

CHAPTER 6

ORIGINAL CONTRIBUTION FROM THE RESEARCH: SAMPLE TEACHING/ LEARNING CONTENT AND METHODOLOGY

6.1 RATIONALE

A survey of the literature in the field of childhood music education in Nigeria reveals that there are no suitable music lesson instructions currently in use for music class teachers in Nigerian primary schools.

The music section in curriculum modules (cultural arts) drawn up by the government does not present comprehensive lesson instructions (see Appendix I). It is the responsibility of music specialists to design the graded comprehensive programme for the teachers (non-specialists) who are supposed to handle the music class. It is during the interview schedule that I observed that most of the classroom teachers did not feel comfortable with handling the music class because there is no adequate instruction for the music class, unlike other subjects. The following statement was offered by a grade II class teacher in one of the public schools I visited:

... two years ago, when my headmistress told me to teach music, I picked a few hymn tunes and folk songs that I knew well. In the class, I sing for children, and then they repeat. Children seem to enjoy but it is all I can do to them. I have little knowledge about music from my secondary school. If there were adequate music lesson instructions, I'd follow it up and teach children...

Two of the other teachers said, "if they told me to teach music, I'd do it with a cassette player. Children could sing along ..." Interviews and discussions with other school teachers who have also commented on the issue of the absence of the adequate lesson material in their school stress the need for instructional lesson material. This chapter offers only a few sample teaching/learning materials. It is hoped that the full graded comprehensive music programme for

primary school teachers in Nigeria will be my next contribution to the childhood music education for Nigerian primary schools.

6.2 Organizing sample teaching and learning programme

Grade II pupils were selected with the permission of the headmistress of the selected primary school, University Demonstration Primary School (UDPS), Awka, Anambra State. The programme had been scheduled for six weeks, with lessons twice a week for 45 minutes during their break time. A consent letter and form (see Appendix V) were designed and distributed to the parents/guardians/teacher of the pupils.

6.3 Sample teaching and learning instructional materials

The following sample teaching and learning materials informed the lesson planning. It provides re-arrangement of five songs selected from African, Korean, German, English and American cultures as well as a religious song by the researcher. Each song has been notated in staff notation to encourage our music teachers to read all music scores from staff notation and used locally accessible indigenous instruments. The procedure of teaching/learning is divided into three sections: performing, composing and appraising.

6.3.1 To the readers and music class teachers

- The songs have been transposed from the originally notated version to a more suitable voice range for the learners.
- Although many music teachers in Nigeria are familiar with the sol-fa notation system, this study encourages staff notation.
- With regard to the grouping and beaming of quavers or semi-quavers of the song originally written, this was done in a way in which it would be easy to read if the class music teacher finds reading difficult.
- The songs are written without piano accompaniment as well as musical terms indications because it could merely confuse the teacher. In any case, songs are sung mostly without piano accompaniment in Nigerian

primary schools. Teachers who are capable of playing a melodic instrument could use it in the appropriate places, such as the introduction of the song to enable the learners sing the right pitch, also provide interlude and some short solo parts.

- Although these instructional materials have been arbitrarily designed in a specific category (grade II children in primary school), children's songs cannot belong to only one group of children. Clearly, there will be children for whom the suggested activities and selection of songs are too complex or inappropriate at the time when they first learn the song. Nevertheless, at a later stage such activities will make the repetition more enjoyable for both learners and teachers. However, teachers may make their own adjustment of the suggestions given here.

6.3.2 Examples of teaching and learning instructional material

- Lesson 1: Follow On (an English echo song).
- Lesson 2: *Udala M Too* (Folk song from the Igbo tribe of Nigeria).
- Lesson 3: *Arirang* (Folk song from South Korea).
- Lesson 4: Oh, Watch the Stars (Folk song from South Carolina).
- Lesson 5: If I was a Little Bird (German folk song).
- Lesson 6: Jesus Loves Me.

LESSON 1

Objective: To experience listening and singing accurately
Concept: Pitch and duration

Follow On (Echo song)

Old English song

Teacher: Come a - long, sing a song.

Children: Come a - long, sing a
Fol - low me; It is ea - sy as you
song. Fol low me;
see. Ev' - ry day. In this way.
Ev' ry day. In this
Just re - peat. 'Til the tune's com - plete
way. Just re - peat. 'Til the tune's com - plete.

Source: R E Nye & V T Nye (1977:270-271)

The echo song is one in which children sing in parts, which repeat pitch for pitch and words for words what the teacher or other group has sung.

PERFORMING

- The teacher presents the song as a complete song.
- Divide the class into two groups (first, teacher gives the tempo of the beat). Group 1 claps on the beat while group 2 claps the rhythm of the song with the teacher.
- Have children sing each part in imitation of the teacher, adding the words until children are familiar with the tune.
- When children have learned the song, some of the children will sing with the teacher.
- Ultimately, one group will sing the teacher's part without the teacher's help.

Playing instruments:

- Write different rhythmic pattern on the board.
- Let some of the children play the rhythm pattern softly, while the remainder of the class sings in two groups. The instruments given here can be changed to other appropriate and available instruments in the class.

2 4	Rhythmic Pattern of Voice part					
	<i>Okpokoro</i> (wooden block)					
	<i>Udu</i> (musical pot)					

COMPOSING

- Once the children know the song well, the teacher may introduce an indigenous language. Sing in indigenous language first, then the second time in English.
- The teacher can fix other words, for example:

Good morning, good morning,
 How's day, how's day?
 What a lovely day, what a lovely day,
 Won't you come and play with me.
 Every day, every day, In this way, in this way,
 Just repeat, just repeat, Till the tune's complete.

- Have children improvise more verses to the song, using words describing everyday school events.
- The echo part could sing on either one of the following: a neutral syllable, clap or whistle; or play on a melodic instrument such as the recorder, xylophone or glockenspiel.
- While the class is singing, clapping or playing instruments, some children can experience bodily movement - forming a circle, moving right and left keeping the rhythmic pattern of: -



APPRAISING

- The teacher plays any simple rhythmic pattern on an instrument. Have children echo the pattern softly, by clapping.
- Teach children any short melody, using the rhythmic pattern above. Have children softly echo the melody.

- Have children clap the rhythmic pattern in imitation. A careful attempt can be made of the 4th bar's rhythmic pattern: –



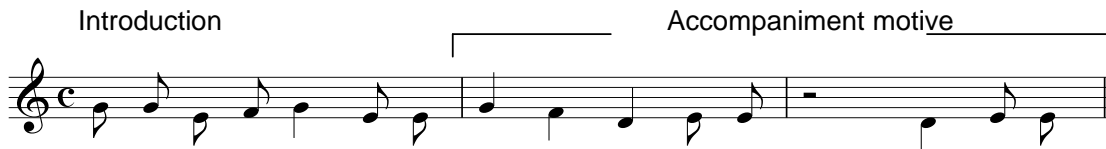
- Let children clap and sing *nda* while the teacher sings the song.
- The teacher sings the song phrase by phrase while the children chant the song.
- When the children are familiar with the rhythm of the song, teach the words phrase by phrase.

Playing instruments:

- Let the children suggest what instruments would produce the sort of gentle, calm and smooth flowing effect that will accompany this song? Nevertheless, if a child gives an inappropriate suggestion, the teacher can try it out first and encourage everyone to listen carefully and explain why it does not sound right.
- At the end of discussions with children about choosing instruments write the rhythmic patterns on the board.
- Introduce each rhythmic pattern of the instruments. For example:

4 4	Rhythmic pattern of voice part	–				
	<i>Ichaka</i> (Gourd rattle)	–				
	<i>Okpokoro</i> (Wooden block)	–				
	<i>Udu</i> (Musical pot)	–				

- *Ngedegwu* (xylophone) part - introduction and accompaniment motive:



- Repeat the accompaniment motive throughout the song, and then end with minim on C.
- Rehearse the gourd rattle part. Sing the song again, having children slap their hand on the thigh on each beat. Then let them apply this movement to the wooden block.
- For preparing the xylophone part, which has the same rhythmic pattern as the voice part, clap or slap the hand on the thigh while singing. Teach some of the children the melodic part on the xylophone.
- Once children know the instruments' parts, encourage them to play gently and softly. Sing the song with accompaniment. (See Appendix IX for the full accompaniment score of the song).

COMPOSING

- Once the children have learned the song well, the class can be divided into two groups, one of which will sing the melodic parts while the other group sings *Nda* throughout the song.
- The group that is singing *Nda* can be a dance group for the performance of the song.

APPRAISING

The teacher demonstrates (or plays on a cassette) a simple folk song to the class:

- Tell the story of the song to the class.
- Ask the children how the melody moves? The children can draw the graphic patterns in the air.

LESSON 3

Objective: To discriminate between the beat and rhythmic patterns

Concept: Duration and dynamics

Arirang

Folk song from South Korea
Arranged by Y S Onyiuke

A - ri - rang, A - ri - rang,

3
A - ra - ri yo

5
A - ri - rang, ko - ge - ro,

7
nu - mou, gan - da

9
Na - rul bu - ri - go ga si nu ni - im un

13
Sim - ri - do mok ga - so bal bung nan - da.

*Arirang, Arirang, Arariyo _____,
Arirang, pass through the Arirang hill _____,
I'll follow you follow you go there _____,
Here you wait for me Arariyo _____.*

Performing:

- To prepare the beat of: - ♩. ♩ ♩ , let the children get used to the regular beat of: - ♩ ♩ ♩
- Write four bars of the rhythmic patterns on the board: -

♩. ♩ ♩ | ♩. ♩ ♩ | ♩ ♩ ♩ | ♩. ♩ ♩ | etc.

- The teacher demonstrates the beat of the rhythmic pattern several times.
- The teacher plays on the drum, the rhythmic pattern of the song phrase by phrase. The children clap the beat while they are listening.
- Let one group of the children clap on the beat, while the other group (with the teacher) claps the rhythm of the song as following:

Group 1	♩.	♩.	♩.	♩.
Teacher & Group 2	♩. ♩ ♩	♩. ♩ ♩	♩ ♩ ♩	♩. ♩ ♩

- When the children are familiar with rhythms of the song, teach words phrase by phrase.

Playing instruments:

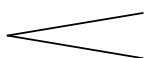
- In choosing the instruments for accompany the song think about the contour of the song, which is the oriental.
- The following instruments can be added: wooden block (*Okpokoro*), gourd rattle (*Ichaka*), small membrane drum (*Igba*) and musical pot (*Udu*). Wooden notched flute (*Oja*) will make a good oriental sound effect, since a long wooden notched flute (*Piri*) is one of the typical traditional musical instruments in South Korea.
- Encourage children to play instruments softly throughout the song.

3 4	Rhythmic pattern of Voice part				
	<i>Ichaka</i> (gourd rattle)				
	<i>Okpokoro</i> (wooden block)				
	<i>Igba</i> (small membrane drum)				
	<i>Udu</i> (musical pot)				

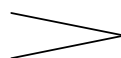
COMPOSING

Arirang is to be sung gently. Let the children learn to sing gently and expressively. Encourage the children to:

- Start softly and get gradually louder then sing loud at the 3rd line of the song. Sing the last phrases (4th line) softly.
- Write the symbols of the dynamics: for gradually loud and gradually getting soft for example:



louder



softer

- Demonstrate to the children by singing the *Arirang* expressing the dynamics.
- Sing with a “connected” sound throughout the song.

Improvisation:

- Some of the children sing the 3rd line of the song as a solo part, while the remainder of the class sings 1st, 2nd and 4th lines.

- When repeating the song, only instruments can play the voice part with melodic instrument such as wooden notched flute (*Oja*) or side-flute or *Piri* (a long wooden notched Korean flute) as one of the solo instrument. All the other instruments should play softly while the solo instrument plays.
- This improvisation could be instrumental section (B section), in performing the song as an AB form. Instruments will play from beginning to the 3rd line then the voice part can join to the end.

APPRAISING

- Listen to the several folk songs of the different countries such as African, Western and form the East. Repeat the songs many times so that children become aware and appreciate organized sound patterns of the different music culture.

LESSON 4

Objective: To recognize that melodies move upward and downward.

Concept: Duration (rhythm, beat, tempo)

Oh, Watch the Stars

Folk song from South Carolina

Phrase 1

Oh, watch the stars, see how they run.

Phrase 2

Oh,

Phrase 3

watch the stars, see how they run. The

Phrase 4

stars run down at the setting of the sun. Oh,

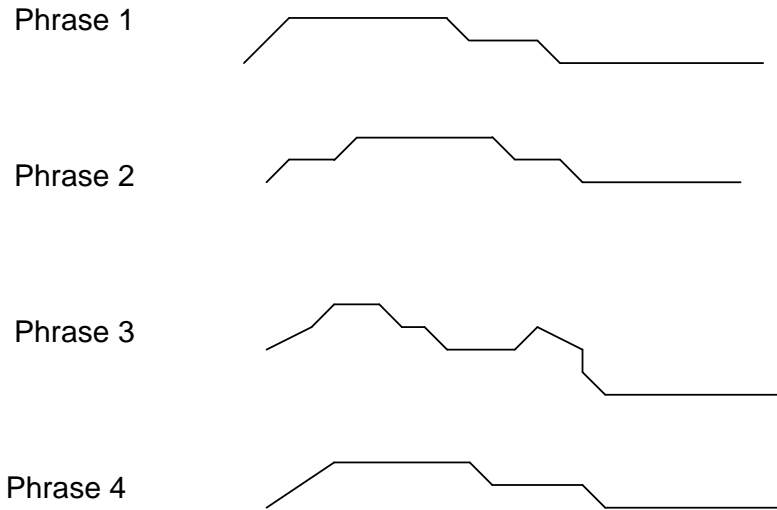
watch the stars, see how they run.

Detailed description: The musical score is written on a single treble clef staff in 4/4 time. It consists of four phrases of music. Phrase 1 (measures 1-4) has lyrics 'Oh, watch the stars, see how they run.' and includes a triplet of eighth notes. Phrase 2 (measures 5-6) has lyrics 'Oh,'. Phrase 3 (measures 7-10) has lyrics 'watch the stars, see how they run. The' and includes a triplet of eighth notes. Phrase 4 (measures 11-14) has lyrics 'stars run down at the setting of the sun. Oh,' and includes a triplet of eighth notes. The score ends with a double bar line.

Source: Silver Burdett Ginn (1995: 26)

PERFORMING

- Let the children hear the entire piece so that they will be familiar with the song.
- Write the pattern below on the board. Phrases 1, 2 & 4 show different settings of the text “Oh, Watch the Stars” and phrase 3 shows “The stars run down”.



- Have children silently shape the curves with their hands while the teacher sings the song phrase by phrase.
- When children have learned, divide the class into groups. Have one group sing “Oh, Watch the Stars” and the other group draw the melodic shapes on the air.

COMPOSING

“Oh, Watch the Stars” is good for building expressive singing. Have children learn to sing expressively. Encourage the children to;

- Start softly and get gradually louder toward the middle of the song.
- Sing the last phrase softly.
- Sing with a “connected” sound from note to note through each of the four phrases, breathing at the end of each phrase.

Playing Instruments;

- Once the children know the song well, add accompaniment an instruments.

- Set up wooden xylophone in C pentatonic scale. Take out all the bars except C,D,E,G,A,C',D',E' and G'.
- Teach some of the children wooden xylophone or glockenspiel on which they can play an introduction to get the right tone to start for the class.
- The phrase 1 can be adapted to cue-in the song.
- Most of the locally made *ngedegwu* (wooden xylophone) indicate the names of notes on the bars. If you are getting one for your class, it is advisable to get the one that can help them play correct notes.

4 4	<i>Udu</i> (musical pot)	z	a z d	a z d	a z d	a z d
	<i>Ishaka</i> (gourd rattle) or wind chimes	z	z z z z z	-	z z z z z	-

- See Appendix IX for full accompaniment score of the song.
 - Rehearse the alto wooden xylophone part as follows: have the children slap alternate hands (the stems show alternate hands) on the thighs on each beat. Then have them apply this movement to the alto wooden xylophone part (*Ngedegwu 1*).

Ngedegwu 1: alto xylophone part

5

Ngwedegwu 2: soprano xylophone – solo part



- The soprano wooden xylophone part (*Ngwedegwu*) should be rehearsed very slowly. The stems show that the hands should alternate from the bottom C to the top G and back down. Make sure children are aware of the upward and downward motions. When all have tried playing the pattern, sing the song accompanied by the soprano wooden xylophone alone.
- Tell the *Ishaka* to play after the first two stars then on the word sun, and finally after the last run.

COMPOSING

- Have the wind chimes or other “sparkling” instruments (gourd rattle or finger cymbals) improvising softly as the other instruments play their parts. Emphasize the gentle, tender character of this lovely song by having children play gently and softly.
- Use this improvisation as a B section in performing the song as an ABA form (for this B section melodic instruments such as recorder could be used as a solo instrument).

APPRAISING

- Sing the song again. Ask the children whether it starts low and moves upward, or does it start high and move downward?
- Where does it go next? How does it end?

- Get the children to trace the shape of the melody with hands in the air.
Ask them whether the shapes are similar or different?

LESSON 5

Objective: To identify melody going up, coming down and staying the same
Concept : Pitch

If I was a little bird

Folk song from Germany

If I was a lit - tle bird and if I had two___ wings;
I' d fly to you; 'cause it___ can not be
'cause it___ can not be I___ will stay here.

Source: From *Zwei Hundert Volks Lieder*, Hartmann (1889:20).

Performing

- The teacher introduces the song as a whole in English or an indigenous language.
- To prepare the beat of - ♩. ♩ ♩ , let the children get used to the regular

beat of: - ♩ ♩ ♩

- Write at least four bars of the rhythmic patterns on the board: -

♩ ♩ ♩ | ♩. ♩ ♩ | ♩ ♩ ♩ | ♩. ♩ ♩ | etc.

- The teacher introduces the beat of the rhythmic pattern several times
- The teacher chants the rhythms of the song phrase by phrase. Let the children clap the beat while listening and then chanting in imitation of the rhythmic pattern.
- The children clap the beat, while the teacher sings.
- Divide the class into two groups. Let one group of the children clap on the beat, while the other group (with the teacher) claps the rhythmic pattern of the song as following: -

Group 1	♩.	♩.	♩.	♩.
Teacher & Group 2	♩ ♩ ♩	♩. ♩ ♩	♩ ♩ ♩	♩ ♩ ♩

- When the children are familiar with the rhythmic pattern of the song, sing the song with words and encourage them to sing in soft voices.

Playing instruments:

- Let some of the children play rhythmic instruments such as wooden block, gourd rattle or musical pot or whatever is available in the class.
- Encourage children to play softly while other children sing.

COMPOSING

- Divide the class into two groups. Let the children choose two different combination of instruments. Let group 1 improvise accompaniment for the 1st and 3rd lines of the song, and the group 2 for the 2nd line.
- Let the children improvise dance movements for the song, indicating the changing of phrases.
- Let the children dramatise the words of the song for example, *If I had two wings and I would fly to you* etc.

APPRAISING

- Let the children sing the song again. Let them listen to the phrases in the song.
- Ask children how many phrases there are. Let them indicate where the new phrase begins. Are the phrases the same or do they differ? Guide children to identify the two identical phrases.
- The teacher can direct children to use different words for this melody.

If the teacher is capable singing in German language, he/she may try teach the children to sing in original language of the song.

Wenn ich ein Vögelein war'

Volkslied

The musical score is written on three staves in 3/4 time with a key signature of one flat (B-flat). The melody is as follows:
Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
Staff 2: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter).
Staff 3: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
The lyrics are: 'Wenn ich ein Vög - lein wär und auch zewi Füg - lein hätt; flög ich zu dir; Wheil's a - ber nicht kann sein, wheil's a - ber nicht kann sein, bleib' - ich all - hier.'

LESSON 6

Objective: to have experiences in singing with expressive manner or with feelings

Concept: dynamics

Jesus Loves Me

Music & words by Y S Onyiuke

Je sus loves me, loves me_____

3 His love has no end_____

5 Praise the Lord Praise the Lord

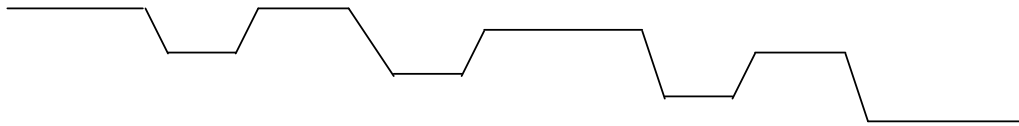
7 for His endless_____ love

PERFORMING

- Discuss with the children the love of our Lord for all people and His gentleness.
- Make this song as a daily ritual.
- Let the children clap the following basic rhythmic pattern of the song while the teacher demonstrates the song: -



- Write graphic notation on the board and the teacher sings the song following the graphic pattern: -



- Introduce the interval of a minor third at the 2nd and 4th bars of the song. Repeat these bars until the children are comfortable with that interval of minor third: B flat to G and G to E.
- The teacher sings the song phrase-by-phrase, repeated by the class.
- Let the children clap the basic rhythmic pattern while they sing the song.
- Sing the song with a good expression of the text.

Playing instruments:

- Draw rhythmic pattern chart on the board.

2 4	<i>Okpokoro</i> (wooden block)	z z	7 ♪ ♪	z z	7 ♪ ♪
	<i>Ichaka</i> (gourd rattle)	♪ ♪	♪ z	♪ ♪	♪ z
	<i>Udu</i> (musical pot)	♪	♪	♪	♪

- Rehearse the wooden block and the musical pot parts.
- Sing the song again, while the wooden block and the musical pot are playing.
- Rehearse the rhythmic pattern of the gourd rattle, and then let all the other instruments join. The instrumentalist should play gently and softly.

COMPOSING

- Sing the song in an indigenous language.
- Encourage children to sing the whole piece of the song gently and expressively. As with the previous song (*Arirang*), emphasize the dynamic.

Improvising:

- To have another opinion of singing and playing, let all of the instruments play first time with xylophone or recorder as a solo instrument. The teacher may play the solo part. Emphasize playing the song softly and gently. Use this as a section A
- Section B: Vocal section (without solo instrument).
- Some of children echo with soft voices, “loves me” at the second beat of 2nd and 4th bars, and, “endless love”, at the end of the song.
- Section C - sing in an indigenous language with accompaniment.

APPRAISING

- Let children decide the appropriate dynamics to use for this religious song.

6.4 CONCLUSION

At the end of the twelve lessons, the pupils and the class teacher selected two items for their performance. The performance took place during the day closing assembly on the school premises having staff and pupils of the school as audience. A digital video disk (DVD) is attached on this programme of the thesis.