

Jolly **Music**

Teacher Guide

***Better
music
teaching!***

Bringing the best music teaching

What is Jolly Music?

Jolly Music is a structured and progressive programme for the initial teaching of music that aims to develop children's musical skills. All of the teaching and learning is done through singing so that children can immediately be music makers, without the demands of learning to play an instrument.

The programme has been designed to bring quality music teaching within the reach of any teacher, even those with little or no musical experience.

Jolly Music is based on the principles of Hungarian music education Zoltán Kodály (see pages 10–11).

How does Jolly Music work?

The musical repertoire is based on playground rhymes and songs. Through carefully designed activities, including lots of games, the children are made aware of the different elements that combine to make music. Singing, movement, visual aids and puppets are all used to support multi-sensory learning and make the lessons fun.

The programme is highly supportive of non-specialist teachers, with detailed lesson plans and all the sung material provided on CDs. Teachers will find that Jolly Music develops their own musical skills, adds to



*'Fun and easy to use, both by specialist and non-
John Pryce-Jones, Director, Halifax Choral Society,*

to every teacher and every child

their repertoire of teaching ideas and strategies, and increases their confidence and sense of achievement in teaching music.

The benefits of music

Life skills Music is a creative and collaborative activity. It helps children to develop their own creativity as well as other skills such as concentration, problem-solving and co-operation.

Intellectual skills Research has shown that musical learning has a positive impact on learning skills, communication and listening skills, and numeracy.

Personal and social development Musical achievement builds a child's confidence and self-esteem and can lead to a lifetime of enjoyment and inspiration.

Inclusion Music can be of particular benefit to children in challenging circumstances, or with special educational needs. It can be a valuable means of connecting with children who have communication difficulties.

Music for its own sake! Quality music teaching can awaken children to the pleasure of listening and the joy of making music, and help them experience the satisfaction of achievement in an art and skill. Music is their birthright; it is part of what makes us human, and singing is the easiest and most direct way to access that birthright.



specialist teachers ... No school should be without it!
and Artistic Director, Northern Orchestral Enterprises

What does Jolly Music teach?

Music, like other activities including reading, relies on certain basic skills. The key musical skills taught in Jolly Music are:

- pulse
- rhythm
- pitch
- musical memory
- inner hearing

All of these skills are teachable and any child can learn them, though some children will take longer than others. The skills should be taught simultaneously.

We call the acquisition of these skills *musicianship*. They equip children to create, perform and enjoy music and are an essential foundation for learning to play an instrument.

Pulse

The ability to recognise and perform the pulse (the steady beat) of a piece of music is perhaps the most fundamental musical skill. The best way to understand pulse is to feel it by performing it in many ways: clapping, actions, stamping, walking and so on. Children should learn

to perform the pulse of a rhyme or song with learned or improvised actions, perhaps using a puppet, or to walk or clap the pulse as part of a game.



Rhythm

Rhythm is the pattern of long and short sounds in music; in a rhyme or song it is the sound pattern made by the words. Children should learn to tap or clap the rhythm

*'The only music teaching books for schools that
they are the only books*

of a song or rhyme. When they are able to perform both the pulse and the rhythm confidently, they can learn how rhythm relates to pulse and read rhythm from a rhythm picture or simplified notation, using the rhythm names 'ta' and 'ti-ti' (see box, below, and page 11).

Pitch

The highness or lowness of a sound is called 'pitch'. Many of the songs in Jolly Music have just two or three pitches (notes). This makes it easy for even very young children to become aware of the pitches, to distinguish between 'high' and 'low', and to use movements to show the two. Through lots of singing and listening they should also become aware of their own pitch and whether it matches what others around them are singing. Once the

How pulse and rhythm fit together

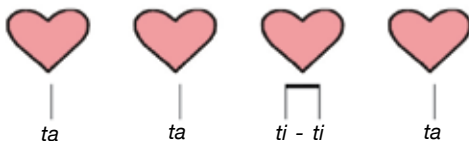
Pulse is the steady beat of music; rhythm is the pattern of long and short sounds. Jolly Music uses visuals to help children understand the two and how they fit together.



Each heart represents a beat. The third beat has two words in it, while the others have only one.



The next step is to represent the sounds with crosses rather than words.



Finally a simplified rhythm notation is used to show the sounds. The children use rhythm names (ta and ti-ti) to speak the rhythm.

***REALLY teach musical skills in an "inner" way –
I would want to use.'***

Music, Oakwood School, Purley

children understand the pitches they are singing, they can learn the solfa names for them (*do, re mi* etc.) and the handsigns that go with the names (see page 11). From here it is an easy step to reading from simplified written notation that uses the solfa names.



Musical memory

An important musical skill is the ability to remember the tunes and rhythms of songs and rhymes. It is easier to remember material if you understand it, and the approach in Jolly Music supports musical memory by giving the children a deep understanding of the material that they sing. They should be able to learn and recall rhymes and songs, to recognise a rhyme or song from its hummed melody or tapped rhythm, and to identify similar features (e.g. the same rhythm) in different rhymes and songs.

Inner hearing

The ability to hear musical sounds in your mind, comparable to reading silently, is called 'inner hearing'. It is a fundamental musical skill. Inner hearing allows you to create a mental 'image' of the sound you want before you sing or play it, leading to a better performance. You can help children develop their inner hearing by getting them to tap the rhythm of a song



while 'singing' it silently in their heads, or asking them to identify a song from its rhythm alone (they can check their guess by 'inner singing' the song as you clap the rhythm). Another activity to develop inner hearing is to have the children sing and clap alternate lines of a song.

'My school is positively revelling in it. The so does the Director of Music, not to

Martin Lijinsky, Music Teacher,

Transferable skills

Good music teaching helps children to develop a number of transferable skills – that is, non-musical skills that can be of use in other areas of learning. For example, the development of musical memory aids the development of memory in other areas as well. Performing together and playing musical games develop skills such as timing, co-ordination, co-operation, awareness of others and turn-taking.

Because children need to watch and listen carefully to take part, musical activities have a positive impact on their concentration and listening – vital skills for success in learning.



Music and literacy

Research carried out at the University of Cambridge suggests that the ability to perceive rhythm is critical for perceiving sounds in language. Because rhythm is more overt in music than in speech, the researchers suggest that musical games in the early years may offer previously unsuspected benefits for learning to read.

This is not surprising when we consider that in every culture, rhymes and songs have an important role to play in a child's language and literacy development. They carry the 'signature' melodies and rhythms of a language, and exposure to them prepares the child's ear, voice and brain for speech. Language in rhymes and songs is slower, more structured and more repetitive than in speech, making it easier to understand. This applies equally to young children acquiring their mother tongue and to those learning an additional language.

*Headmaster loves what is happening and
mention parents and other teachers.'*

Cheam Prep School, Newbury

Why singing?

Singing is an internal skill; you make the sound. Playing an instrument is an external skill; you make something else make the sound. This means that singing is the most direct way of making a musical response. Most importantly, it engages the inner hearing; to sing a note, you must first hear it inwardly.



There are other advantages to using singing as the main activity. It's inclusive – everyone has a voice – it's free, it's portable, and it's suitable for both whole-class and solo work. Singing is a joyful and sociable activity and young children take to it very naturally. Provided that their experiences of singing are positive, they will perceive singing as being as natural as speaking, and continue to sing joyfully and unselfconsciously as they grow older.

No child should ever be told that he or she can't sing. All children can be taught the joy of music through singing and can develop their ability to pitch accurately using this approach.

Learn to sing, sing to learn

Getting children singing is just the beginning. Once the children have learned a song, then they can start to learn *from* it. The rhymes and songs in Jolly Music are carefully chosen to provide appropriate learning material. They are accessible both in terms of content and 'singability'. With this material, children can be guided towards an understanding of the basic building blocks of music – pulse, rhythm, and pitch – and how they are used to create songs. It's like learning a language, and eventually they will be able to 'speak' it by creating their own music.

***'Our children all speak English as a second language.
What a difference Jolly Music makes!'***

Marj Newbury, Reception Teacher,

Good practice in music teaching

These important principles are all embedded in the lesson plans in Jolly Music

More music, less talk The best music lessons have musical sound at their centre. For example, it's quicker, easier and more effective to start a song with a sung 'Off we go' than a spoken "Now let's all sing it together."

The right material In order to sing accurately, young children need songs with a limited range of pitches and simple rhythms. Topic-related songs are valuable and fun in other subjects, but in the music lesson it's the tune that matters, not the words.

One step at a time Ensure success by breaking activities down into small steps. For example, with a circle game using pulse actions, you might teach the song, then the actions, then get the children to sing and do the actions while walking, and finally teach the game.

Little and often Children love the familiarity of repetition and they learn best this way, so repeat musical activities as often as you like. Five minutes a day is all it takes to sing a song and play a game.

Musical independence Singing unaccompanied and without your help will build the children's confidence. It also leaves you free to listen and assess them, both as a group and individually.

Make it fun Singing should be a positive experience for the children. Alongside the fun of singing and games, they will also enjoy the satisfaction of mastering new skills.

The 'singing chair'

An ordinary chair, decorated and perhaps labelled, can give the children confidence in solo singing. Tell the children that it will help them to sing really well when they sit on it and perform on their own.



*They can also be shy and sometimes withdrawn.
Everyone wanted a turn on the chair.'*

Byron Primary School, Bradford

The Kodály approach

Zoltán Kodály (1882–1967) was a Hungarian composer, folk music collector and music educator. Over a long career he developed a radical new approach to music teaching, based on a number of fundamental principles:

Music is for everyone Music skills can be taught, and every child can learn them. No child should ever be told that he or she cannot sing. Taught correctly, all children can develop their ability to pitch accurately.

Begin early Kodály recognised the importance of early music experience – as early as infancy, in the form of nursery rhymes and songs sung to the infant. Kodály teaching is child-centred and developmental.

Sound before symbol Singing and listening always come before theory and written music.

Use suitable material Kodály recommended folk music as high-quality material. Jolly Music uses playground rhymes and songs – the folk music of childhood.

From the known to the unknown

Like many educators, Kodály recognised that learning takes place in three stages:

- unconscious experience (preparation)
- making conscious (presentation)
- reinforcement (practice)

For example, in the learning of pulse, the stages would be:

- Sing a song while clapping the pulse, many times
- Learn the word ‘beat’ or ‘pulse’ to describe what you have been clapping
- Listen to a new song and try to clap the pulse.

The younger the children, the longer and more thorough the preparation stage needs to be.

‘The lesson plans are beautifully crafted... Lucky

Elsbeth Compton,

Kodály teaching tools

Relative solfa The children learn to use the solfa names *do*, *re*, *mi*, *fa*, *so*, *la*, *ti* (as in the song ‘Doe, a deer’, from *The Sound of Music*. It’s called ‘solfa’ from the names *so* (originally *sol*) and *fa*, and ‘relative solfa’ because any note can be *do*, and then the other notes are named in relation to it. This helps the children to understand the patterns of music and how notes relate to one another.

Handsigns Each solfa note has its own handsign. The handsigns provide a kinaesthetic link to the sound, and help the children to visualise pitch. They also reflect the ‘behaviour’ of the notes; for example, *fa* has a tendency to fall to *mi*, while *ti* has a tendency to rise to *do*.

Rhythm names Instead of the conventional names (such as ‘crotchet’ and ‘quaver’) for different note lengths, Kodály teaching uses rhythm syllables such as *ta* and *ti-ti*. These syllables actually convey the rhythms they describe, unlike the conventional names. They can be used without the complication of numbers and equivalences (such as ‘two quavers equals one crotchet’). They are taught first in relation to rhythm patterns that are familiar from known songs or rhymes.

Movement Children learn best about pulse and rhythm through movement. They perform the pulse through a variety of movements including clapping and walking. They should perform pulse and rhythm with body movements before they try to do so on an instrument.



do



ti



la



so



fa



mi



re



do

the children who are brought through this process.’

About the Authors

Cyrilla Rowsell

After 11 years as a primary teacher, Cyrilla specialised in music education and is now one of the most experienced practitioners of the Kodály approach in the UK. She is in great demand not only as a teacher, but also as a trainer and advisor to schools and education authorities.

Currently Cyrilla teaches in state primary schools and at the Guildhall School of Music & Drama in London.



David Vinden

After studying at the Royal Academy of Music and Royal Holloway College in London, David taught for six years, then studied for a further two years at the Kodály Institute in Hungary. On returning to the UK he worked at the Purcell School, becoming its director. He co-founded the Kodály Centre of London in 1992. He now lectures at the Guildhall School of Music & Drama in London. He is in demand the world over as a leading Kodály exponent.



The power of singing games

The combination of singing and rhythmic movement in traditional children's games provides an ideal



unconscious learning experience. Children love these games and are happy to repeat them endlessly – the ideal way to learn. They quickly make the games their own, taking them from the classroom into the playground.

Jolly Music represents deep learning and simple actually leads to very
Will Green, Music Teacher, Ne

Jolly Music products

With clear step-by-step lesson plans and accompanying CDs for additional support, Jolly Music gives teachers the confidence to deliver an enjoyable music lesson to their class. The Handbooks are designed to be used by any teacher, whatever his or her musical experience.

At a glance

Each Handbook is designed to provide a music curriculum for one year based on one lesson (roughly 30 minutes) per week. You should move on to the next level only when one is finished. The recommended ages for each level are flexible; you can start Beginner's Level with children from 4 to 7 years.

| Level | Age | Year |
|------------|------|-----------------|
| Beginners' | 4–7 | Reception/Y1/Y2 |
| Level 1 | 5–8 | Y1/Y2/Y3 |
| Level 2 | 6–9 | Y2/Y3/Y4 |
| Level 3 | 7–10 | Y3/Y4/Y5 |

Using the Handbooks

If you're new to music teaching, or just new to the Kodály approach, it's best to use the lesson plans. They provide for half an hour once a week, but be prepared to be flexible. Experienced music teachers may prefer to use

the Resources section of the book, where all of the activities are given on a song-by-song basis. This allows you to use the material more independently and put together your own lesson plans if you prefer.



proper education... What appears to be high levels of musicianship.'

wington Green Primary School

Using the CDs

It's best if the teacher sings to provide a model for the children to copy. However, for teachers who are not confident about singing, each handbook includes six or seven CDs, which contain all the material that the teacher needs to sing during the lessons. The teacher can simply play the CD tracks instead of singing.

In the lesson plans, each time the teacher has to sing something, a CD and track number is given. For example, in Lesson 1 of Beginners' Level, the first 'Hello, everyone' is on CD 1, track 1. The singing on the CDs is unaccompanied because it is intended to provide a good model for the children; it is easier for them to copy an unaccompanied singing voice (and match the pitch).

All of the songs and rhymes are performed entire on the final CD in each Level (CD 6 in Beginners; CD 7 in Levels 1, 2 and 3), again unaccompanied. The track listings for all the CDs are in the back of each book.



Jolly Music Big Book: Beginners
JL136 £19.95



The Music Handbook: Beginners
JL128 £29.95



Jolly Music Big Book: Level 1
JL446 £19.95



The Music Handbook: Level 1
JL438 £29.95

'The songs are so catchy that the playground, the

Marj Newbury, Reception Teacher,

Using the Big Books

The Big Books are intended for whole-class singing. Jolly Music develops children's knowledge and understanding through a multi-sensory approach, and the Big Books harness the power of visual learning. Having the words of the song or rhyme can really help the child who is primarily a visual learner. As well as the main picture, there are pictures of the actions for each song where appropriate. The children are reminded whether the piece is a song or a rhyme as this is printed at the bottom of the page. The hearts above the words show the pulse or beat – something that the children will soon come to recognise. Have the Big Book available in a 'music corner' so that the children have access to the songs throughout the week.



Jolly Music Big Book: Level 2
JL659 £19.95



The Music Handbook: Level 2
JL640 £29.95



Jolly Music Big Book: Level 3
JL663 £19.95



The Music Handbook: Level 3
JL655 £29.95

dining hall and even the toilets resound with them.'

Byron Primary School, Bradford

JOLLY MUSIC ORDER FORM

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| JL136 | Jolly Music Big Book – Beginners | £19.95 | |
| JL438 | The Music Handbook – Level 1 | £29.95 | |
| JL446 | Jolly Music Big Book – Level 1 | £19.95 | |
| JL640 | The Music Handbook – Level 2 | £29.95 | |
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| JL655 | The Music Handbook – Level 3 | £29.95 | |
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