Pitch Pitch

Dynamics Dynamics

Tone colour Tone colour

Structure Structure

Learning experiences

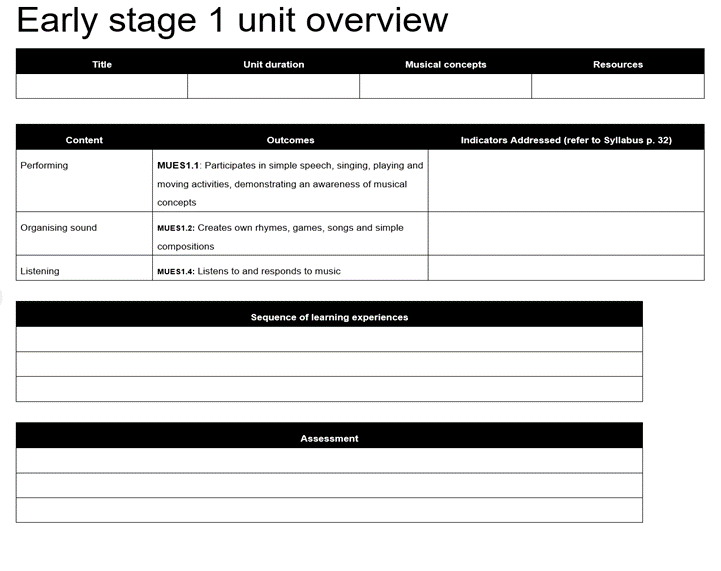
Performing Performing

Organising sound/composition Organising sound/composition

Listen Listen

Strategies used

| Teaching and learning strategy | What it teaches | How to use | Sample piece in Vocal Ease MORE | Learning Experience | Musical Concept |
| --- | --- | --- | --- | --- | --- |
| Beat keeping | How to maintain the beat and the difference between beat and rhythm. | Body percussion  Instruments  Stick passing games  Clapping games  Bounce a ball  Pass the beat around a circle with a clap or an object. | All | Performing  Organising sound/composition  Listen | Duration  Tone colour  Structure |
| Movement | Add movement as a way of reinforcing all musical concepts | Step the beat  Change movement to reflect the differences of phrases, instruments or timbre, sections or structure, pitch, rhythms, styles, dynamics  Use scarves, elastics, ribbon sticks, representative objects. | All | Performing  Organising sound/composition  Listen | Duration  Pitch  Dynamics  Tone colour  Structure |
| Call and response | For teaching new materials of any kind.  Improvisation | Clap, sing, say or play a new phrase or section of a song for students to echo or respond to  Clap or play a new rhythm or melody. Students respond with the same or improvised answer or response. | All | Performing  Organising sound/composition  Listen | Duration  Pitch  Dynamics  Tone colour  Structure |
| Rhythmic accompaniment | Using rhythm to accompany a piece and add interest. Using an ostinato. | Use speech, sentences or words  Ostinatos using words of the song or sentences or phrases  Instruments  Environmental percussion such as tables or chairs. | Rubbish Rap  Issunboshi  When the Clouds/A Wonderous Place  Where the Creatures Roam | Performing  Organising sound/composition  Listen | Duration  Dynamics  Tone colour  Structure |
| Rhythmic improvisation | Creating own rhythm patterns whilst maintaining a steady beat. | Call and response  Create own rhythms as a combined group or in pairs  Taking turns to create own rhythms always with a pulse underneath  Create rhythmic patterns to a set number of beats  Use stick notation cards and mix up the cards to create different rhythms  Use symbols to notate and read  Box ‘conversations’. | Rubbish Rap  Issunboshi  When the Clouds/A Wonderous Place  Where the Creatures Roam | Performing  Organising sound/composition  Listen | Duration  Tone colour  Structure |
| Melodic contour | Following the changes in pitch. | Use scarves, balls, parachutes, elastics to move up and down as a group or individually to follow the changes in pitch provided by the melody  Use hands to map the contour  Use a pen on a smartboard to replicate a melody or to create a melody  Follow a ‘conductor’ finger to create a melody. | Issunboshi  When the Clouds/A Wonderous Place | Performing  Organising sound/composition  Listen | Duration  Pitch  Structure |
| Melodic accompaniment | Exploring ways of adding harmony. | Partner songs  Rounds  Drones  Melodic ostinatos  Chords  12 bar blues. | Issunboshi  When the Clouds/A Wonderous Place  Where the Creatures Roam  Boogie Woogie Woogie Woogie Boogie | Performing  Organising sound/composition  Listen | Duration  Pitch  Dynamics  Structure |
| Melodic improvisation | Creating own melodies to suit the music.  Using the pentatonic scale – your new best friend!  12 bar blues | Start with a limited range of pitch such as one note or two and experiment with changing rhythms with each note or in combination  Major pentatonic scale - 1, 2, 3, 5, 6  C Major - C, D, E, G, A  E minor - E, G, A, B, D  Notes within a chord as indicated on the music  12 bar blues – follow the notes of the chord.  **In C Major - C, C, C, C, F, F, C, C, G, F, C, C.** | Issunboshi  When the Clouds/A Wonderous Place  Where the Creatures Roam  Boogie Woogie Woogie Woogie Boogie | Performing  Organising sound/composition  Listen | Duration  Pitch  Structure |
| Composing and organising sound through a soundscape | Learning different ways of experimenting with sound to create or arrange a composition. | Using a visual image for inspiration of composition  Use a text to inspire  Technology such as looping or layering apps  Topics or themes  Environmental issues. | Rubbish Rap  Where the Creatures Roam | Performing  Organising sound/composition  Listen | Duration  Pitch  Dynamics  Tone colour  Structure |
| Graphic notation | Creating and reading graphic notation which can lead into traditional notation. | Following a symbol or stick notation score. | Rubbish Rap | Performing  Organising sound/composition  Listen | Duration  Pitch  Tone colour  Structure |

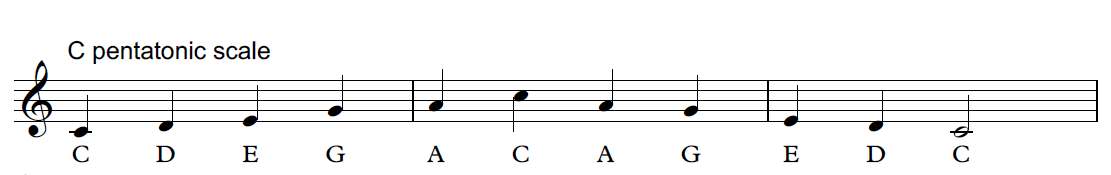
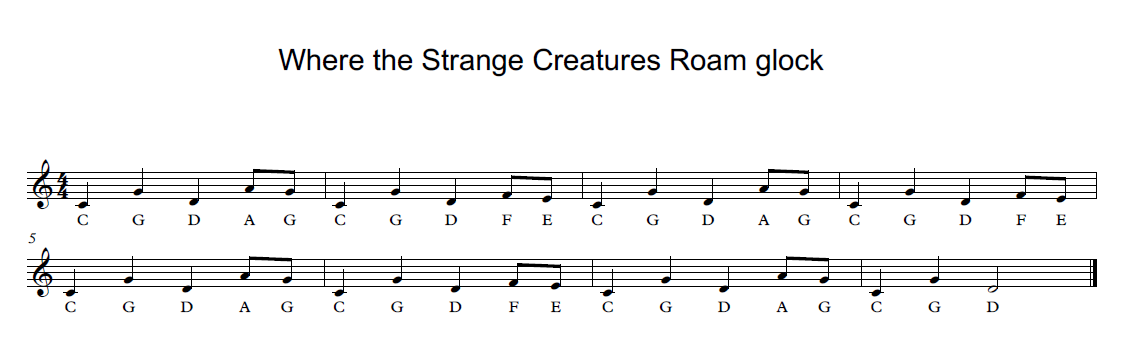
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Melodic best friends

E minor pentatonic scale

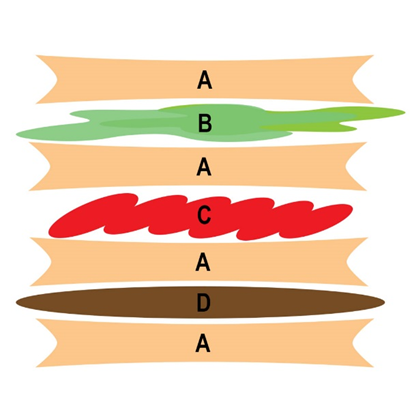
 

C pentatonic scale

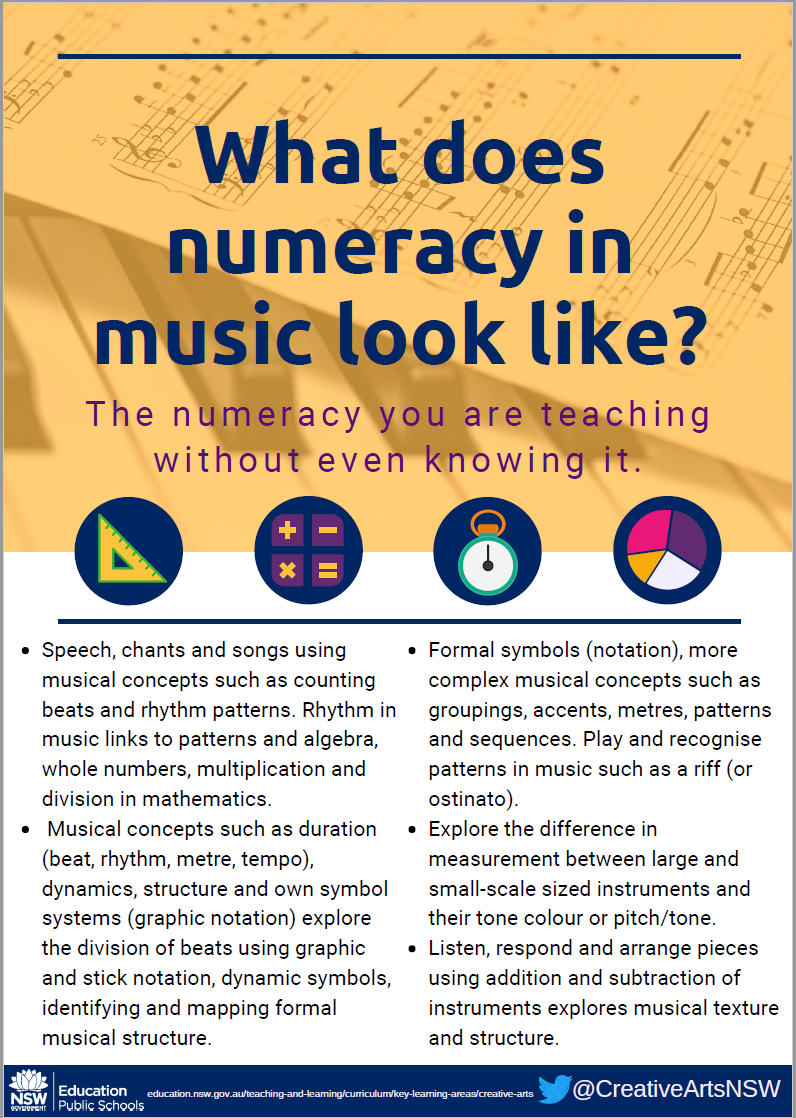
 

C 12 bar blues

| Bar | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Chord | I | I | I | I | IV | IV | I | I | V | IV | I | I |
| Note | C | C | C | C | F | F | C | C | G | F | C | C |

Group 1 – Ni-nki Nan-ka
Group 2 – Af-ri-ca
Group 3 – Ti-ko-le-she
Group 4 – Yum-boe 

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